

OUTDOOR NATURAL LIGHT



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When you first begin to point your camera at people- taking their photograph, while utilizing outdoor natural lighting, is one of the easiest ways to get started.

Perfect to print A5 size
14cm x 21cm / 5.83" x 8.27"

SETTING UP THE CAMERA



CHOOSE THE RIGHT LENS

Use a longer focal length lens, and try to fill the frame with your subject. Stay away from ultra wide-angle lenses, as they can distort the edges of the frame, and this will be noticeable when shooting groups of people.

M / Av

SHOOT IN MANUAL OR APERTURE PRIORITY MODE

When shooting portraits, one of the key elements is to take control of the depth of field. Taking photos outdoors means that there can be distracting elements in the background; blur the background by using a wider aperture.



IDEAL TIME

The best outdoor natural light occurs from 30 minutes before sunset until 45 minutes after. Sunrise has a short window of opportunity- about 20 min. max.

TAKE THE SHOT

GROUP



APERTURE

Set the aperture to between $f/5.6$ - $f/11$. These $f/stops$ give you enough depth of field to keep the subjects sharp, while letting the background blur.

POSITION

If possible place the group into the shade, or put the Sun at their backs and use a fill-in flash.

POSING

Study the example. Position the group so that the head heights vary. Group interaction is always pleasing. Position the subjects, so that they are not looking off frame. Another alternative is to have everyone looking at the camera.

INDIVIDUAL



APERTURE

Get close. Use a large aperture to keep the background blurred. Set your critical focus onto the eye closest to the camera.

POSITION

Place your subject into the shade, or with the Sun behind them, and use a reflector or a fill-in flash.

POSING

Headshots, stay close. Always keep an eye on the neck for squished skin. Keep the chin slightly up. Half body shots, watch for slumping shoulders. Full body shots, look for tense hands or stiff legs. Keep your subject relaxed.

PORTRAIT CROP GUIDE



There are a number of standard “crops” when creating portraits. They include the head shot, the head and shoulders shot, half body shot, and the full body shot. Each crop presents it’s own concerns for the photographer and the model.

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DO NOT CROP BENDING AREAS

Avoid cropping right on areas where the body bends, it creates awkward proportions and it is visually unpleasant. In the example image (left), the areas in red should be avoided. Instead leave those areas inside the frame, or completely out.



FOLLOW THE RULE OF THIRDS

When framing a subject’s face, make sure that the eyes meet one of the Rule of Thirds’ line intersections. Avoid cropping edges of the face such as the chin.



SHOOT DIFFERENT WAYS

Give yourself options to edit later. Shoot from different angles and formats (vertical and horizontal). Use wider and tighter framing.



CROP IN CAMERA

Plan your capture in camera, and shoot with a purpose. Cropping in post-production means losing resolution- since you’re not cropping- as much as enlarging an area. When cropping tight, in camera, you’ll have less depth of field, more blur in the background and this allows the subject to “pop” from the background.

Photo by: LG전자 - www.flickr.com/photos/lge

GROUP POSING GUIDE



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There are a number of important factors to consider when creating group portraits. Most importantly- you do not want to simply "line up" your subjects if at all possible.

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AVOID STRAIGHT LINES

Align the members of the group mixing head heights. This adds a dynamic feel to the composition.



FRONT AND BACK

Place the smaller members (kids, shorter and smaller-framed people) in the front of the group and bigger people (taller, larger-framed) people in the rear.



CLOSENESS

Depending on the kind of group portrait that you are taking (family, business, sport teams, etc) you will pose them accordingly. Try to always keep the members of the group close to each other. If it is a family, or a group of friends, make sure they are touching and are connected physically. If it is a business group, or a group of people not related, keep them close together making sure that there are no uneven gaps between each other.



BLINKING

If there are members of the group who blink often, have the entire group close their eyes, count to three together, and then open their eyes and smile at the same time.

