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THIS BOOK

USING THIS BOOK

Travel is an exciting experience and your photography should reflect that. *Lonely Planet's Guide to Travel Photography* introduces you to every aspect of the picture-taking process and the wide range of subject matter that you'll encounter on your travels, to help you produce vibrant and meaningful images. It aims to increase the percentage of good photographs you take and to lift your travel photography to the next level of creativity. No matter where you're going or what camera you use, you'll find the information you need to make the most of the picture-taking situations that come your way. It will help you create photographic opportunities and to make your travel experience more photo friendly, with practical advice, tried-and-tested tips and inspirational images sure to get you thinking about both your photography and your next trip.

With film cameras no longer being manufactured, every new camera these days is a digital model. Although film still has a loyal following, the book assumes readers will be travelling with a digital camera. And although there is a substantial amount of technical information, the heart of the book lies in the images.

Although the focus of the book is on capturing great still images on digital cameras, digital technology has opened up other possibilities for recording images. In the (not so) old days, you needed a camera for taking photos, a phone for making phone calls, an MP3 player for listening to music and a video camera for taking videos. Now you can do all of these things on one device. This is called technology convergence and it is leading to some truly exciting innovations. The most relevant examples to image-making are the camera phone, allowing both still and video images to be captured on a device made for making phone calls; video-capture mode on digital still cameras; and still-capture mode on video cameras. The introduction of video mode on digital cameras and mobile phones has introduced many people to the world of video-making for the first time. This book follows the convergence trend and offers advice about making photographs and videos with camera phones and digital cameras.

Part 1 will bring you up to speed with digital photography, discussing all your gear options and the many features and functions you need to know about to buy the right camera and get the most out of your gear (note that prices are given in US dollars throughout the book). It shows how research, planning and practice will enhance the experience of travelling with your camera. Part 2 looks at the art of photography and will give you the tools to create images that reflect your own vision of the world. Part 3 is an in-depth look at the subjects you'll encounter, providing all the information you'll need to successfully capture them, and is packed with inspirational images from around the world. Part 4 deals with photography post-trip, including digital workflow, image editing, sharing and selling your pictures, as well as an insight into the business of travel photography.

Even though this book is about travel photography, it could be said that all photography (outside the studio) is travel photography. One person's backyard is another's dream destination. Although this book is packed with images taken all over the world, you don't have to have immediate plans for the ideas and techniques to be useful. You can put into practice much of what's discussed here next time you photograph your family, your pets, go on a day trip and certainly on a holiday in your own country. In fact, I highly recommend that you do just that. Study the resulting photographs, and then go back out and take some more. You'll learn a lot from your own successes and failures and reap the rewards in better photographs on your next trip to someone else's backyard.

THE AUTHOR'S APPROACH

While I'm constantly assessing my methods and images in an attempt to make the results of each trip better than the last, what hasn't changed is my aim to capture the reality of a place (as I see it) through strong individual images. These shots then build on each other to create a comprehensive coverage of a destination or topic, so that viewers get a sense of what it's like to be there. My own interpretation – my style – is expressed through choice of camera format, lens, aperture and shutter-speed combinations, what I choose to photograph, the composition I settle on, the light I photograph in and, finally, the images I choose to show.

I take the same gear on every trip (except the 200-400mm lens) and it consists of the following items:

- Two Canon EOS-1D X DSLR camera bodies
- Canon EF 16-35mm f4 L USM zoom lens
- Canon EF 24-70mm f2.8 L II USM zoom lens
- Canon EF 70-200 f2.8 L IS II USM zoom lens
- Canon EF 200-400mm f4 L IS USM Extender 1.4x lens
- Canon 1.4x teleconverter
- Canon Speedlite 430EX II
- Canon Timer Remote Controller TC-80N3
- Hoya HD UV filters (permanently attached to all lenses for protection)
- Hoya Pro1 digital circular polarising filters
- Gitzo G1228 carbon-fibre tripod with Induro ball head (I photograph landscapes, cityscapes and interiors, where possible, on the tripod; everything else is hand-held)
- Four SanDisk 16 GB Extreme Pro CompactFlash memory cards
- Toshiba laptop computer with 15-inch screen loaded with Adobe Lightroom, an image-processing and management program
- Two LaCie 1 TB portable hard disks
- Lexar Professional Dual-Slot Memory Card Reader
- Domke F-4AF Pro System soft shoulder bag
- Crumpler Whickey and Cox backpack for carrying gear onto planes and when trekking
- Aquatech camera cover for protection from water, sand, dust and coloured powder

Day to day, I keep my gear as simple as possible, taking what I need to cover the range of subjects I know I'll encounter and to work as fast and as efficiently as possible. All images are captured in the raw file format. My default sensor sensitivity setting is ISO 100.

