Travel Photography

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Course Outline

- Introduction
- 10 Basic Photo Tips
- Equipment
  - Camera Systems
  - Basic Camera Controls
- Light
  - Daylight
  - Weather Conditions
  - Night
- Composition
- Tips on Specific Travel Subjects
- Histograms
- Pre-trip Preparation
- While you are there
- Post Trip Processing

Today Topics:

- Introduction
- 10 Basic Travel Photography Tips
- Equipment
  - Camera Systems
  - Basic Camera Controls

This Course

- Challenges
  - Different Goals
  - Different Cameras
  - Different Technical Abilities
- Class Goals
  - Provide General Information for Everyone
  - Teach you what you do not know
  - So that you will ultimately take better pictures when you travel

Saturday Sessions

- Optional
- 4 students in Each Session
- Each Session should be grouped by Camera type
- Exercises
- Must Bring:
  - Camera
  - Camera Manual
  - Tripod

My Story

- Purchased my first 35mm SLR in 1996
- Numerous Non-Credit 35mm Photography Classes
- Numerous Special Purpose Photography Classes
  - Studio Photography
  - Portrait Photography
  - Numerous Workshops
- Compete in Numerous Clubs and Groups

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SEARCH

Portraits, Architectural, Wedding and Event Photography in Dallas, Fort Worth, and around the world.

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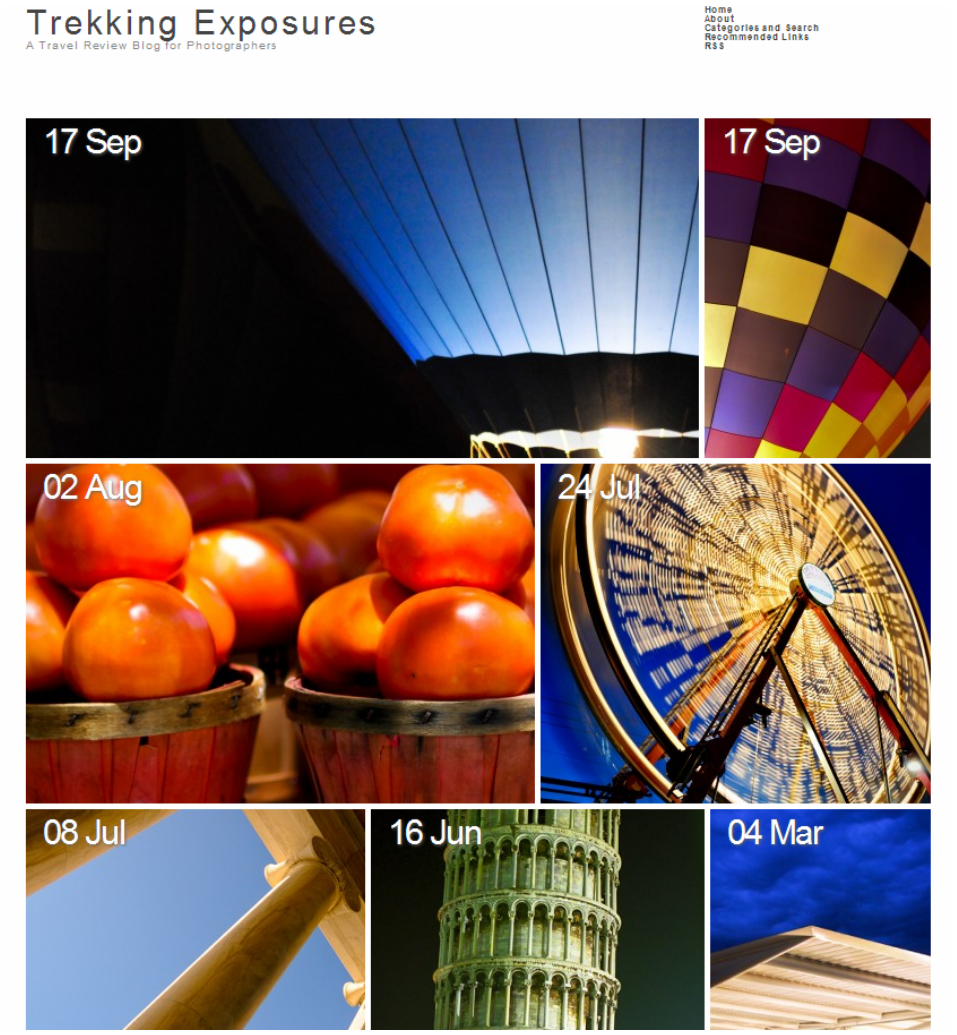


What is Travel Photography?

- Architectural (Buildings and Monuments)
  - Exteriors
  - Interiors
- People
  - Poised “we were there” shots
  - Photojournalism
- Landscapes
- Cityscapes
- Nature Shots

What is Travel Photography?

- Doing more with less
  - Limited Equipment
  - Limited Time
  - Crowded Places
  - Non-ideal Weather

Travel Equipment

- Required equipment varies based upon your Personal Goals:

Type of Photo	Corresponding Equipment Feature
Poised “We were there”	Facial recognition
Postcards	Filters
Photojournalism	Sharp lens, Fast Focusing
Night Shots and Motion Blur	Tripods

10 Travel Photo Tips

1. Know your Camera
2. Develop an Organization Flow
3. Backup During Your Trip
4. Plan to Maximize the Photo Opportunities
5. Use a Polarizer (if possible)
6. Create a Personal Visual Diary of your Trip
7. See the scene from the camera's perspective
8. Vary your position
9. Follow Basic Composition Rules
10. Copy the Works of Others

Tip #1 – Know your Camera

- Understand how to change the basic settings
  - Exposure
  - Shutter Speed
  - Aperture
  - White Balance
- Understand its basic features
  - Facial Recognition
  - Exposure Lock
  - Focus Lock
- Read the manual
- Practice before your trip

Tip #2 - Develop an Organizational Process

- Camera to Computer to Publishing
  - This is DIGITAL PHOTOGRAHY
  - UNDERSTAND your computer
- Design a Process that works for You
- Make the Process Software and Computer Independent
  - Use Card Readers (not your camera)

Tip #2 - Develop an Organizational Process

- Change your camera settings:
  - File naming system to sequential numbering.
  - Use the correct date and time.
- File Storage Options
  - Separate High Level Directory for Pictures
  - Separate Date Directory for Each Trip
    - YYYY-MM-DD Description
      - YYYY-MM-DD Description – RAW
      - YYYY-MM-DD Description – JPG
      - YYYY-MM-DD Description – Edited
- Use Your Software to Add Tags
  - Do not name individual files

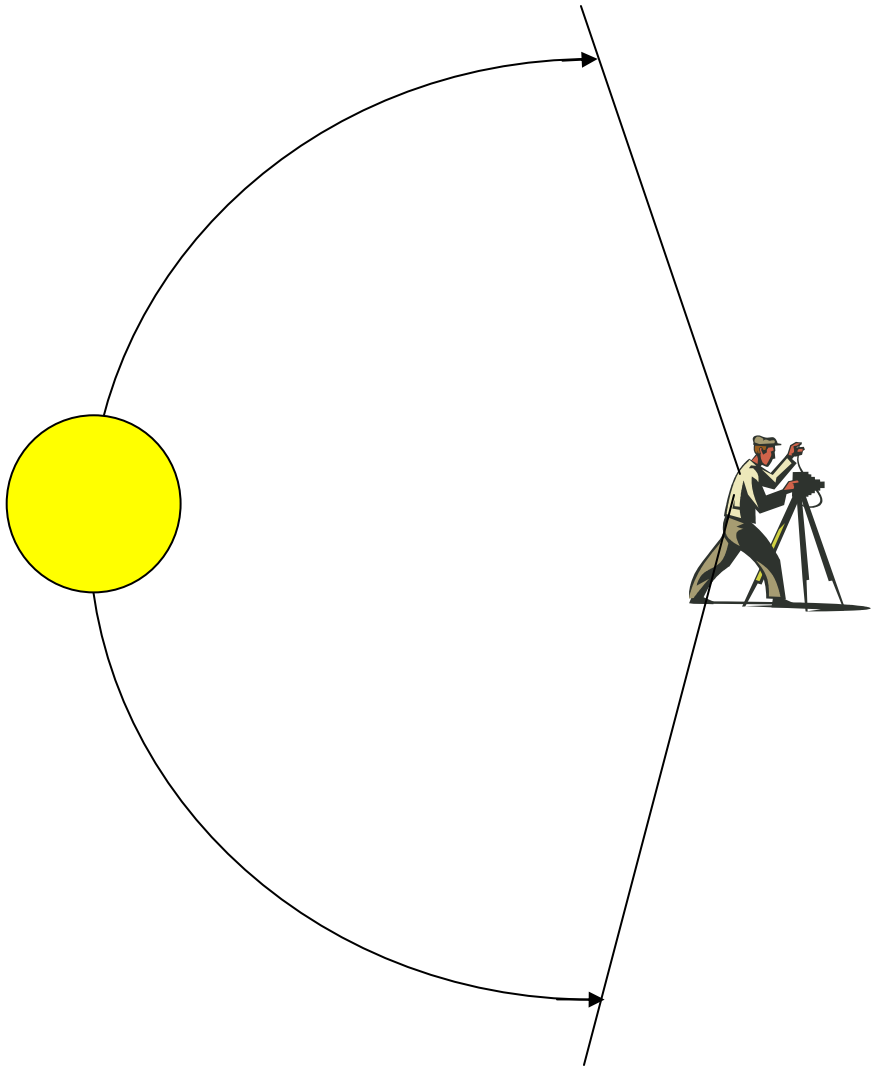
Tip #3 - Backup your photos on your trip

- Use different SD or CD cards
  - Dual Slotted Cameras
- Backup Devices:
  - netbooks or notebook with external USB drives?
  - USB photo storage devices?
- A Suggested Procedure:
  - Download Photos from the Photo Card to Computer via a card reader
  - Visually check the photos for sharpness
  - Backup Computer Photo Directory to a USB Drive
  - Reformat the Photo Card
  - Store Computer and USB Drive in Separate Places

Tip #4 – Plan to Maximize Photo Opportunities

- Visit Eastward facing monuments and buildings in the morning
- Visit Westward facing monuments and buildings in the evening
- Shop and go to museums during the midday summer sun

Tip #4 - Buildings



Tip #4 – Example

Tip #5 – Increase Color Saturation

- Use a Polarizer Filter
- Set your camera to “vivid”

- For Buildings, Landscapes, and Cityscapes:
  - Increases “morning and evening” filtered light
  - Reduces glare

- Do not use for:
  - People (increases red in face)
  - Indoors
  - Shaded subjects