PHOTOGRAPHING WOMEN



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There are a number of important factors to consider when creating portraits of women. A key consideration is posing. You may have perfect light and a perfect exposure, however, if the pose is awkward, you'll have an unhappy subject.



CURVES

Have your subject angled away from the camera to create more visual curves. No part of her body should appear as a straight line. People are usually bending all parts of their body, if the model is standing too straight- she'll look stiff & uncomfortable.

ARMS

Arms and hands should be relaxed and away from the body. This creates a natural pose. Don't extend the hands forward, this can make them appear large.

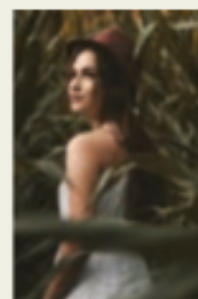


NECK

Ask your subject to stretch her neck up slightly, bring her head forward, and her chin down slightly. This helps to avoid skin wrinkles around the neck that can cause unpleasant shadows.

LEGS

The subject should not be standing with her legs straight. Ask her to place more weight on one leg and the bend and relax the other. Crossing the legs also creates a pleasant visual line.

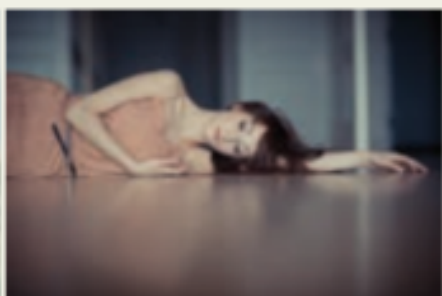


FRAMING WITH HANDS

Ask the model to place one, or both, of her hands around her face, either caressing it, or slightly resting her face onto them. This pose works best in close-ups, since it frames the face.

OVER THE SHOULDER LOOK

Creates a natural, enigmatic portrait. Ask the subject to look to different directions to create a natural look.



LYING DOWN

Having the model lie down adds a sense of intimacy to a female portrait. Positioning them so that the body extends away from the camera adds a slimming effect.

SITTING

When sitting, make sure the subject is bending her back slightly, and always keep one leg completely bent.

PHOTOGRAPHING MEN



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There are a number of important factors to consider when creating portraits of men. A key consideration is posing. You may have perfect light and a perfect exposure, however, if the pose is awkward, you'll have an unhappy subject.

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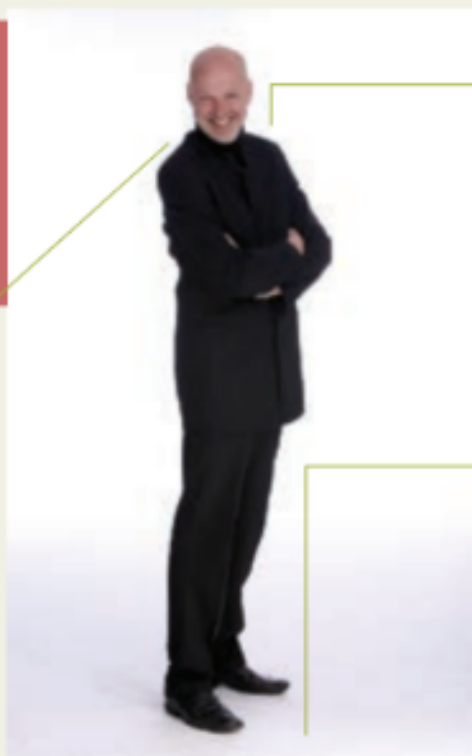


SHARP ANGLES

Unlike female subjects, when working with a male model, it is recommended to emphasize lines and sharp angles (jaw, back, arms, etc).

SHOULDERS

Ask your subject to stand tall, and square the shoulders by pushing up slightly and leaning towards the camera. The subject should keep their core tight, by breathing slowly and relaxing.



JAW LINE

Have the subject push their chin out and angled down slightly. This helps by stretching the neck in a subtle way. Avoid pulling the chin back, as this can create the effect of a "double chin".

LEGS

The subject should not be standing with his legs completely straight. Ask him to place more weight on one leg and bend and relax the other.