PHOTO CAPTIONS

The photographs in *Lonely Planet's Guide to Travel Photography* are accompanied by both informative and technical captions that will help you learn about taking photographs in a variety of circumstances. Note that all focal lengths are given as 35mm equivalents (see p48)

INTRODUCTION

I started travelling to take pictures over 30 years ago, but the adventure that is travel photography continues to stimulate and challenge me. The mix of travel experience and photographic endeavour that culminates in new images in such different settings, cultures, time zones and climates is exciting to say the least. I love that every picture has a personal story: about the subject or the journey or how the photograph was taken. Often it's all three.

Travelling provides a natural stimulus to picture-taking and even those who aren't 'into' photography display a strong, instinctive urge to record new places, new faces and new experiences. For some, travel photography is simply that, a record of a trip. For others, it's a chance to release their creative side. Photo enthusiasts revel in the never-ending opportunities to take pictures that normally have to be planned and fit into regular life back home. But for everyone, travel photography is about memories, experiences, engaging with new people and places, and sharing the journey with others.

Travel photography gives an insight into the world at large in all its diversity, adding something new to our understanding of a place and the people who live there. It portrays familiar places in unique ways, reveals lesser-known places with equal import, captures the spirit of the people with dignity and encapsulates unique moments in time that surprise, inform and intrigue viewers. It's the counter to the incessant reporting and news footage that focuses on the negatives of people and places. Ultimately, it inspires in others a desire to see the world for themselves, and to take their own photographs along the way.

Thanks to the ease in which digital images can be captured and shared via the internet, more pictures are being taken by more people than ever before. However, the idea that creating good photographs is simply a numbers game is misguided as the camera manufacturers' claims that using their latest camera's automatic settings can instantly produce professional-quality images.

Automatic features are brilliant *if* you know what they are doing and the impact they are having on the image. Exposure, for example, is often seen as a technical problem that the camera can solve automatically. However, the variables that go into attaining 'correct' exposure (ISO, shutter speed and aperture settings) should actually be regarded as creative elements, as the combination selected can dramatically affect the look of the image. In fact, every decision you make should be thought of as a creative decision.

Without doubt, digital photographic technology has captured the public's imagination and rejuvenated many people's interest in photography, but it certainly hasn't made people better photographers. If you want to elevate your pictures from simple snaps of your travels to the next level of quality and individuality, you need to understand the elements that go into creating good photographs. Then you can begin to take control of the picture-taking process.

I hope that when you hit the road, *Lonely Planet's Guide to Travel Photography* inspires you to see and think creatively and to bring back images that best reflect your personal response to the people and places you visit.

Enjoy the journey.

RICHARD I'ANSON

Sand dune in Valley of the Moon, Atacama Desert, Chile
DSLR, 24–70mm lens at 70mm, 1/160 f8, ISO 100

01: GETTING STARTED

There are plenty of things you can do, both at home and at your destination, to make your travel photography a fun and creative experience. It's as important as ever to select the right camera and lenses. Understanding digital technology and the myriad features and controls found on digital cameras will help you to decide which model is for you and how to get the most out of it. The right accessories will help you to get the image in any situation. Research, planning and practice will ensure that you not only make the most of your photo opportunities but create them as well, resulting in more and better pictures.

◉ DIGITAL PHOTOGRAPHY

There is a lot to like about digital photography. From a capture point of view, being able to review images as they're taken and change the ISO setting from frame to frame are brilliant features. Post capture, the flexibility and control we have over how an image looks is unbelievable.