Tip #5 - Example

Tip #6 – Create a Visual Travel Diary

- Use Snapshots in addition to photographs to:
  - Document your trip
    - The Signs
    - The Towns
    - Street Scenes (street signs, etc.)
    - Your Hotel
    - Your Activities (restaurants, food, etc.)
    - Your Friends and Family
  - You were there

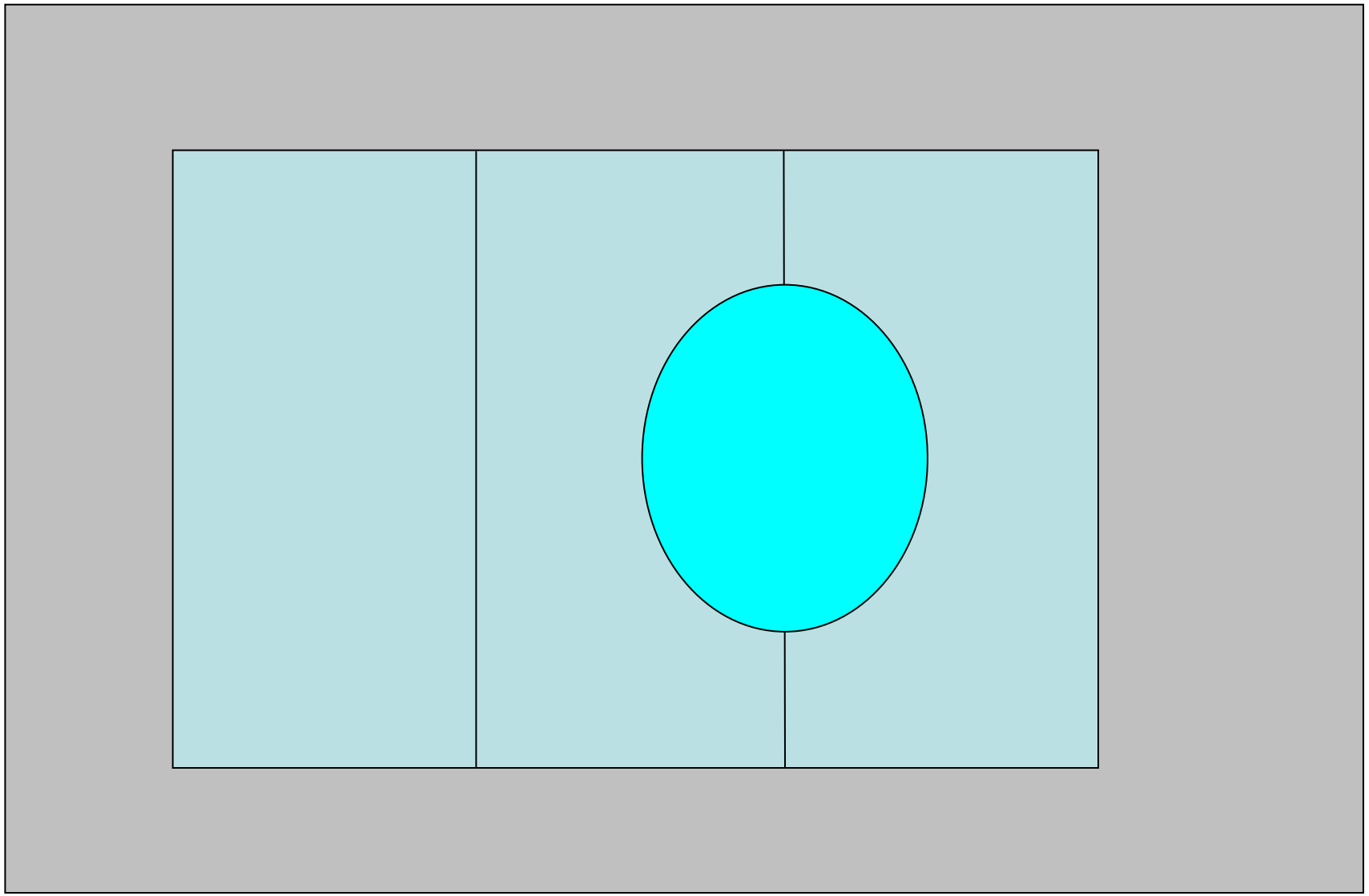
Tip #7 – "See" the Scene from the Camera's Perspective

- Train your eye to see undesirable elements
- Move and Recompose to avoid:
  - Telephone and electrical poles and wires
  - Trash cans
  - Cars
- Hide Elements by Shooting in front of:
  - Bushes and Flower Beds
  - Trees
  - Rocks

Tip #8 – Use the "Rules of Composition"

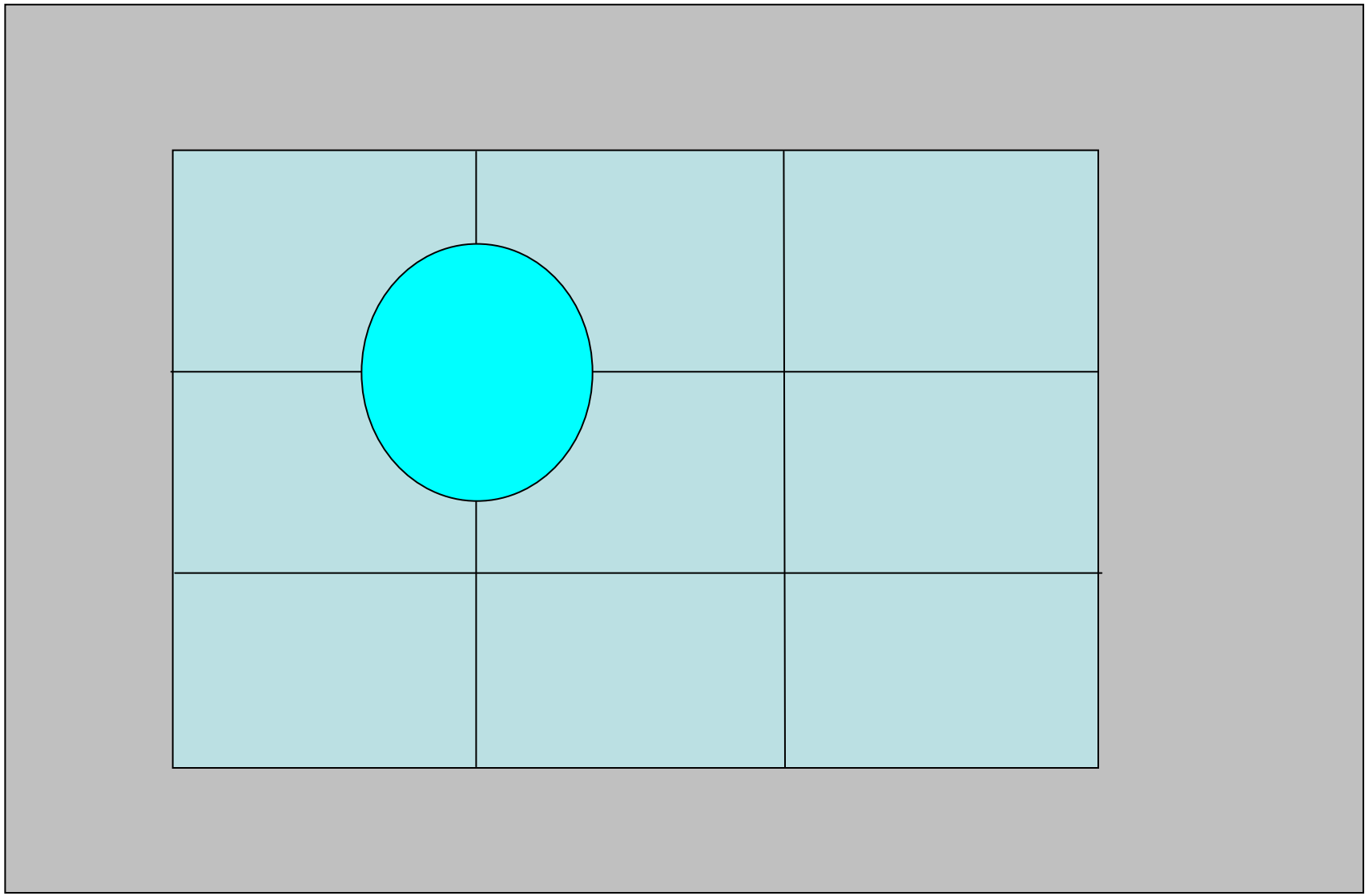
- Follow the rules of composition
  - Use rules of thirds
  - Do not put the horizon at the center of the frame.
  - Use Leading Lines to Your Subject
  - Use S Curves
- Break the rules of composition
  - Center the subject