HAND PLACEMENT

Good hand placement helps show confidence. It also makes the subject feel at ease. Ask him to try putting his whole hand in his pockets or leaving just the thumbs out. Watch out for "stiff hands".

LEANING

This pose helps the subject relax, and creates strong visual leading lines.



SITTING / ARMS

Ask your subject to extend one arm (or both), rest it on one leg while relaxing the other arm, and lean towards the camera. This helps by stretching the body, and it's a great pose to show clothing.

ONE LEG UP

This pose can be done in a sitting or standing position. If standing have your subject rest the bending leg on a wall.

IN-CAMERA FLASH

Even though it has a bad reputation, the built-in flash, also known as “pop-up flash”, can be very useful in a pinch. It can be minimally customized to improve the exposure.



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FLASH COMPENSATION

The camera doesn't always choose the optimal flash power when firing the pop-up flash. Flash compensation is similar to exposure compensation, but makes the photographs brighter or darker by adjusting the intensity of the flash rather than the exposure.

To adjust the flash compensation, you will need to be in Manual, Program, Aperture Priority, or Shutter Priority modes.

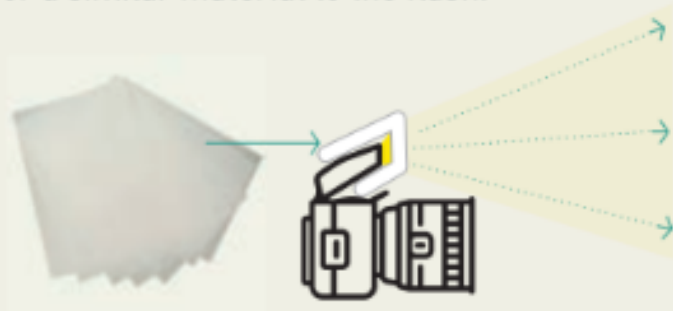


DIFFUSING AND BOUNCING

The smaller the area that the light originates from, the harsher that light source will be. This is why the pop-up flash can be harsh on the subject.

DIFFUSING

Diffusing increases the size of the light source, therefore, softening it. A simple alternative is to hold or tape a tissue paper or a similar material to the flash.



BOUNCING

To bounce the light, place a small white card at a 45 degree angle in front of the flash. The light will hit the card, bounce to the ceiling, and spread out, creating a soft light.



FILL FLASH IN DAYLIGHT

Using the pop-up flash as a fill light, helps lightening dark shadows, brightening colors, and creating depth.

In bright situations, this technique can give the additional effect of darkening the background behind the subject,

KEEP IN MIND

The pop-up flash gets its power from the camera battery. Since it is sharing its power source with the other functions of the camera, its strength is limited. Because of this, the built-in flash is not nearly as bright or as far-reaching as one from an external flash would be.

LANDSCAPE CHECKLIST



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Landscape photography is a fantastic way to begin your photographic journey, as it tends to be slow and methodical. This allows you time to carefully consider each step in the process.