The world of digital imaging can seem a little daunting at first, but it needn't be. Here's a simple summary of what happens after you press the shutter on a digital camera.

- The lens focuses the light onto an image sensor made up of light-sensitive cells.
- The light is converted into electronic data and processed by in-built software to create an image file.
- The image file is saved to a removable and reusable memory card.
- The image can be reviewed immediately on the camera's built-in screen. You can delete the image if you're not satisfied with it.
- When the memory card is full you can replace it with another card or transfer the images to a storage medium such as a computer hard drive or a CD/DVD.
- You then delete the images from the memory card.
- You reuse the memory card.
- Prints can be made directly from the memory card before deleting the files or from a computer or a CD/DVD.

Of course, you can't have all the wonders of digital capture without some downsides. It's worth understanding the good and the not-so-good features of this medium, as this will inform your choices in terms of equipment, computer and software needs, to help you make the most out of the technology and avoid the bits you don't like.

THE GOOD

- instant image review lets you check the shot, so you can reshoot if you're unhappy with the result
- you can take thousands of photos before having to change cards
- unwanted images can be deleted and only selected pictures printed
- the white-balance feature eliminates the need to carry filters to correct colour under artificial light
- you can adjust the ISO rating from frame to frame
- you can match the image file size to output requirements, eg print or web
- you can compose close-ups effectively with a Liquid Crystal Display (LCD) screen
- images can be easily copied and backed up for security
- date, time and shooting data such as shutter speed, aperture and focal length are recorded automatically

(Opposite) Forest in autumn, Los Glaciares National Park, Argentina
DSLR, 24–70mm lens at 33mm, 1/4 sec f13, ISO 100, tripod

04: BACK AT HOME

The trip is over, you're back at home and the proud owner of lots of new photos. How you captured your photos and what you intend to do with them determines how you'll manage your pictures to ensure they are safe, easy to find and look their best. You'll then be ready to share them with others. If you think your photographs are good enough and could earn you some money, you can delve into the world of professional photography and image licensing.

◉ POST-CAPTURE WORKFLOW

Digital photography is brilliant and everyone agrees that being able to shoot to your heart's content, unrestricted by film and processing costs, is one of its greatest attractions. But, there is a cost. Unless you've followed the computer-free workflow (see p77) and are content with the digital files straight from the camera and the prints produced by the photo lab, then you need to come to grips with the world of digital asset management, or DAM, and you need to do it sooner rather than later. Put simply, you must have an easy, systematic, efficient and fast way of moving your image files from your camera to the computer, reviewing and assessing them, editing, storing and keeping track of them. Get this right and you'll enjoy some of the other benefits of the digital workflow, including having complete control over how your pictures look, and easily sharing your images with the world. It will also save you lots of time.

Remember, there is more than one way to manage and work with images. Your choice of software and degree of interest in the process are key factors in the system you develop. For everyone, the aim is to develop a routine to manage your images in a way that works for you so that you do it, rather than putting it off. To get started you can follow the workflow outlined here or just perform the tasks that suit you. Refer to the section on Computers (see p77), for information on hardware, software and technical jargon.

CRITIQUING YOUR IMAGES

The assessing and selection process is also an excellent time for reflection and self-teaching. Your best pictures and worst failures will stand out clearly. Study them to see what you did wrong and what you did right. Before you discard an image file, check the EXIF data and see if you can learn anything as to why the image didn't work out as you'd expected. If you haven't got time at this point, save them in a folder for review at a later date. Look for patterns. Are all your best pictures taken on a tripod? Are all the out-of-focus frames taken with the zoom at its maximum focal length? Next time you can eliminate the cause of your failures and concentrate on the things that worked. Your percentage of acceptable pictures will start to rise. Self-critique is an important and neverending process in the life of a photographer.

(Opposite) Light sculpture and projection, Sydney, Australia (*Affinity*: Vivid Sydney 2015 / Artists: amigo & amigo and S1T2)
The viewpoint, tight framing and vertical composition were chosen to compress the two installations and make them appear as one. The connection was further enhanced by waiting for a train to pass so that the blurred lights filled the black space between the installation and the city building.
DSLR, 24–70mm lens at 70mm, 0.6 secs f6.3, ISO 400, tripod