

LONELY PLANET'S GUIDE TO

TRAVEL
PHOTOGRAPHY

Richard l'Anson

CONTENTS

THE AUTHOR	5	COMPUTERS & SOFTWARE	93	02: THE ART OF PHOTOGRAPHY	127
THIS BOOK	6	Digital Photography without a Computer	93	MOMENTS IN TIME	129
FOREWORD	10	Computer Specifications	93	Previsualisation	130
INTRODUCTION	13	Monitors	94	Being There	131
A SHORT HISTORY OF TRAVEL PHOTOGRAPHY	16	Computer Accessories	95	Iconic Images	135
		Software	96	Maximising the Moment	139
		PREPARATION	99	Telling a Story	140
01: GETTING STARTED	19	Research	100	EXPOSURE	143
DIGITAL PHOTOGRAPHY	21	When To Go	100	ISO Rating	143
Sensors, Pixels & Resolution	23	Travelling with Others	101	Shutter Speed	144
Image Quality & File Size	30	Time	102	Aperture	145
Aspect Ratio	30	Shot Lists	102	ISO, Shutter Speed & Aperture Combinations	145
Memory Cards	31	Perfecting Your Technique	103	Measuring Light	146
Firmware	33	Equipment	103	Exposure Modes	147
Digital Camera Features	33	How Much Memory Capacity to Take	106	Other Exposure Controls	148
Colour & Creative Controls	37	Workflow on the Road	109	Setting Exposure	149
THE GEAR	40	Insurance	110	COMPOSITION	157
Cameras	41	AT YOUR DESTINATION	111	Point of Interest	158
Lenses	50	At Customs	111	The Rule of Thirds	158
Accessories	58	Where to Stay	112	Depth of Field	159
Bags	68	Familiarisation	112	Focus	160
Buying Guide for Digital Cameras	69	Vantage Points	114	Choice of Lens	163
DSLR Systems	70	Fine-Tuning Plans	115	Viewpoint	165
FILM CAMERAS	72	Routine & Habits	115	Content Selection	168
Camera Formats	72	Photo Etiquette	117	Framing	169
Camera Types	73	Restrictions	118	Horizons	170
Film	74	Taking Notes	119	Orientation	170
OTHER IMAGING OPTIONS	80	Security	119	Scale	171
Camera Phones	80	Developing & Printing		LIGHT	173
Video Cameras	83	Film	121	Natural Light	174
		Shipping Discs, Film & Prints	121	Sunrise & Sunset	177
		Camera Care	122	Rainbows	178

Flash
Incandescent Light
Mixed Light

MOVING SUBJECTS
Freezing the Action
Panning & Blur
From the Air
Light Trails

CAMERA PHONE IMAGES

MAKING MOVIES
Video Capture with Still
Cameras
Video Capture with
Camcorders

**03: THE
SUBJECTS**

PEOPLE
Communication with
Strangers
Portraits
Environmental Portraits
Groups
Children
Travel Companions
Daily Life

LANDSCAPES
Mountains
Snow, Ice & Glaciers
Deserts
The Coast
Rainforests
Rivers & Waterfalls
Lakes & Reflections

178 Flowers
182 Natural Details
184 **THE URBAN ENVIRONMENT**
187 After Dark
187 Interiors
188 City Views
191 Skylines
194 Architecture
196 Architectural Details
200 Streetscapes
200 Urban Details
200 Street Art
201 Galleries & Museums
201 Places of Worship
201 Traffic & Transport

FESTIVALS
205 Dealing with Crowds
205 Parades & Processions

ENTERTAINMENT
207 Performance
208 Shopping
210 Sporting Events
212 Nightlife

FOOD & DRINK
214 In the Field
216 At the Market
218 In the Kitchen
220 On the Table

WILDLIFE
223 Zoos & Sanctuaries
226 Up Close
230 Habitat
232 Birds
234 Marine Life

242
244

**04: BACK
AT HOME**

323

POST-CAPTURE WORKFLOW **325**
Transfer 326
View, Select & Delete 327
Add Metadata 327
Archive 328
Convert & Edit 328
Output 334
Backup 335
Remove Image Files from
Computer Hard Drive 335