- SET ISO 100 / ISO 200**
The lower the ISO, the less noise you'll get. This will make the image appear sharper.
- SHOOT AT f/8 - f/16**
In landscape photography, it is best to increase the depth of field by using a smaller aperture.
- A / Av MODE or MANUAL MODE**
Using Aperture Priority Mode or Manual Mode.
- USE A TRIPOD**
If you are using a lens with a focal length of 100mm or longer, or if your shutter speed drops to 1/125th or slower, and you do not wish to raise the ISO.
- ACTIVATE MIRROR LOCK-UP**
This will reduce vibration-induced motion blur that can occur during longer exposures. Use for shutter speeds between 1/8th - 4 seconds. (Longer than 4 seconds - not necessary)
- USE A REMOTE SHUTTER RELEASE**
This helps to avoid motion blur that can occur when pressing the shutter release button, especially at slower shutter speeds (1/30th or slower).
- COMPOSE THE SUBJECT OFF-CENTER**
Create an interesting composition. Follow composition rules. Composition rules that are often used in Landscape photography are The Rule of Thirds, Leading Lines, and The Golden Ratio.
- BE CAREFUL WITH LEADING LINES**
Make sure that the leading lines drive the viewer's eyes toward the focal point of your landscape composition and not away from it.
- ADD FOREGROUND INTEREST**
Placing a prominent object into the foreground, especially if it is an object of a known size, this adds depth and drama to a landscape photograph.
- FOCUS A THIRD INTO THE FRAME**
Pick an object that is approximately 1/3 of the way into your scene and place your critical focus at this point. Doing so provides the maximum depth of field for the entire scene.
- USE EXPOSURE COMPENSATION IF NEEDED**
Shoot a test photo. If the histogram is "clipped" at either end. Adjust the exposure with Exposure Compensation when using an auto mode or by changing the shutter speed in Manual mode.
- CHECK THE HISTOGRAM**
Make sure that the curves for light tones and shadows are balanced- with no clipping.

LANDSCAPE CREATIVE TIPS



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Be patient. Research for the best light, season, weather, etc. You may have to go to a location several times, on different days, or at different times of the day, to understand how the light interacts with the landscape. Light changes with the time of year- even in a few weeks. You may need extra effort to get the perfect shot.

CATCH THE GOLDEN HOUR

Ideally, 30 minutes before sunrise until 10 minutes after and half an hour before sunset until 40 minutes after are the best moments to shoot landscapes. At this time of day, the contrast range drops, shadows deepen, textures become prominent, and the entire scene will taken on saturated hues of color.



USE PEOPLE

Adding people to a landscape photograph has several benefits: It emphasizes scale, creates a story, and helps the viewer relate by having a human element. Make sure to position the person so that they stand out from the surroundings (bright clothing, silhouette, etc).



USE REFLECTIONS

When the landscape reflects on a surface like water, it adds symmetry, and enhances the the magnitude and dynamics of the scene. Calm days work better than windy days, since the water will give a smoother reflection on the glassy surface.



CHANGE YOUR POINT OF VIEW



We are used to seeing everything at eye level. Positioning your camera from a high point of view or near the ground gives a creative touch.

DON'T WAIT FOR THE GOOD DAYS



Often times the sky before or after a storm can give you dramatic light and unusual clouds. Cloudy days, fog, snow, and rain can create amazing photos.

MACRO PHOTOGRAPHY



Macro photography requires specialized skills. However, the first step is your selection of proper equipment. You can't begin your journey of learning macro photography techniques, without knowing what gear you'll be using to apply those techniques.

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MACRO LENS



- They are designed to shoot at a **close distance from the subject**, but they can also work as regular lenses.
- A macro lens will have 1:1, or 1x magnification.
- The longer the focal length of the lens, the more working distance you'll have between the camera and the subject to achieve 1:1 magnification.

EXTENSION TUBES



- They increase the extension of your lens. The **tube moves the lens forward**- further away from the camera's focal plane, and therefore closer to the subject. That creates more magnification and closer focusing.
- Depending on the lens, you can focus closer than a close-up lens, thus "almost" turning your lens into a macro lens.

CLOSE-UP LENSES



- They are technically lenses, but work more like a filter. Just screw it onto the front of your lens.
- They work by **reducing the minimum focusing distance of your lens**. You can focus more closely to the subject.
- With these lenses, the longer the focal length of your main lens, the more magnification you will get.

REVERSED LENS RING



NORMAL LENS



REVERSED LENS



- They work by turning the lens around. This puts the front element of your lens now facing the camera body. This way the lens works in reverse: it magnifies the subject to almost 3x life-size reproduction depending on the lens.
- One side of the ring attaches to the front of the lens and the other side attaches to the camera lens mount.
- It is one of the most affordable techniques. However, it does expose the rear of the lens to the elements.

NIGHT PHOTOGRAPHY



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Night photography requires proper equipment, and some knowledge on technique. However, as you begin to explore night photography- pay special attention to your choice of subject, especially the artificial light aswell as the light left in the sky.