Tip #8 - Example

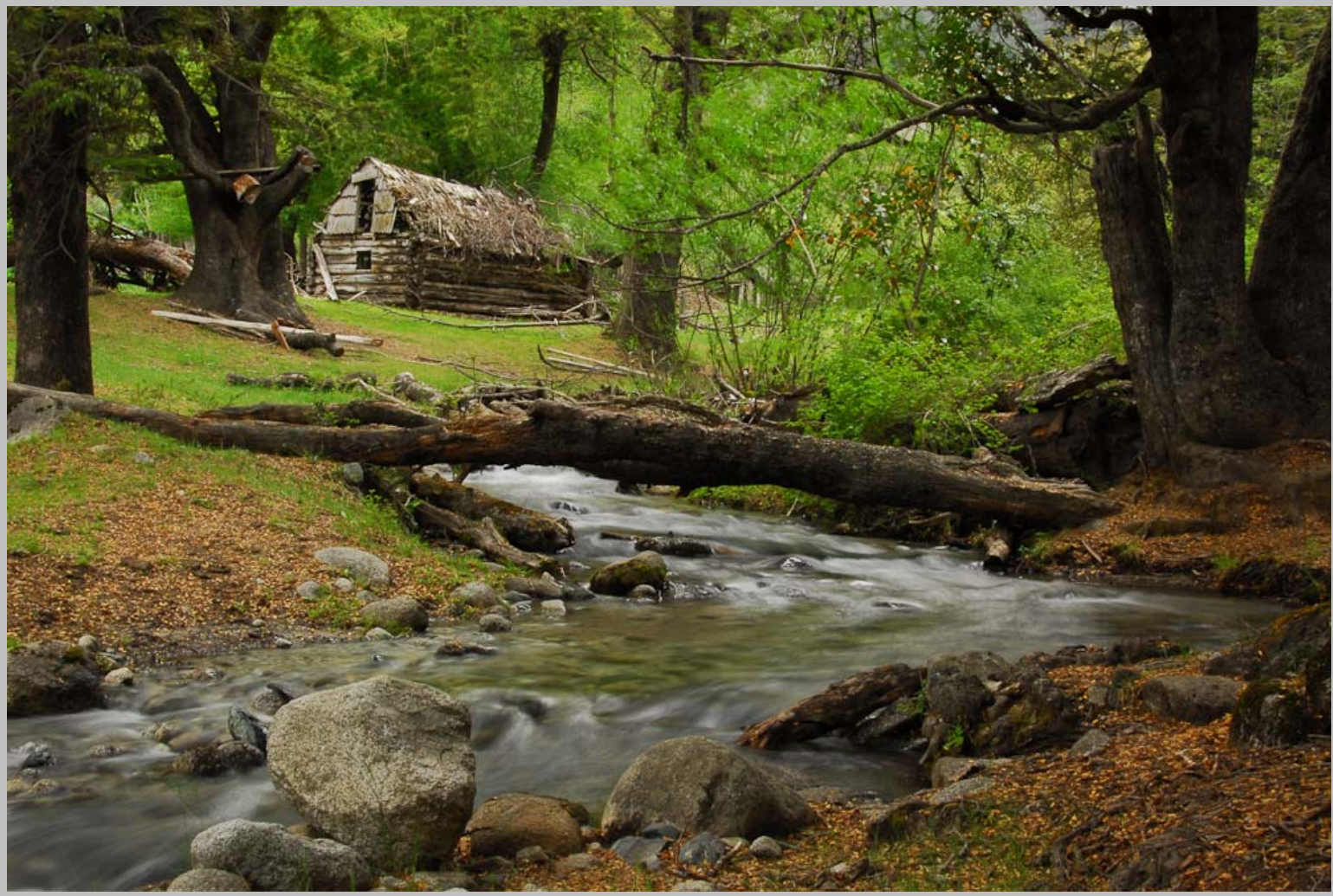


Tip #8 - Example

Tip #8 - Example



Tip #8 - Example



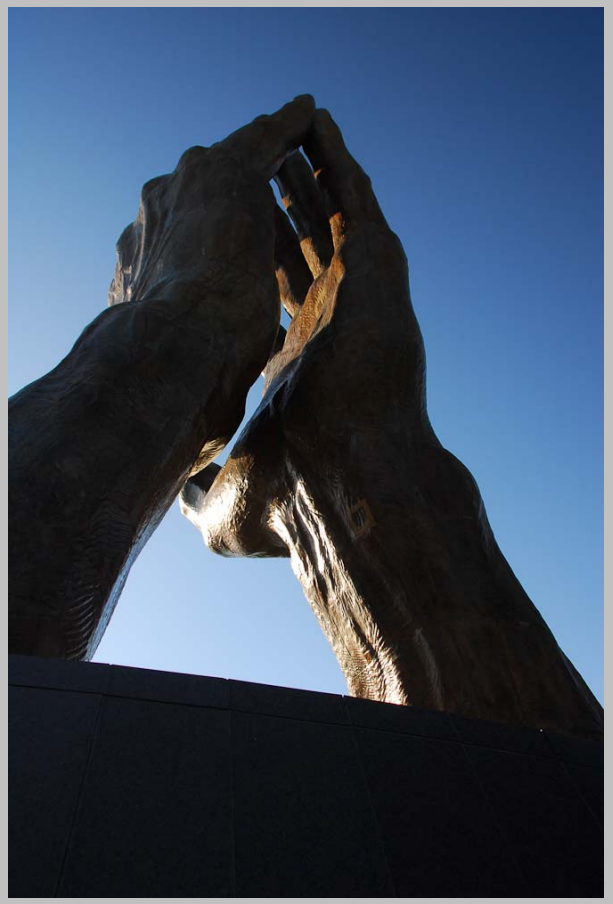
Tip #9 – Vary your Perspective and Position

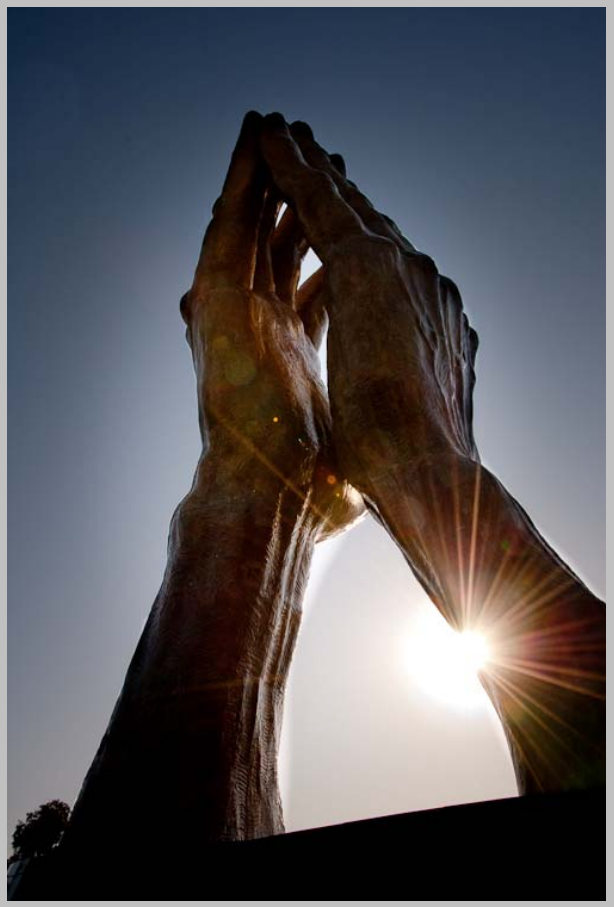
- Turn your camera
  - Vertically
  - At an odd angle
- Bracket
- Turn around
- Change your perspective
- Go in close for details

Tip #9 - Example

Tip #9 - Example

Tip #9 - Example





Tip #9 – Example

Tip #9 - Example

Tip #10 - Determine Your Style

- Different people will “interpret” a scene according to their own preferences, skills, and goals.
- Determine your own style based on what you like.
- One suggestion:
  - Find photographs that you like
  - Determined how they were produced
  - Determined the equipment used
  - Duplicate the style with similar techniques and equipment *until* you find your own style.

Tip #10 - Copy

- Duplicate the photos of others
  - Look at postcards when you arrive
  - Buy PhotoBooks
  - Look at Google and Web Images

Quality of Pictures in a Travel Situation

- Equipment - Limited
- Light - Limited
- Skill
  - Artistic
    - Composition
    - Color
    - Balance
  - Technical
    - Use of technology

Travel Camera Systems

- Point and Shoot
- Bridge Cameras
- Removable Lens Cameras

Point and Shoot Cameras

- Strengths:
  - Portability
  - People at 3 to 8 feet (especially with Facial Recognition)
- Weaknesses:
  - Low Light (typical)
  - No or Limited Manual Controls
  - No viewfinders
  - Poor Zoom Quality
  - Short range flash

Bridge Cameras

- Strengths
  - Better Quality
  - Specific Applications (i.e., Long Range)
  - Some allow the use of filters
  - Some have manual controls
  - No “Pro” Prejudice
- Weaknesses
  - Bulky
  - Low Light (typically)
  - No viewfinders

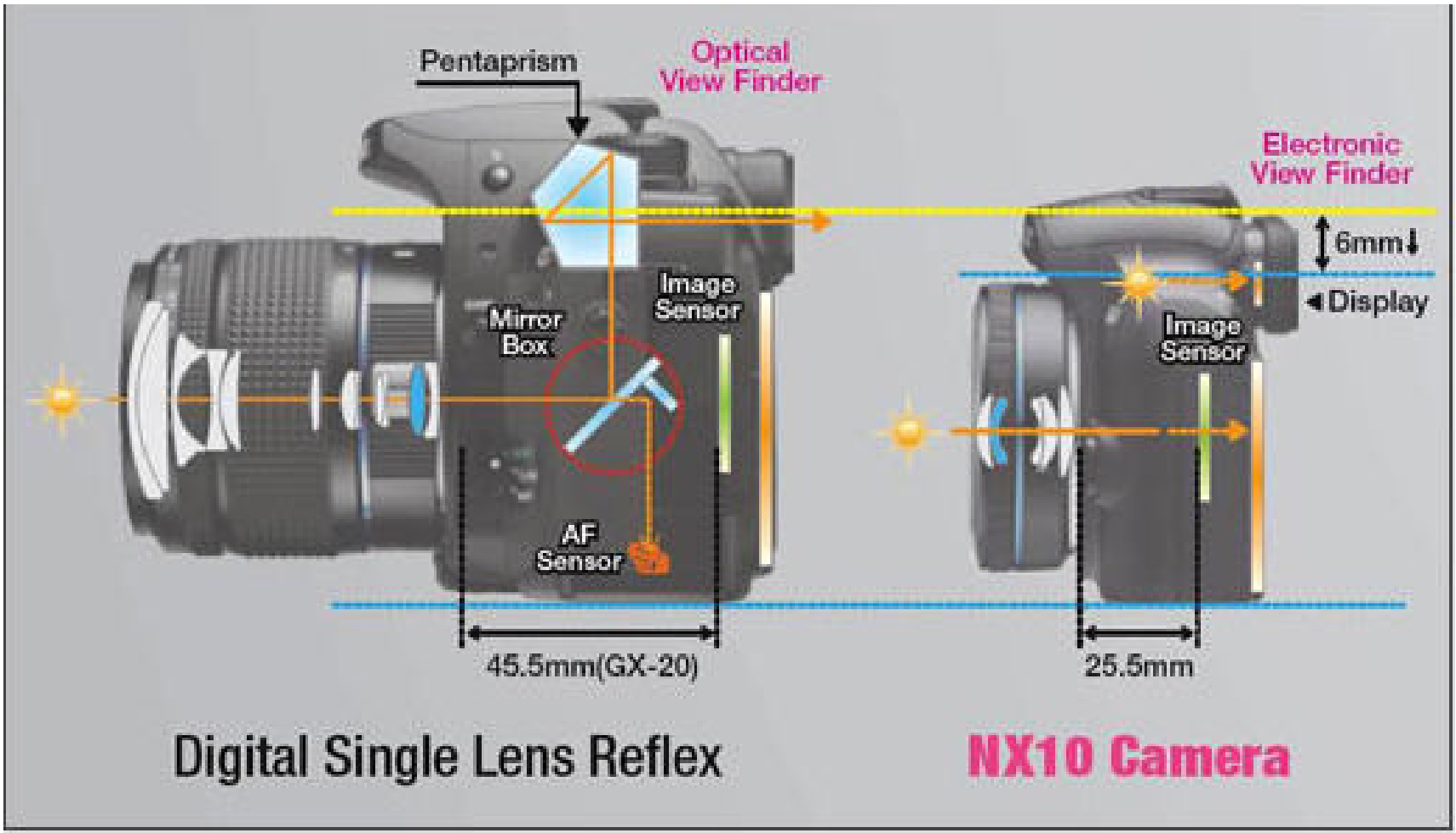
Removable Lens Cameras

- Strengths:
  - Use of Filters
  - Match Lens to Type of Shot
  - Manual Controls
- Weaknesses:
  - More “Stuff” to bring
    - Additional Lens
    - Filters