AT HOME WITH FILM **336**
Assessing Slides 336
Storing Film 337

SHARING **338**
Choosing Photographs to
Share 338
Printing Digital Images 339
Slide Shows 344
Emailing Photos 345
Sharing Photos &
Videos Online 346
Blogs 348

SELLING TRAVEL IMAGES **350**
The Business of Travel
Photography 350
Being a Travel Photographer 353

**GLOSSARY OF PHOTOGRAPHIC
TERMS** **361**

INDEX **366**

GEOGRAPHIC PHOTO INDEX **368**

THE AUTHOR

Richard l'Anson is a freelance photographer who has built a career on his twin passions for travel and photography. Over the past 27 years he has travelled the world amassing a substantial and compelling collection of images of people and places in more than 70 countries on all seven continents.

Richard received his first camera as a gift from his parents when he was 16 and has been infatuated with photography ever since. After studying photography, film and television for two years at Rusden State College in Melbourne, he worked in a camera store and minilab before going freelance in 1982.

His work is published worldwide in books, magazines, newspapers, brochures, calendars, posters, cards and websites. He has published numerous books: *Chasing Rickshaws* (1998) and *Rice Trails* (2004), both collaborations with Lonely Planet co-founder Tony Wheeler; *Travel Photography* (2000, 2004 and 2009 editions) and *Urban Travel Photography* (2006); and the large-format pictorials *Australia: 42 Great Landscape Experiences* (2006) and *Nepal: Kathmandu Valley, Chitwan, Annapurna, Mustang, Everest* (2007).

Richard is a double Master of Photography with the Australian Institute of Professional Photography (AIPP) and was judged top travel photographer in *Capture Magazine's* 2007 Australia's Top Photographers Awards.

Lonely Planet has been using Richard's photographs for 18 years and his work has been featured in over 400 editions of LP titles. When he's not on the road Richard lives in Melbourne, Australia, where he makes regular appearances at Lonely Planet's head office to assist in the ongoing development of Lonely Planet Images (www.lonelyplanetimages.com), the stock photography library he helped establish in 1998. To see more of Richard's images log onto www.richardianson.com.

FROM THE AUTHOR

It's a pleasure to be able to share what I've learned and seen in more than 25 years of shooting travel photographs. Thanks to the rapidly evolving developments in the world of digital photography, it's a serious challenge for all of us involved in the imaging industry to keep up to date with equipment and software offerings. Writing this book gives me the opportunity to gather, assess and present a relevant snapshot of this information alongside the more creative and timeless elements of the art, subjects and practicalities of travel photography.

It's also a great opportunity to thank again the people who have played a significant part in my journey and contributed in various ways to my body of work from which I draw the contents of this book. Thanks then to Tony and Maureen Wheeler at Lonely Planet, Nick Kostos and Sue Badyari at World Expeditions, Peter Cocklin at Kodak Australia, the late Eddie Schreiber at Schreiber Photographics, Lothar Huber and Doug Porter at Bond Imaging, Canon Australia, Rick Slowgrove at Canon Professional Services and Rik Evans-Deane at Camera Action Camera House in Melbourne.

At Lonely Planet, Ben Handicott, Ellie Cobb, Erin Richards, Michael Ruff, Jessica Rose, Ryan Evans, Gerard Walker and Tony Wheeler all made significant contributions to this edition.

Thanks again to the team at Lonely Planet Images for their continuing interest and support of my work.

At home, my thanks – as always – go to Iris, Alice and Sarah whose support, interest and understanding are so generously given and are greatly appreciated.

On a personal note, producing this book has afforded me a unique opportunity to perform a substantial review of the images and practices that have got me this far. I see it very much as a celebration of passing the 25-year milestone as a photographer and traveller.

THIS BOOK

USING THIS BOOK

Travel is an exciting experience and your photography should reflect that. *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. The advice and suggestions are just as applicable whether you capture your experiences on the pixels of a sensor or the silver halides of a film emulsion.

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, digital cameras and video equipment.

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.

This third edition of *Travel Photography* is also full of new images and insights from the road. Since the second edition was published in 2004 I've been to Nepal, India, China, Vanuatu, Brunei, Singapore, Malaysia, Thailand, Argentina, Antarctica, Russia, Mongolia, Finland, Slovenia, Romania, Croatia, England, France,

Germany, Monaco, USA, Canada, Antigua, St Barts, Grenada, Barbados, Puerto Rico, St Martin, St Lucia, Egypt, Jordan and the United Arab Emirates, as well as to every Australian state.