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EQUIPMENT and SETTINGS



CAMERA

For some night scenes, like those with bright lights (cities, busy streets) you may need a lens hood to avoid unwanted lens flares.



TRIPOD

For night photography, you have to use a slow shutter speed. A tripod will help steady the camera and avoid blur created by camera shake.



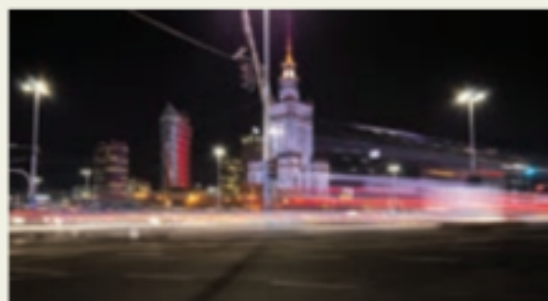
REMOTE SHUTTER RELEASE / SELF TIMER

Pressing the shutter release button can cause camera shake. Using a remote release, or the self timer, helps you avoid this.

A /AV APERTURE PRIORITY MODE

f/11 is a good place to start. Manual mode works well (if you are familiar with it). If you want more depth of field close down the aperture.

CAPTURING MOTION



If you want to show movement, without blur, you need a faster shutter speed. This means a larger aperture and a higher ISO setting. For pictures with motion blur, you need to use a slower shutter speed. To keep the static objects sharp and in focus, you need to use a tripod and/or a remote shutter release. Architecture generally photographs best closer to dusk than in the dead of night.

GENERAL EXPOSURE GUIDE -at f/11-

	ISO 100	ISO 200	ISO 400
Cityscape	20 sec	10 sec	5 sec
Scenes with reflections on water	30 sec	15 sec	8 sec
Neon signs	2 sec	1 sec	1/2 sec
Christmas lights - outdoors	20 sec	10 sec	5 sec
Average outdoor lighting - wide	20 sec	10 sec	5 sec
Floodlit scene - outdoors	30 sec	15 sec	8 sec
Landscape by full moon light	30 mins	15 mins	8 mins
Landscape at twilight	1 min	30 sec	15 sec
Candlelight - indoors	1 min	30 sec	15 sec
Traffic light trails	30 sec	15 sec	8 sec
Fair rides	15 sec	8 sec	4 sec
Bonfire flames	2 sec	1 sec	1/2 sec
Fireworks	2-60 sec	2-60 sec	2-60 sec

SPECIAL TECHNIQUES

BIRD PHOTOGRAPHY



Bird photography is challenging on many levels. As a beginning bird photographer, it's a good idea to practice the fundamentals of exposure and focusing on a fast moving object.

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CHOOSE THE RIGHT SHOOTING MODE



M MANUAL MODE

ISO 200 and f/11 is a good place to start. Manual mode works best (if you are familiar with it), in situations where the birds are semi-still, for example, resting on a branch.

A / AV APERTURE PRIORITY MODE

Start with an of ISO 200/400 and the widest aperture your lens has. This will allow a faster shutter speed to freeze the motion.

S / TV SHUTTER PRIORITY MODE

Set the ISO to 100 and a slower shutter speed: start with 1/30" to 1/125". Adjust to a faster shutter speed- depending on the level of blur that you want.

KEEP THE RIGHT FOCUS POINT

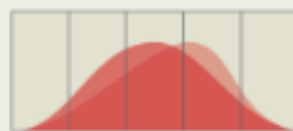
If your camera allows it, select the central focus point, and the focus tracking mode. Keep the shutter release button half press, as you follow the motion of the bird. Keep the focus on the same spot, and shoot when you like the composition or the background.



MIND THE BACKGROUND - CHECK THE HISTOGRAM



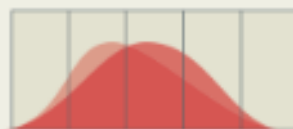
FOLIAGE BACKGROUND



If the background foliage is in the sunlight the histogram should peak toward the middle. If the foliage is in shadows- the peak will be off-center to the left. If not, move the exposure compensation one stop negative.