Types of Removable Lens Systems

- Rangefinders
- 4/3’rds Systems (Micro 4/3’rds Systems)
- DSLRs
  - APS size DSLRs
  - Full Frame DSLRs

DSLRs vs. 4/3rds



Rangefinders

Very popular in the 50’s and 60’s

Rangefinder

- Pros
  - Lighter weight Lens
  - No mirror to flip – sharper
- Cons
  - Cannot see the what the lens see
  - Cannot see the effect of filters
  - Cannot see depth of field

4/3rds Systems

4/3rds Systems

- Strengths
  - Smaller than SLRs
  - Higher Quality than Bridge Systems
  - Smaller Lens Size
  - Accepts Filters

- Weaknesses
  - Weaker Low Light Capability*
  - Slow Focusing Systems*

    - When compared to SLRs, but newer systems may have faster focusing

DSLR Cameras

APS size DSLRs

- Strengths
  - Faster Focusing Systems
  - Use of Filters
  - Interchangeable Lenses (third parties)
  - Ideal for “Long Range” Shots
  - Accepts both “Full Frame” lens and APS size Lens
  - Sophisticated Flash Systems
  - Studio Use

- Weaknesses
  - Relatively Poor Low Light Quality*
  - Heavy and Big

* When compared to Full Size DSLRs

Full Size DSLRs

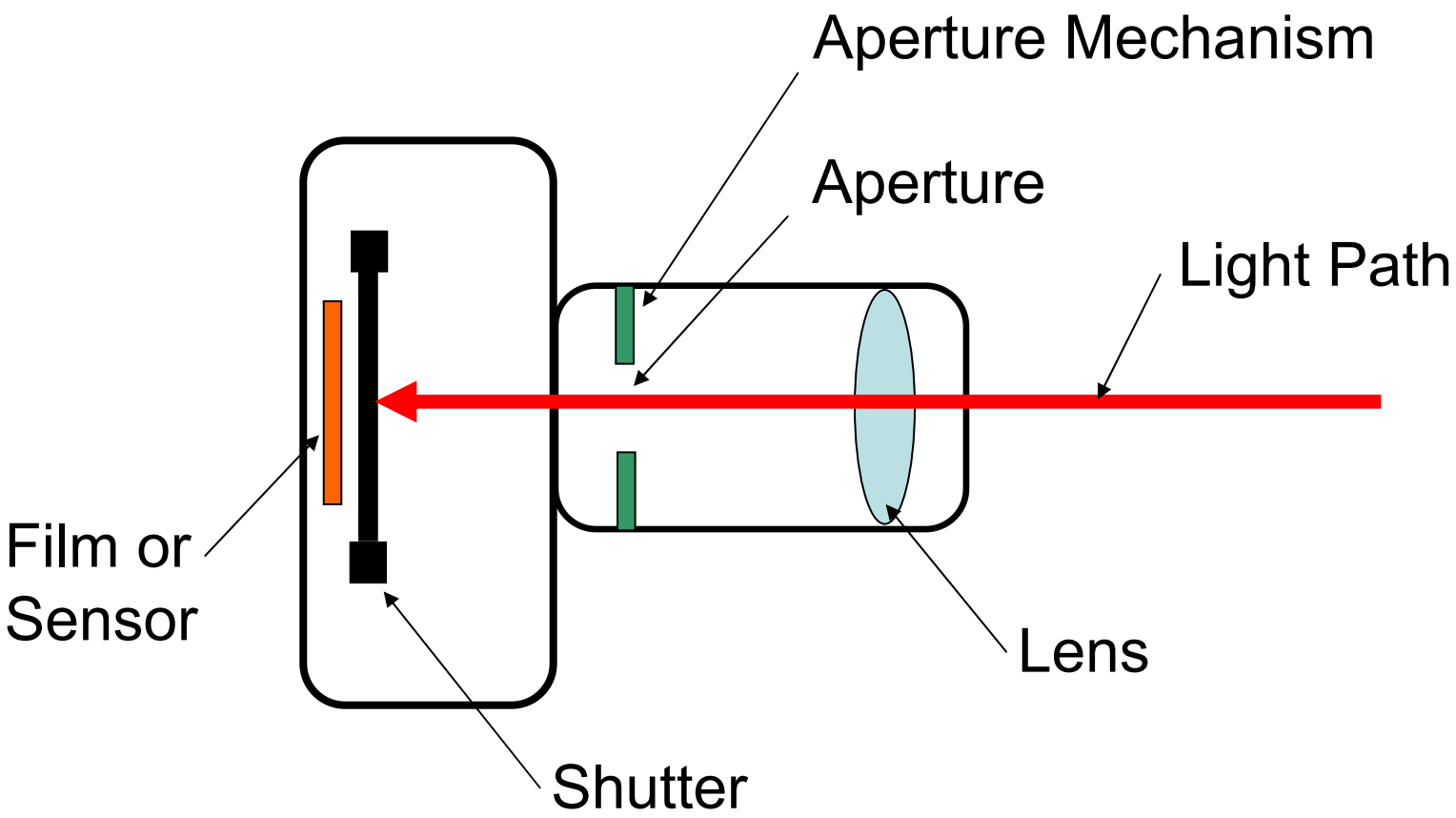
- Strengths
  - Everything of APS, and Great Low Light
  - Great Detail and better resolution
- Weaknesses
  - Expensive
  - Very Heavy
  - Requires Larger Lenses
  - Requires More Lenses