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

I've had the privilege of photographing all over the world and, most importantly from a creative perspective, had many opportunities to return to some countries three, four, 10 (China) and even more than 20 times (India and Nepal). And even after all these years, the thrill of arriving at my destination, dropping the bags at the hotel, grabbing the cameras and getting out there hasn't waned. In fact, I enjoy it more now because I'm confident I'll be able to capture the pictures I've come to take.

Photographing travel for a living is an intense, exciting, tiring and thoroughly rewarding endeavour. I often walk 10km to 15km a day, shoot between 300 and 400 images and get very little sleep. But by the end of my trip I'll have a comprehensive collection of images that capture a good cross-section of the places to see, things to do and people who live there. You can read more about my own travel photography practices on p350.

The way I go about taking travel photographs has developed over the years and I am constantly assessing my methods and images in an attempt to make the results of each trip better than the last. To that end I now capture all my images digitally. I stuck with film longer than most, partly to complete long-term projects on the same media, but mainly until I was satisfied that the quality of the digital file was equivalent to what I was used to getting on film. Once that was achieved (with 21 MP DSLRs) the switch was easy thanks to a couple of digital imaging's most useful features: at the capture stage, the flexibility of changing the ISO from frame to frame; and the ability to instantly review the shots. Seeing the pictures immediately is helpful when shooting but, just as importantly, it allows me to make accurate decisions regarding completion of a subject shoot. At the post-capture stage, it is far easier and considerably quicker to label large quantities of images and find them again when you need them, thanks to the latest generation of workflow software. Finally, although the digital workflow has pushed a lot of work back onto the photographer that was previously performed by photo labs and photo libraries, the gain in control over the entire imaging process, from capture to output, means the pictures will always be seen how they are intended to look.

But that's just the technical stuff. What hasn't changed is my aim to capture the reality of a place (as I see it) through strong individual images that 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 video camera) and it consists of the following items:

- Canon EOS 1Ds MkIII DSLR camera body
- Canon EOS 5D MkII DSLR camera body
- Canon EF 24–70mm f2.8 L USM zoom lens
- Canon EF 70–200mm f2.8 L USM image stabiliser lens
- Canon 300mm f4 L USM image stabiliser lens
- Canon 1.4x teleconverter
- Canon Speedlite 430EX II
- Leica M8 digital rangefinder camera with 21mm f2.8 lens
- Hoya multicoated skylight 1B filters (permanently attached to all lenses for protection)
- Hoya circular polarising filter
- Gitzo G1228 carbon-fibre tripod with Fobar Superball head. (I photograph landscapes, cityscapes and interiors, where possible, on the tripod; everything else is hand-held.)
- Assorted 8 GB, 4 GB and 2 GB Compact Flash II and SD memory cards totalling 24 GB capacity



- Laptop computer with 15-inch screen loaded with Adobe Lightroom, an image-processing and management program
- Two 320 GB portable hard disks
- Memory card reader
- Sony HVR-A1P digital HD video camera
- Crumpler 7 Million Dollar Home soft shoulder bag – holds everything bar the tripod and 300mm lens
- Crumpler Whickey and Cox backpack for carrying gear onto planes and when trekking.

Day to day, I keep my gear as simple as possible but, to cover the range of subjects I know I'll encounter and to work as fast and as efficiently as possible, I always carry the two DSLR cameras, one with a 24–70mm lens and the other with a 70–200mm lens. I only carry the tripod, 300mm lens and flash unit when I know I'll need them for specific shots. I use the Leica rangefinder camera in situations where I want to be a little more discreet, such as in galleries, museums, restaurants and bars, and when I'm 'off duty' but can't leave the hotel without a camera. It also serves as my back-up camera and usually stays locked up in the hotel room in case everything else is stolen. All images are captured in the raw file format. My default sensor sensitivity setting is ISO 100.

PHOTO CAPTIONS

This book contains images taken with the equipment listed above, and also images shot on various other cameras I've owned or loaned over the years, including both digital and film cameras.