SKY BACKGROUND



Clear blue skies tend to show a centered peak in the histogram. If the sky is cloudy, the peak will slide off-center to the right. If not, up one stop of positive exposure compensation.

PHOTOGRAPHING MOVING WATER



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Photographing moving water is an exercise in technique and aesthetics. In order to have a successful "moving water" shot. You want some aspect of the photograph to be sharp and in focus.

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FREEZE MOTION



USE A TRIPOD

FAST SHUTTER SPEED

Meter the scene and set the correct proper exposure. If the shutter speed is less than $1/250\text{sec}$, use a larger aperture or increase the ISO until the shutter speed is fast enough.

* If the scene still looks blurry, you may have to wait until the lighting conditions are better.

BLUR MOTION



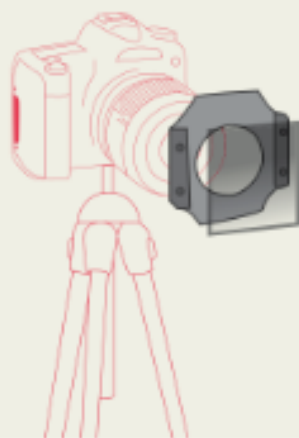
USE A TRIPOD + REMOTE SHUTTER RELEASE

SLOW SHUTTER SPEED

Meter the scene and set the correct proper exposure. If the shutter speed is more than 1-5sec, use a narrower aperture or decrease the ISO until the shutter speed is 1sec or less (depending on the scene).

* If the water is still not blurred enough and you can't decrease the aperture any further, you may have to wait until the lighting conditions become darker.

USING A NEUTRAL DENSITY FILTER



COMPOSITION COMES FIRST

It will be very hard to see the scene once the filters are placed. Compose the scene and then attach the filter.

FOLLOW THE CHART

Compose, meter and focus the scene. Attach the filter, and adjust the exposure as specified by the ND filter guide.

PHOTOGRAPHING SUNSETS



A great sunset photograph typically requires three things. 1) A great sunset, which usually means some cloud cover. 2) A proper exposure in your camera. 3) Some type of foreground interest.

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BASIC SETTINGS

MANUAL MODE

Is the best option to have complete control over the shot. Set the ISO and aperture, and then adjust the shutter speed for a proper exposure. Slight underexposure often works best.

APERTURE

It is best to go with smaller aperture such as f/11 or f/16. This way the image will be sharp from close up- and off into the far distance.

SHUTTER SPEED

1/60 sec or faster is an ideal starting point. Take a test shot and then adjust the shutter speed once the aperture and ISO are set. If the shutter speed is slower than 1/30th - use a tripod.

ISO

Go low. ISO 100 will ensure clear images without any grain or noise. If shooting the afterglow, post sunset, use ISO 200, 400 or 640 as the light intensity drops.

GET THE GEAR - OPTIONAL



A graduated neutral density filter will help balance the exposure of the bright sunset, against a backlit subject in the foreground (a portrait, an object, etc). The filter will help you capture detail in the foreground subject.

A tripod is helpful to slow the process down, get the horizon line straight, and help you check the corners of your frame for unwanted visual eye snags.

TAKING THE PICTURE

FOREGROUND OBJECT

Adding foreground interest, gives depth to the image, adds context and dimension, and even helps to tell a story that engages the viewer.

THE ART OF METERING

Set your Metering Mode to Spot. Pick a mid-tone area away from the sun to take your meter reading. See top example image **A - GREEN BOX**.

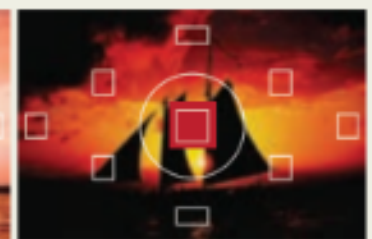
In example **B**, a dark area was the metering point. This made the camera overexpose the image. In example **C**, the sun was the metering point. This made the camera underexpose and darken the scene.