Personal Recommendations

– Nikon D7000 with 18-200 Nikon Lens

– Nikon D700 with 28-300 Nikon Lens

Conceptual Camera

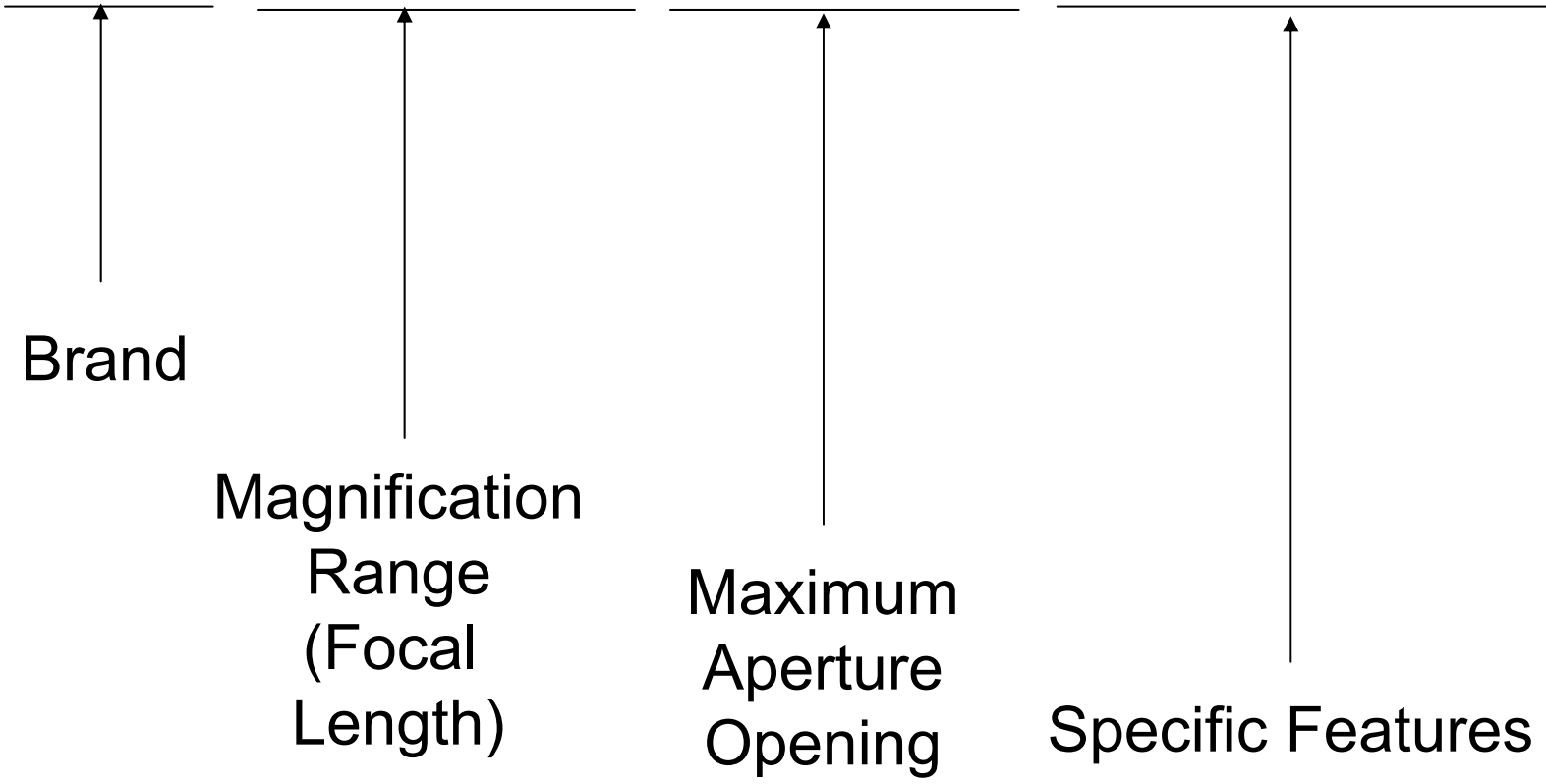


Lens Nomenclature

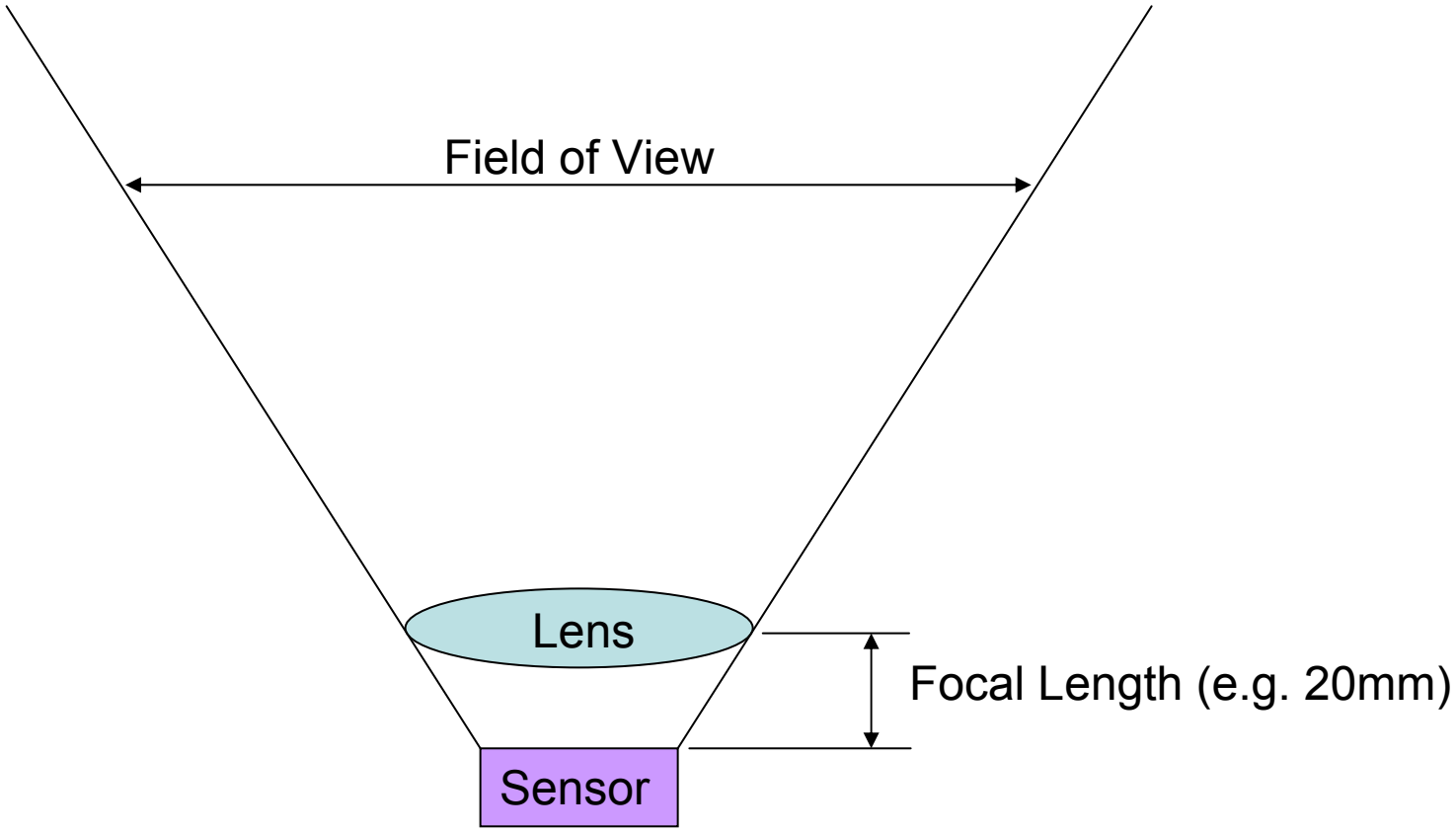
- Examples:
  - Nikon 18-200mm f/3.5-5.6G AF-S ED VR II
  - Canon EF 28-135mm f/3.5-5.6 IS USM
  - Tokina 11-16mm f/2.8 AT-X116 Pro DX

Lens Nomenclature

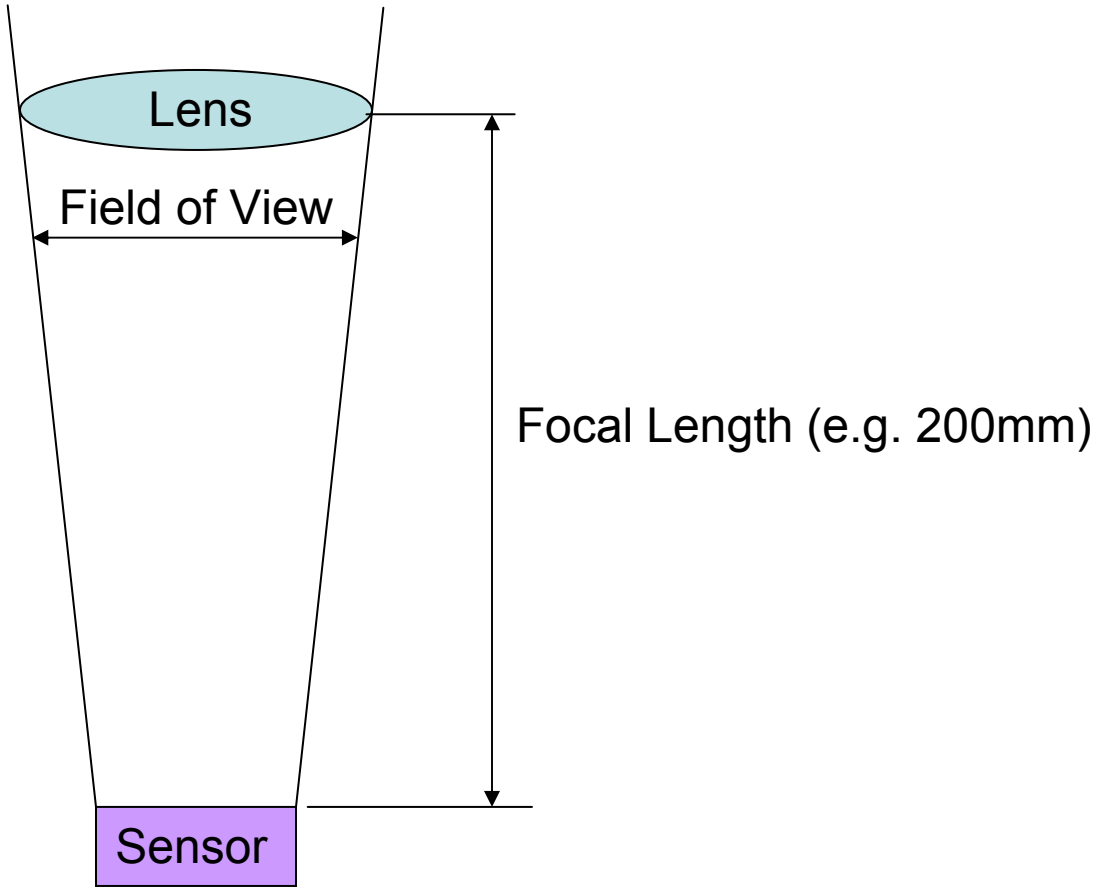
Nikon 18-200mm f/3.5-5.6G AF-S ED VR II



Lens Focal Length Example
Wide Angle



Lens Focal Length Example Telephoto



Camera Controls

- Exposure
  - Shutter Speed
  - Aperture
  - ISO
- Focusing
- Depth of Field
- White Balance

Camera Controls – Why?

Exposure

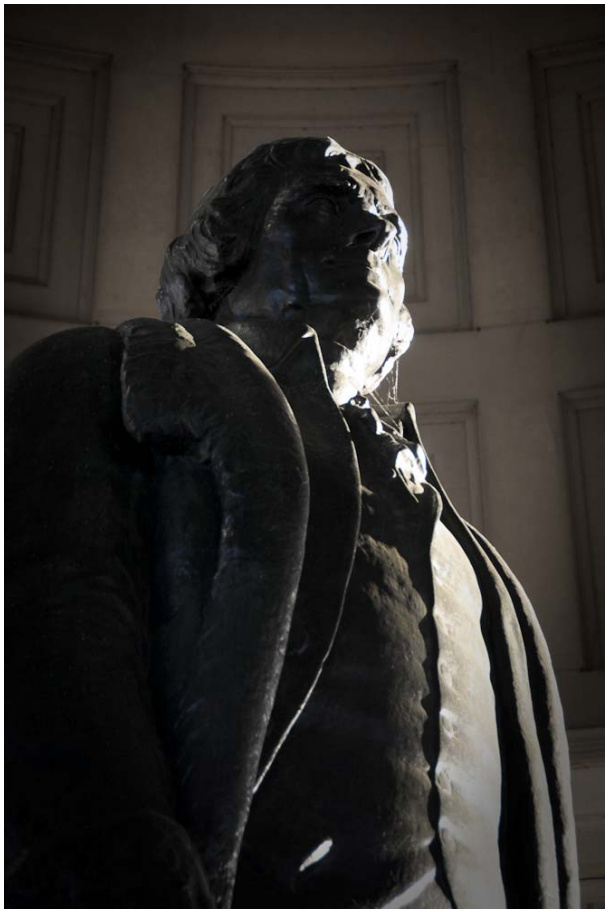
- "Correct" exposure may be defined as an exposure that achieves the effect the photographer intended.

- Technically “Correct” Exposure is 18 percent reflective gray

Mennon Set of 2 Gray Card's size 4"x6" and 6"x8", 18% Gray / 92% White

Exposure – Example

Technically “Correct” Exposure



Desired Exposure

Exposure - Example

Exposure - Example

Exposure – Example

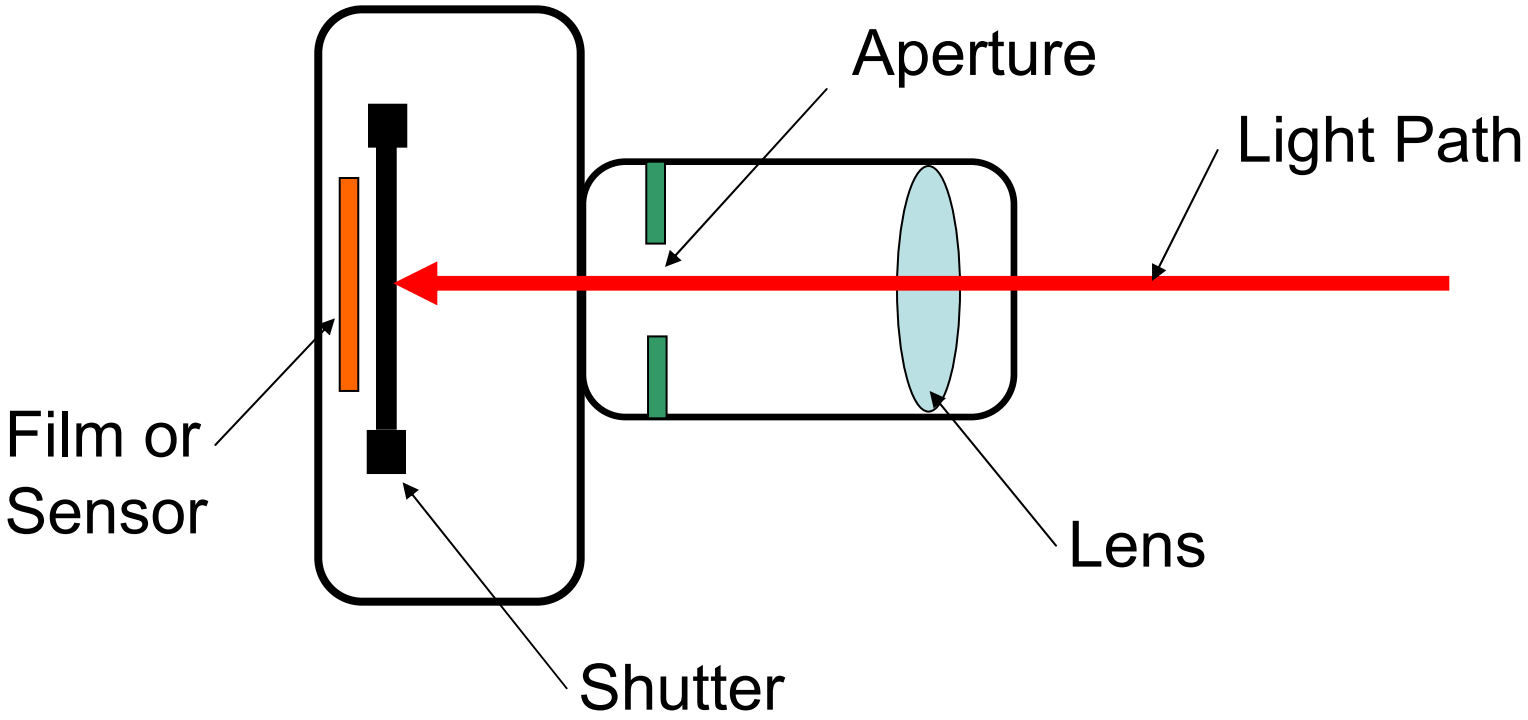
Underexposed

Overexposed

Exposure

- Depends on:
  - Shutter Speed
  - Aperture
  - ISO
- Adjust Exposure with “Exposure Compensation”