The photographs in *Travel Photography* are accompanied by both informative and technical captions that will help you learn about taking photographs in a variety of circumstances and give you an insight into many of the issues encountered when shooting on the road. Captions include the following information:

- Image title, location and country
- Camera type and lens
- File or film format
- Exposure (shutter speed, aperture and ISO)
- Any accessories used (tripod, filters and flash).

Note that all focal lengths are given as 35mm equivalents (see p52).

FOREWORD

Lonely Planet Images – the Lonely Planet photo library – has more than a quarter of a million images from just about every country on earth in its collection. They're waiting to be used in Lonely Planet books or in books by other publishers, by ad agencies, magazines, airlines, newspapers, websites or just about anybody else who needs a really knock-out travel photograph.

And something like 1500 of those photographs are mine.

Not because I've pulled any strings. Just because I was Lonely Planet employee number one – number two if my wife, Maureen, pulls rank on me – doesn't get me any favours. (I've even written a whole book on travelling across the Pacific, only to have it rejected by our travel literature publisher – 'not exciting enough', she announced.)

No, my travel photographs appear in our photo library because they're good enough to have made the cut. Of course, the fact that I manage to get to some pretty unusual places helps. There's less competition for photographs from, say, Saudi Arabia, Haiti or North Korea than from Italy, France or the USA. But, at the end of the day, they're still going to have to be very good photographs.

What's in front of your lens may help things along, and high-quality camera equipment is a given, but it's your skill – the *quality* of your photography – that is going to make all the difference. I reckon there are three secrets to getting those 'wow factor' photographs. First of all, take lots of photographs; there's no substitute for experience and that means point your lens and exercise that finger on the shutter release. Secondly, there's education, which can mean taking a photography course or reading a good book on photography, like the one in your hands right now. Thirdly, there's no better way to find how to do it than to watch and study a real expert.

I've been lucky enough to have several intensive experiences of that third element of a photographic education. I've travelled with Richard I'Anson to work on our books *Chasing Rickshaws* and *Rice Trails* and I've travelled with both incarnations of Richard: the film and the digital photographer. These days everybody, and that includes the experts, is having to revise their photographic skills as they make the shift from film to digital. The change has gone from a gradual trend to an all-but-total shift. Film has become an endangered species and, although the techniques and skills of film photography are still worth cultivating, today digital is what it's all about.

Of course, many aspects of photography are just as relevant to a film camera as a digital one. Composition, focus and exposure are all important skills which this book will help you master. Yet at the same time digital photography has brought new conveniences, opportunities and, just as important, unexpected new challenges.

Sometimes travelling with Richard simply confirms that those old photographic clichés are true: the light really is better at dawn, otherwise why would I have suffered so many predawn wake-up calls when I'm in Richard's company?

I've also been horrified by how much camera equipment Richard seems to carry around, and moving into the digital world doesn't necessarily make that load any lighter. You may not have to carry all that film (or worry about keeping it cool, out of the sun and away from X-ray machines), but your bag is going to be heavier by a laptop or some other digital storage medium and you'll soon find that your remaining gigabytes of storage capacity will be just as big a worry as how many frames of film you had left.

My first digital trip with Richard, a little coast-to-coast two-week trek across England from the Irish Sea to the North Sea, brought those changes home, along with the necessity of always heading out, waiting for that unexpected opportunity to pop up. The longest and duller day of the walk also happened to be the day with the worst weather. Yorkshire weather. Our fellow walkers all decided this was the day to take the bus; Richard and I walked on, through a thunderstorm. Richard because there always might be a photograph out there. And me? Because I'm crazy, I guess.

No matter how good your equipment and how skilled the practitioner, successful travel photography can come down to sheer luck. Or sheer perseverance. Sometimes you simply have to tough it out in search of the perfect photo. On one trip to Nepal our search for rice terraces with snow-capped mountains in the background had been thwarted by day after day of nonstop rain. Finally the sun broke through just hours before our departure. We diverted our airport-bound taxi to the edge of the Kathmandu Valley and sprinted up a hill to find, on the other side, the perfect view – rice fields being harvested, picturesque houses in the foreground, soaring Himalayan peaks as a backdrop. And a river separating us from the picture. We tore off our shoes, rolled up our trousers, waded across the river, got the photographs, interrogated the farmers, and still made it to the airport in time for our flight – a little damp and rather muddy, but with the images we needed.