A



B



C

SOCIAL MEDIA - IMAGE SIZES*



When uploading photographs to the various social media websites- each site has it owns rules and guidelines regarding the file size. While these requirements can change- this list gives you an idea of how to size your images and what to look for.

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In red: Images you can upload and have full control on the size and cropping.

	FACEBOOK	Cover photo	1200 x 675 px (displays 820 x 312px on desktop and 640px by 360px on mobile)
		Profile	170 x 170px (upload 340x340px to get better quality)
		Shared link	476 x 249px
		Timeline	476 x up to 714px (3:2 ratio)
	GOOGLE +	Cover photo	2120 x 1192 px (min size is 480 x 270px)
		Profile	250 x 250px
		Newsfeed	502 x 892px (max height)
	LINKEDIN	Cover photo	1536 x 768 px (max 2MB)
		Profile	130 x 130 px (400 x 400px is recommended - max MB)
		Shared img	520px wide (400 x 400px is recommended - max MB)
	FLICKR	Each photograph can be up to 200 MB. Photos can be no more than 31.25 times wider than they are tall. Native file formats are .JPEG, .GIF (non-animated), and .PNG You can upload in any other format, the files will be converted to .JPEG	
	YOUTUBE	Channel cover	2560 x 1440 px (min 1546 x 423px)
		Video thumbnail	1280 x 720 px (min 640 x 360px)
		Channel icon	800 x 800px
	TWITTER	Header photo	1500 x 500 px
		Profile	400 x 400px
		Tweeted img	1024 x 512px (min 440 x 220px - Any height allowed / expands when clicked)
	PINTEREST	Header photo	160 x 160px (upload 600 x 600px for best quality)
		Pins	736 height x infinity (displays 236 x scaled height)
		Board cover	Displays square img. Min 100 x 100px

* As of July 2017



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TRAVEL SNAP CARDS

TRAVEL ✈️ SNAP CARDS

BASIC TRAVEL KIT



PRINT SIZE: A5
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GET THE GEAR - BASIC TRAVEL KIT

TRAVEL SNAP CARDS MEDIUM TRAVEL KIT



PRINT SIZE: A5
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- 2 Zoom lenses covering from 18mm to 300mm (18-135mm, 35-300mm)
- 1 50mm f/1.8 or faster prime lens
- Macro lens or reversing ring
- 1.5X Teleconverter



- At least 3-4 camera batteries
- 2 Battery chargers
- Power Adapter plugs
- Multi-plug adapter with surge protection and USB ports



- One or two camera bodies
- + Theft-resistant Camera strap



- Memory card case
- Lexar or Sandisk Memory Cards – Use several lower capacity cards and not large capacity cards (32GB)
- Lenspen or lens cleaning Kit
- A journaling pad for notes



- Circular Polarizing Filter with adapters
- Micro tripod, (such as a Gorillapod), and a lightweight travel tripod
- Wired or wireless remote shutter release

Camera flash with optional stand for off-camera lighting



- Card Readers with USB
- Hard drive and/or USB stick for backing up
- Laptop computer with post-processing capabilities



- Camera manual stored digitally
- Cable ties (secure zippers)
- Pocketknife (pack in checked luggage)
- Plastic bags to cover gear in the rain

GET THE GEAR - MEDIUM TRAVEL KIT

TRAVEL → SNAP CARDS ADVANCED TRAVEL KIT



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PRINT SIZE: A5
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- 2 or 3 Zoom lenses covering from 14mm to 400mm (14-35mm, 28-135mm, 100-400mm)
- 50mm f/1.4 or faster prime lens
- 85mm f/1.8 or faster prime lens
- Macro lens

A journaling pad for notes

- At least 6 + camera batteries
- Three camera battery chargers
- Power adapter plugs

- 2 or 3 camera bodies
- Theft resistant camera straps, hand straps, or clip locks.