Conceptual Camera



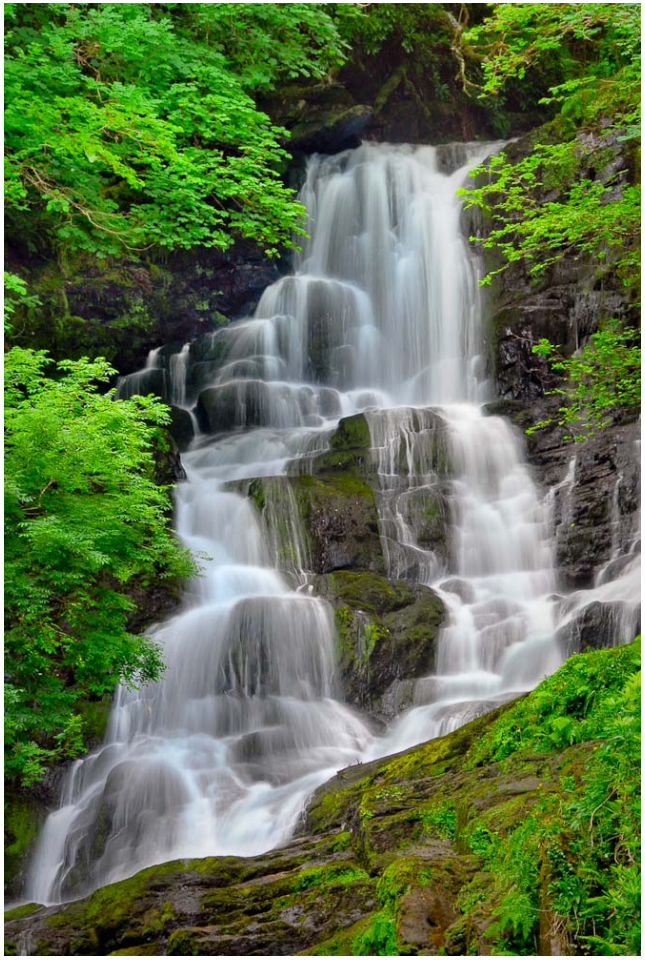
Shutter Speed

- Length of time the shutter stays open
- The longer or “slower” the shutter speed, the greater the chances for blurriness due to camera shake.
- Rule = 1/focal length
  - At 28mm, Shutter Speed =1/28 Second
  - At 200mm, Shutter Speed = 1/200 Second

Shutter Speed – Basic Guidelines

- 60^{th} of a second – OK for many people
- 125^{th} of a second – OK for most people
- 1000^{th} of a second – For Sports

Shutter Speed – Examples



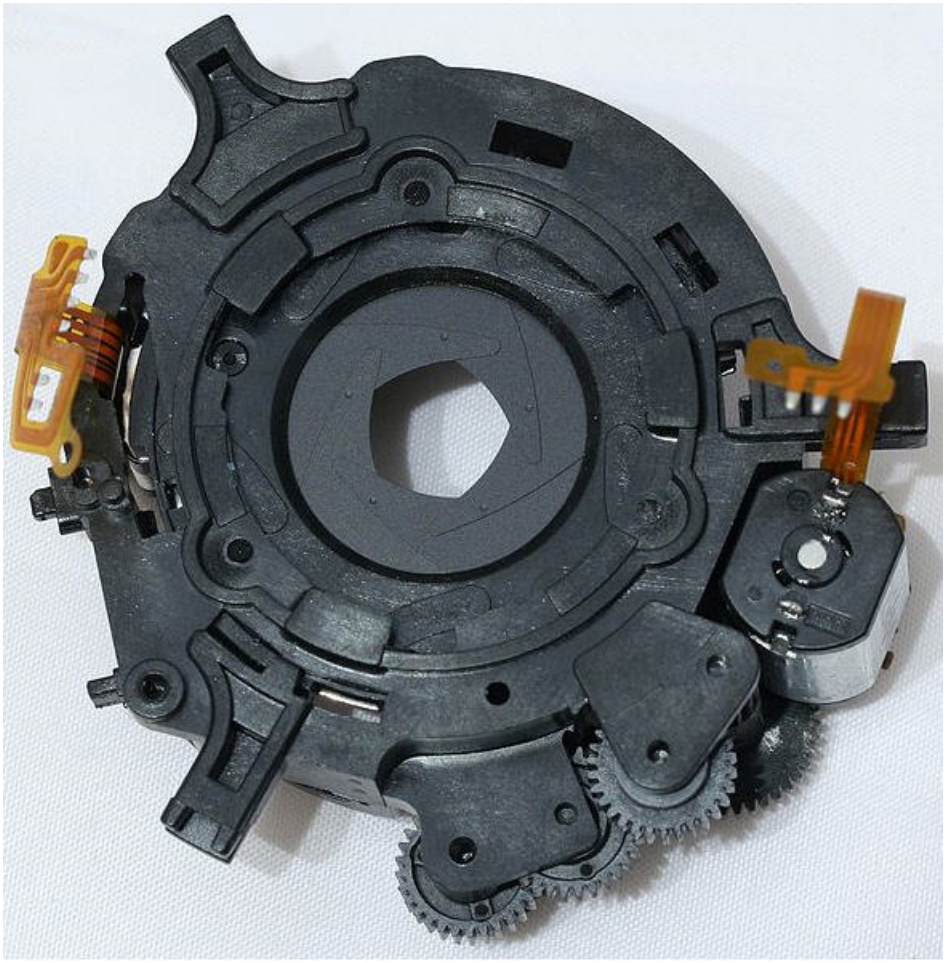
Shutter Speed – Examples

Shutter Speed – Examples

Aperture

- Relative Opening Size
- Expressed as an f-stop
  - Think of it as a fraction
  - The Smaller the number, the larger the Size
- Maximum Aperture Relates to the Lens Diameter

Aperture



Aperture Mechanism
for a Canon
50mm f1.8 lens

Aperture

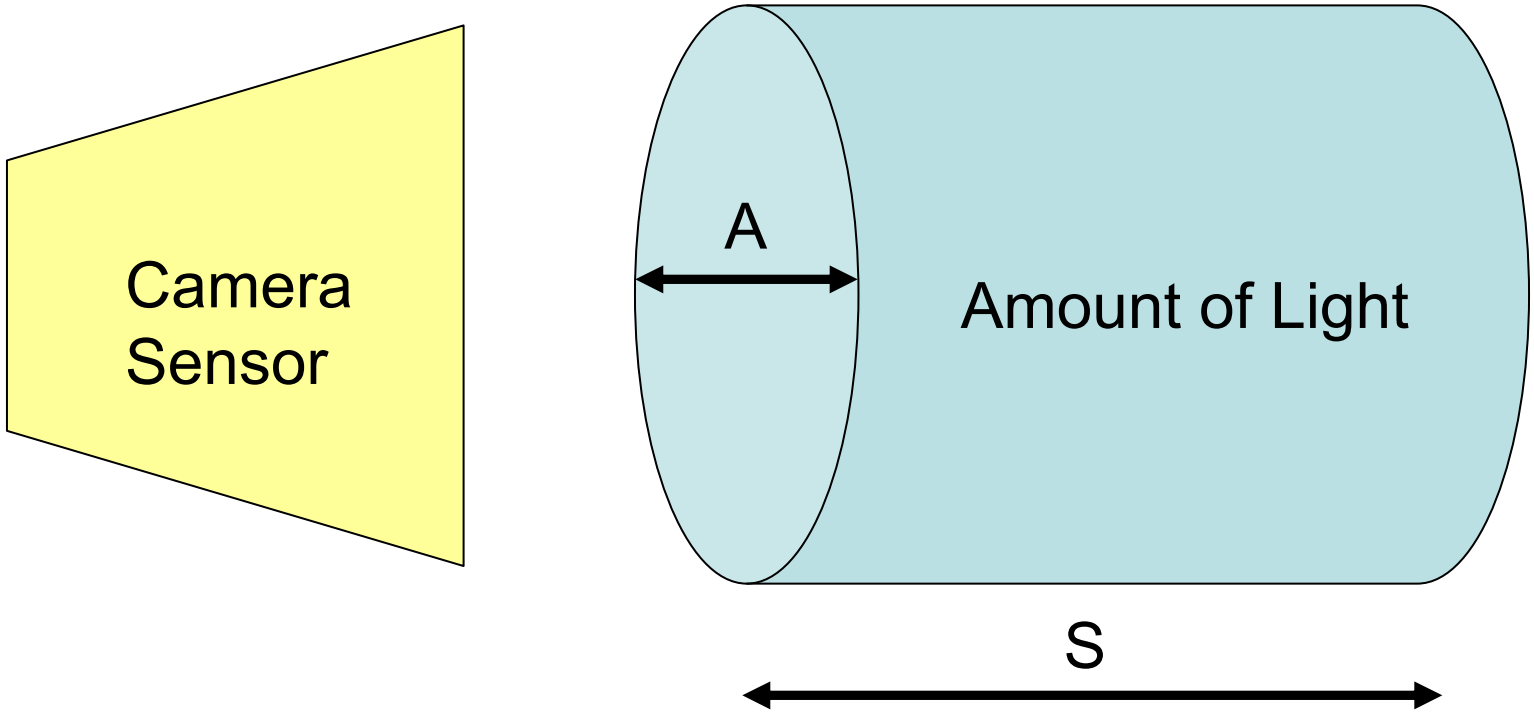
f1.4, f2, f2.8, f4, f5.6, f8, f11, f16, f22

Aperture

- The standardized F-stop number runs as follows:
- f1.4, f2, f2.8, f4, f5.6, f8, f11, f16, f22, f32.
- Each number admits half the light to the previous F-stop. So a f2.8 allows about 8 times more light through than f8.
- The center of a lens has less distortion to the light passing through it than at the fringe of a lens. So limiting the aperture to say f5.6 will improve the quality of the distortion of a cheaper lens.