On another Nepal visit I staggered to the top of Kala Pattar, the Everest viewpoint overlooking Everest Base Camp. Richard was already there, wedged against a rock, hanging on in a wind fierce enough to strip the Gore-Tex off your back and the camera out of your hand. I soon decided to head back down to my tent, leaving Richard to look for that perfect sunset shot of the world's highest peak. Perseverance won out; he got it.

Equipment, expertise, luck and straightforward hard work are all only parts of the photographic story. It's travel which takes us out there and puts those amazing images, whether of people, places, nature or scenery, in front of our cameras.

TONY WHEELER
FOUNDER, LONELY PLANET



INTRODUCTION

It's freezing outside. Actually, it's freezing inside as well, but I don't care. Today I achieved something I first attempted in 1989: to travel in Arunachal Pradesh, in India's northeast. Twenty-odd years ago it took nearly five weeks in Kolkata to reach the conclusion that a permit was not going to be issued. Even today, travelling individually is technically not allowed. This time, with three months' notice, the permit was only faxed from the travel agent in Delhi the evening before my planned departure; talk about cutting it fine. Yesterday I left a place called Dirang, crossed the 14,000ft Sela Pass, and reached my destination, Tawang Gompa. For the traveller it's got everything: a magical-sounding name, a degree of difficulty that puts most people off going and an awesome mountain location close to the Bhutanese and Tibetan borders. It is, in fact, a very special place, being the second-largest Buddhist complex in the world after the Potala Palace in Lhasa, and home to around 400 monks. For me, it also completes my journey of experiencing the Himalaya from east to west. Today my twin passions of travel and photography are again as one.

I'm often asked what came first, travel or photography? It's hard to say: the first photograph I ever took was a travel photo. I was in the Canary Isles, I'd ridden from the port to the town in a horse-drawn cart, and when the driver had been paid I took a shot of him and his cart and my family – I was 10 and on my first big overseas trip, sailing from England to Australia. I remember the moment as though it were yesterday; the foreign sounds, language and smells; the click of the shutter. It must have made a deep impression. Six years later I got my first camera. My first thought was where can I go to take pictures? Seventy-odd countries, seven continents, hundreds of thousands, maybe millions of pictures later, and the list of places to see is still longer than the places I've been. Travel is like that; it's addictive. So is photography. Combine the two and you have a lifetime of restlessness where the next trip is planned before the one you're on is finished, time and money permitting. I solved the financial problem by turning my passions into my work, but I'm certainly not alone in wanting to capture and share what I see when I travel.

In over 25 years of travelling I can count on one hand the number of people I've met who deliberately left home without a camera. 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 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. For the professional travel photographer, it's work. But for everyone, travel photography is about memories, experiences, engaging with new people and places, and sharing the journey with others.

At its most basic, travel photography provides a visual record of the places visited. At its best it 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.

Prayer wheels, Tawang, India

DSLR, 24-70mm lens at 54mm, 1/100 f13, raw, ISO 100

Thanks to the surge in popularity of digital cameras over the last four years and the consequent elimination of developing and printing costs, more pictures are being taken by more people than ever before. (That's *more* pictures, not *better* pictures!) The idea that creating good photographs is simply a numbers game is as misguided as the camera manufacturers' claims that by using their latest camera anyone can instantly produce professional-quality images. 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.

Digital capture is still new to many people and there's a steep learning curve that comes with the new technology. Consequently, and quite understandably, a lot of emphasis is being placed on the equipment, rather than the image. Modern cameras certainly give the impression that taking pictures is easier than ever before with the emphasis on automatic features that take care of everything, but people can still be left disappointed with their photos.

If you want to avoid disappointment and 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.

Automatic features are brilliant *if* you know what they are doing and the impact they are having on the image, so that you can decide if that is really how you want your photo to look. Exposure, for example, is often seen as a technical problem that the camera can solve automatically. And yes it can, in terms of exposing the sensor to the right amount of light. 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; this is why professional photographers decide these things for themselves. In fact, every decision you make should be thought of as a creative decision, including your choice of camera and lens, exposure settings, whether or not you use a flash or tripod, the position from where you take the photo and the time of day you release the shutter.

I hope that when you hit the road, *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
TAWANG, ARUNACHAL PRADESH, INDIA