2 or 3 electronic flash units with stands for off-camera lighting

- Circular Polarizing Filter with adapters
- 6-stop and 10-stop ND Filters with Adapters
- 3-stop and 6-stop graduated ND filters in smooth and hard gradations

- Lenspen or a lens cleaning Kit
- 2 Card Readers with USB
- 2 hard drives and/or USB stick for backing up
- Laptop computer with post-processing capabilities
- Lexar or Sandisk Memory Cards Use many lower capacity cards and not one or two large capacity cards (32-124GB) + Memory card case

MORE SUGGESTIONS...

- Multi-plug adapter with surge protection and USB ports + 12-volt inverter to pull power from a car battery
- Hover Cam Drone with the 'auto follow' feature by the HOVER Company
- Large waterproof camera bag with wheels or a backpack with wheels + Day bag + Camera rain jacket
- Flashlight or headlamp + Zip Lock bags
- Micro tripod (such as a Gorillapod) + Carbon fiber tripod + empty beanbag (fill on location) + Monopod + Wimberley Head (for 400mm lens)

- Wired or wireless remote shutter release
- Camera manual (saved in digital format)
- GoTenna for off-grid navigation and communication
- Solar Power charger station for off-grid electricity
- Cable ties (secure zippers)
- Pocketknife or Leatherman tool (pack in checked luggage)

GET THE GEAR - ADVANCED TRAVEL KIT

TRAVEL → SNAP CARDS

MOBILE TRAVEL KIT



PRINT SIZE: A5
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- 1- 1 tripod with phone adapter
- 2- Mobile phone with photo editing apps installed
- 3- Power adapter plugs + Multi-plug adapter with surge protection and USB ports
- 4- Three charging cords
- 5- Lenspen or a lens cleaning Kit
- 6- A journaling pad for notes
- 7- Small hip bag, sling bag or backpack
- 8- Power Bank (check airline rules)

GET THE GEAR - MOBILE TRAVEL KIT

TRAVEL → SNAP CARDS

CHECK THE FRAME



Mobile phone photography encourages speed -to “capture the moment”- which is good. However, an excellent skill for the mobile phone travel photographer is called, ‘*Checking the Frame*’. It’s a simple task. Yet, it is highly effective at improving your travel photography.

PRINT SIZE: A5
14cm x 21cm /
5.83" x 8.27"

IT'S ALL IN THE DETAILS



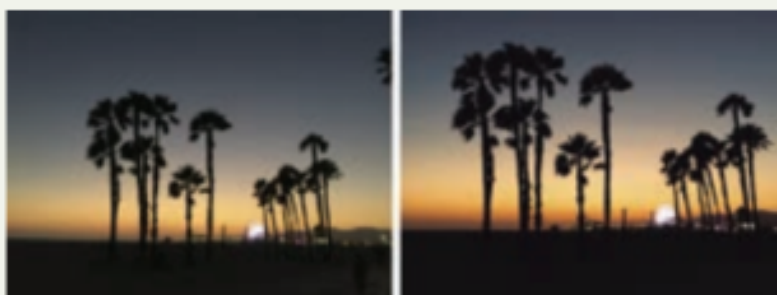
‘Check the Frame’ is photography advice that is as old as the earliest cameras. Its relevance is even more so today, because of the speed at which we create pictures. Checking the frame means to very specifically allow your eye to move back and forth across the frame looking for unnecessary details and distractions. The travel photograph, (right side), was radically improved by visually checking the frame, and then taking a few steps closer toward the intended subject.

USE THE OPTICAL ZOOM



Checking the frame helps you to identify your true subject, and then eliminate unwanted elements within the frame. In this case, simply going from 1X (right) to 2X (left) on the optical zoom brought the subject into a proper composition.

A LITTLE POST HELP



You can also ‘Check the Frame’ and make adjustments in post-production. The downside to this is that you lose image resolution, which is critical in mobile camera photography. It can limit the salability of your travel photograph.