Aperture (DOF) Example

Exposure



Area = $\pi * (A/2)^2$

Volume of Cylinder = Area * S

Exposure - Continued

Volume of Cylinder = Area * S

This means:

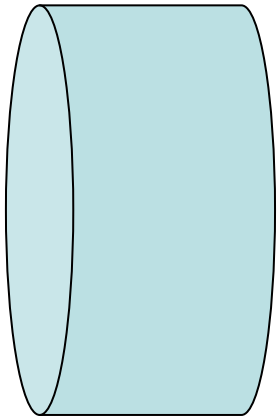
The greater the Aperture,
The shorter the Shutter Speed

Or:

The smaller the Aperture,
The longer the Shutter Speed

Exposure

- Proper Exposure can be either:



Large Aperture
Short Shutter Speed

Small Aperture
Long Shutter Speed

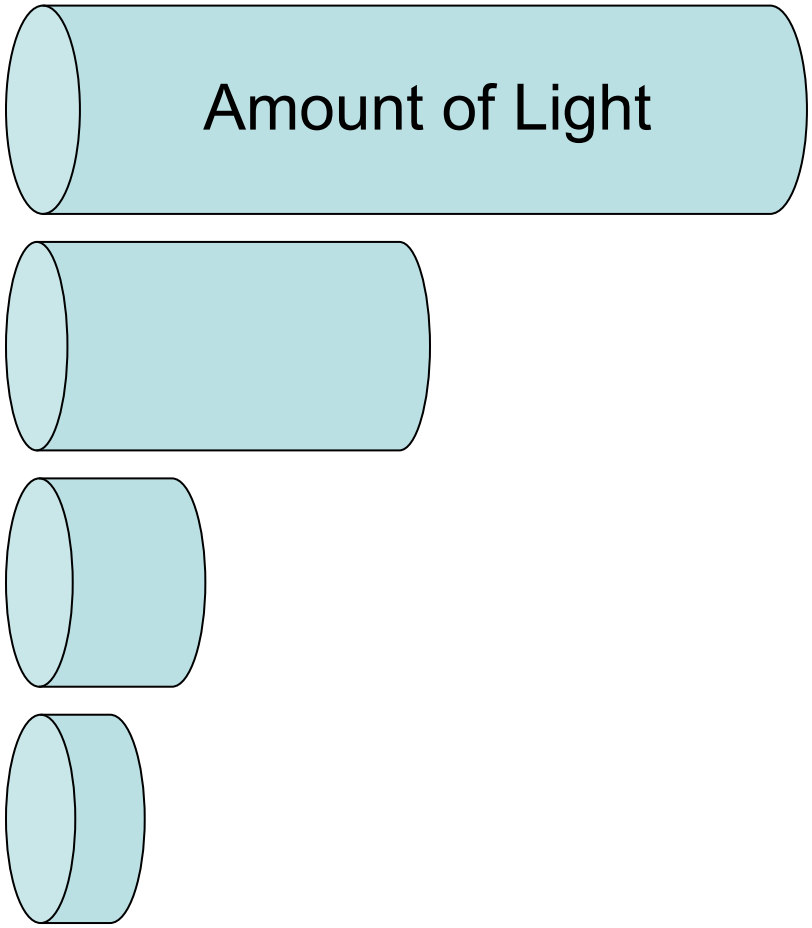
Because both Cylinders have the same volume the exposure is the same

ISO

- ISO relates to the volume of the “exposure cylinder” required for a given sensor.
- ISO is inversely proportional to the cylinder.
- The higher the ISO, the smaller the cylinder.

ISO – Continued

- 100
- 200
- 800
- 1600



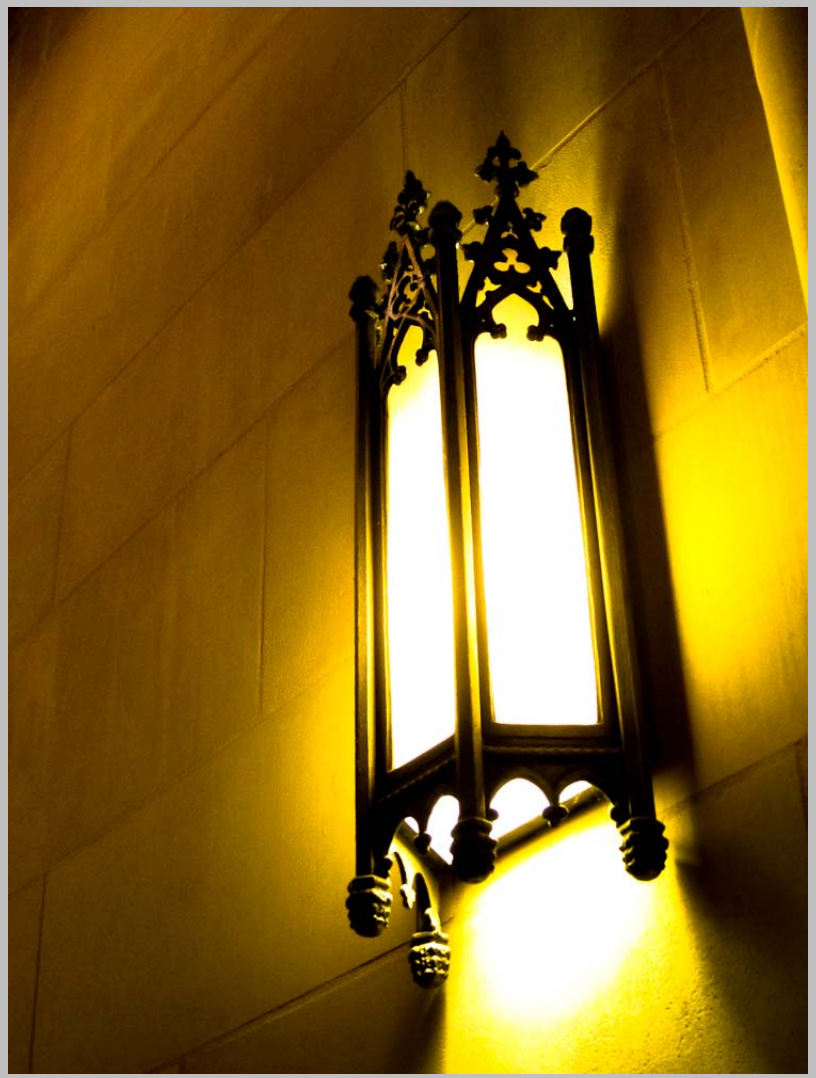
ISO – Continued

- The Lower the ISO, the better the quality.
- When possible, try to shoot at your camera's "Native ISO"
- ISO above the native ISO is an electrical amplification of the light signal
- Electrical amplification introduces noise
- Noise is Bad
- Newer cameras introduce less noise than older cameras

ISO – Low Light Example

ISO – Low Light Example

ISO – Low Light Example



ISO – Low Light Example

Focusing

- Center or Point Focusing
- Weighted Focusing
- General Focusing

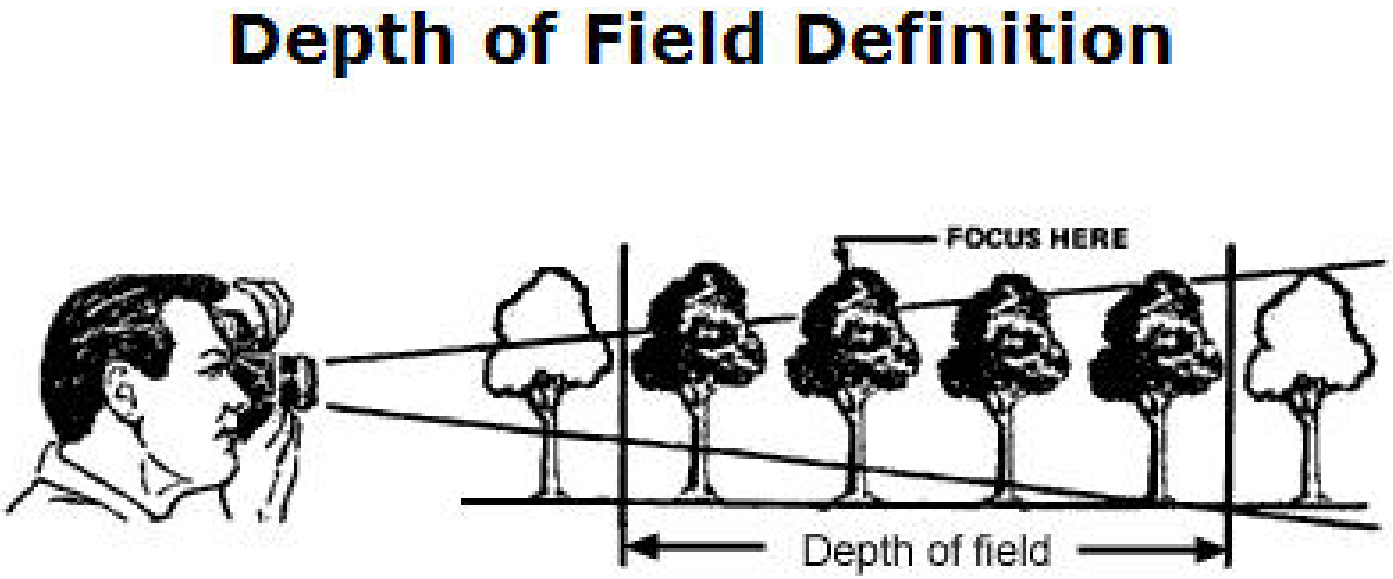
Exposure-Focusing

- Center or Point Exposure
- Weighted Exposure
- General or Matrix Exposure

Exposure-Focusing Example

Exposure-Focusing Example

Depth of Field



Depth of Field

- Depends on:
  - Aperture Size – the greater the aperture, the smaller the depth of field
  - Focal Length – the great the focal length, the smaller the depth of field.
  - Relative Distance to Subject

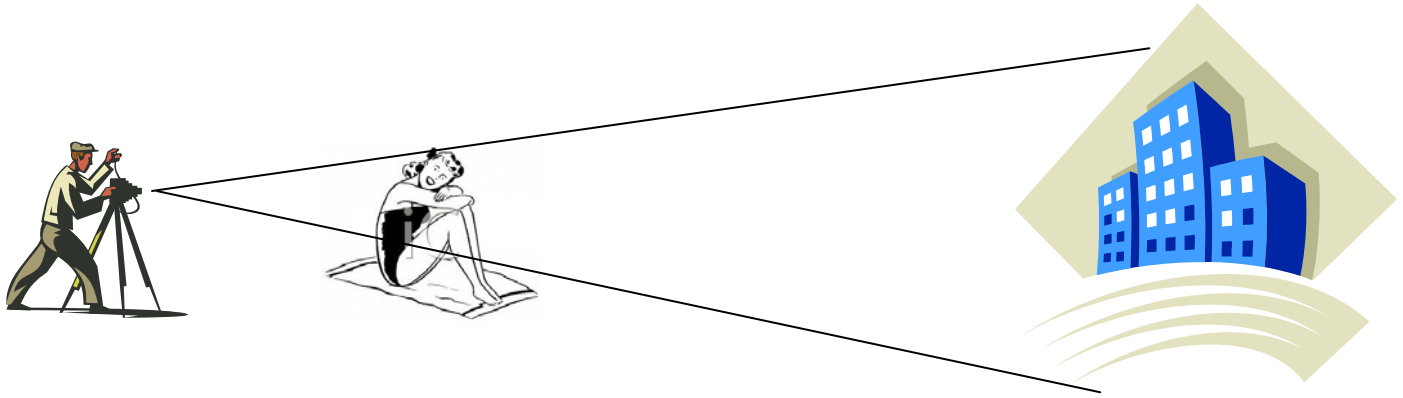
Depth of Field Example

Depth of Field Example

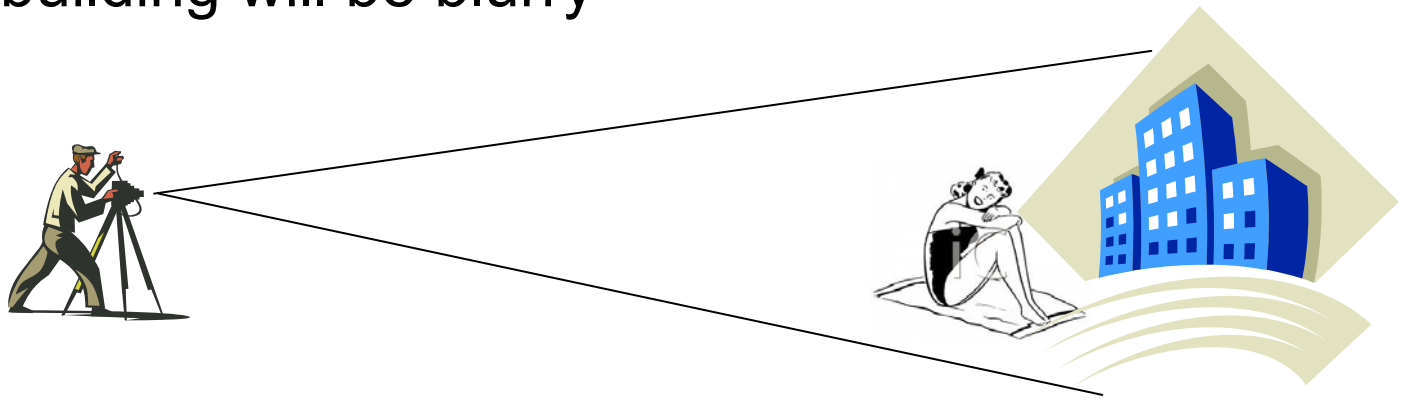
Depth of Field

- For High Bokeh (blurring backgrounds)
  - Low number f-stops
  - Long Focal Lengths
  - Examples:
    - f2.8 at 100mm
    - f5.6 at 200mm
- For Greater Depth of Field (i.e. Landscapes)
  - High Number f-stops
  - Short Focal Lengths
  - Examples:
    - f16 at 28mm
    - f8 at 20mm
- Also depends on relative distance of Subject

Depth of Field

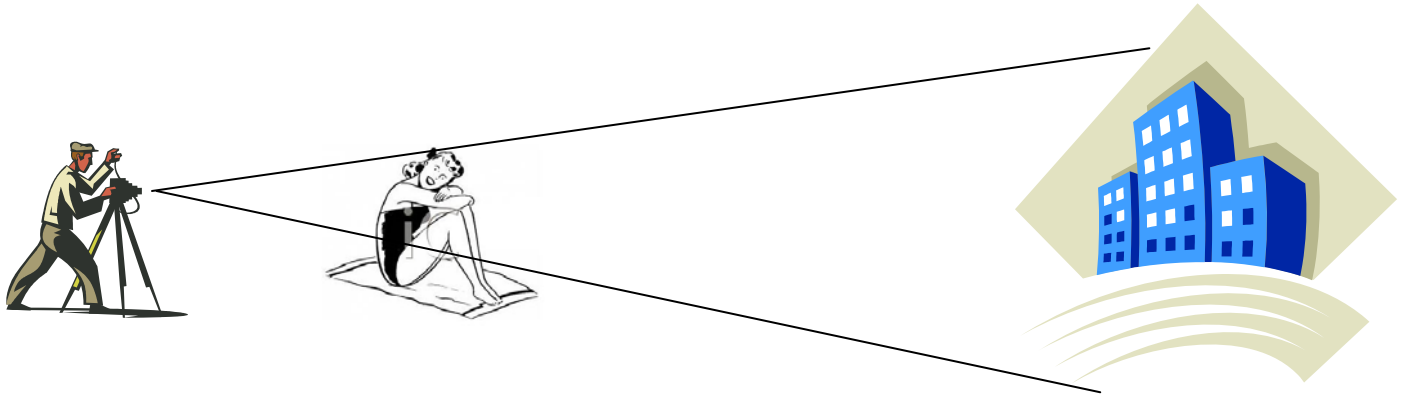


At f2.8 and 100mm, the woman will be sharp and the building will be blurry

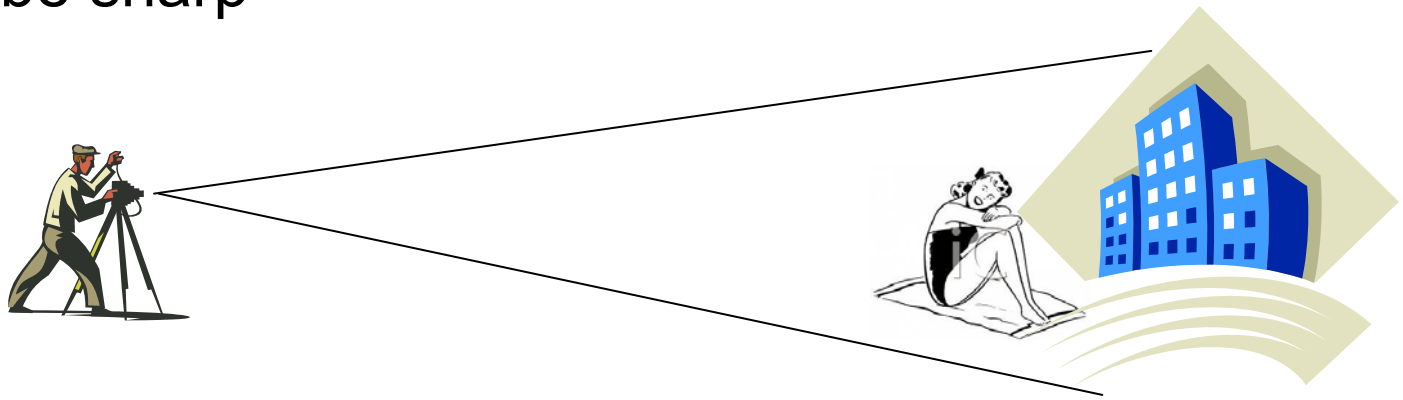


At f2.8 and 100mm, the woman and building will be sharp

Depth of Field



At f16 and 100mm, the woman and the building will be sharp



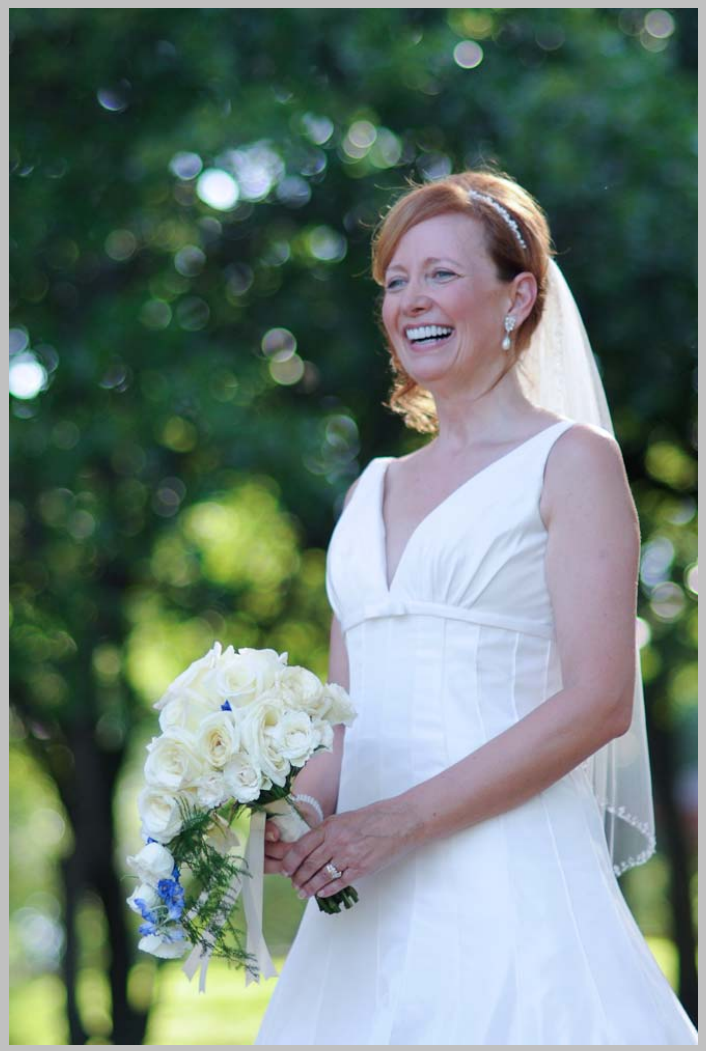
At f16 and 100mm, the woman and building will be sharp

White Balance

- Temperature of the Light
  - Orange
  - Blue
  - Yellow, etc.
- Indoor Lights vary considerably
- The sun is always constant, but clouds filter its light.

White Balance Example

White Balance Example



For the Next Meeting

- Remember the 10 Tips
- Find “Travel” Photos You Like
- Google:
  - Aperture
  - Shutter Speed
  - ISO
  - Depth of Field
  - White Balance

Thank You

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