

TRAVEL SNAP CARDS

STAY ALERT



PHOTZY.COM

If you are a travel photographer, like most photographers, we go into a situation with a sense of awe. Our camera is in hand, and we walk looking for the elusive award-winning picture. However, we are missing many hidden opportunities.

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



ALWAYS REMEMBER TO LOOK BEHIND YOU.

Look everywhere. Look up, down, and behind you. Stay alert to the possibilities. To inspire your alertness, we have some quotes for you to contemplate from various professionals that are at the top of their game.

“If you are intelligent, if you are alert, the ordinary becomes the extraordinary”

– Osho (Author)

“Opportunities present themselves every day - to everyone. You just have to be alert and ready to act.”

– Marc Ostrofsky (Entrepreneur and Venture Capitalist)

“If it’s a cliché to say that intellectual curiosity keeps your mind sharp, your senses alert, and your capabilities cutting-edge, that’s because it’s true”.

- Adena Friedman (Businessperson)

“My films are so new and unique that I don’t know where I will end up. Fear keeps me alert. And it’s also a part of an excitement.”

- Aamir Khan (Filmmaker)

“Poor motivation and alertness cause complacency”

- Captain VS Parani (Captain and Shipping Company Executive)

TRAVEL ✈️ SNAP CARDS

THINK VERTICAL



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This Travel Snap Card has a very simple, yet highly important, message for you- the Travel Photographer.

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The ergonomics of camera design pushes the photographer to naturally hold it in a horizontal position. After speaking with dozens of photo buyers... the same comment came up time and again. "We needed a vertical image, and we couldn't find one."



SHOOT VERTICAL, DON'T CROP VERTICAL



✗ A TOO TIGHT



✓ SHOT HORIZONTALLY

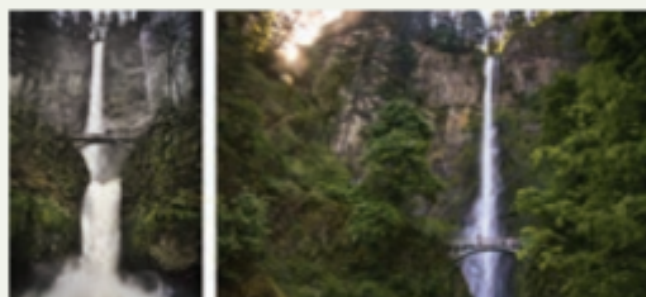


✓ COMPOSE IN-CAMERA TO THE GREEN AREA

Don't assume that your horizontal image can just be cropped to a vertical orientation. This can change the composition, and there is a significant loss of resolution. Some of the best potential customers for your travel photography will want to use the images at the highest resolution. Give them quality.

When going to a vertical image, you must make adjustment to composition and camera position. Cropping a horizontal image will result in a picture that is too tight and poorly composed (A).

KEEP THE NATURAL FLOW



All scenes have a natural flow. This natural flow typically dictates the orientation of the camera. Multnomah Falls in Oregon, USA has strong vertical flow. Sometimes, you will have to work hard to provide vertical and horizontal coverage of a travel destination. It might take you some time to find the right composition that breaks the natural flow. **PRO TIP!** When you successfully break the natural flow, you will have an image that stands out from the competition.

TRAVEL → SNAP CARDS

WIDE AND TIGHT



After speaking with dozens of travel photo buyers... the second most common complaint, (right after a lack of vertical options), was the lack of variation in lensing and point of view.

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WHAT IS WAT?

WAT is an acronym for "*Wide and Tight*". Acronyms help people remember. Always try something different. By using WAT, this photographer, scored a great travel image (C), that has excellent story value, and also has little competition.

Seljalandsfoss, Iceland is one of the most famous travel destinations within the country. Virtually every photograph that you see of this beautiful and infamous location is similar to images A and B. These photographs are beautiful, but as a photo buyer, you want something fresh. In image C, you can see an alternate view by a travel photographer who is practicing WAT.

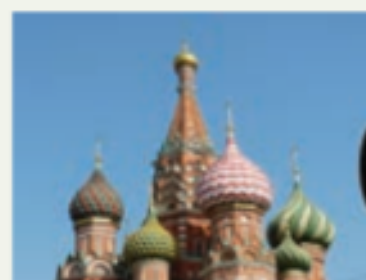


CHANGE PERSPECTIVES



The red arrows point out all of the photographers who are producing the exact same image as everyone else (examples A and B above). Of course! Shoot those pictures too! But then practice WAT for that image that separates you from the crowd.

CHANGE LENSES



TELEPHOTO



WIDE-ANGLE



A key feature of travel photography is identifying factors as to where and what the photograph depicts. Providing visually interesting professional quality images that clearly indicate a location is the skill you want to acquire!



In order to work with focal points, you must understand what they are. Misuse of a focal point will actually hurt the effectiveness of your photograph. A focal point is defined as an area of interest, emphasis, or difference within a composition that attracts immediate viewer attention.

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GETTING THE POINT

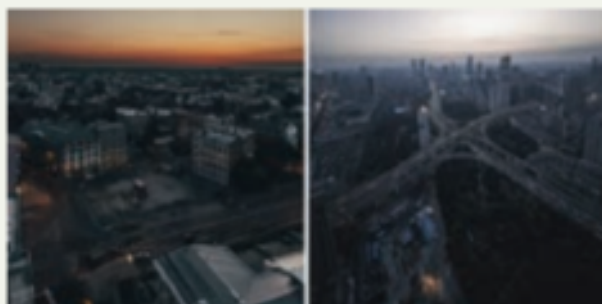
This travel photograph is an excellent example of a focal point in use. The two birds attract immediate visual attention.

PRO TIP | A focal point is often defined by:

- Position within the frame
- Focus placement
- A blur effect
- A point of strong contrast
- Contrasting color
- Strong shape.
- Relative size to surrounding objects

PRO TIP #1: STRONG SHAPE

These are similar travel scenes. A clearly defined shape within the frame is one of the strongest focal points possible. Include a single focal point if possible.



PRO TIP #2: VISUAL WEIGHT

A focal point can be the subject, or it can be the second most visually heavy object in the frame that pulls attention to the subject.



PRO TIP #3: EYE SNAGS

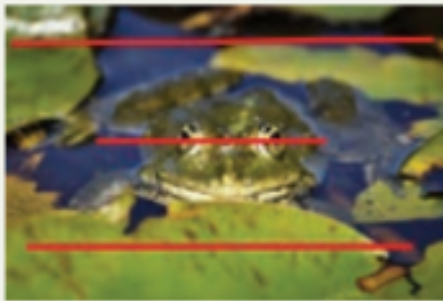
Subject's eyes almost always create a focal point. But be careful, as focal point placement within the frame is critical. There are several major problems with this shot. The eyes have emphasis. Emphasis becomes a focal point. Poor placement attracts attention to the top of the frame, and then takes the eyes away from the subject through line of sight. Take note of all the eye snags surrounding the subject.



When considering the concept of foreground, think of a book. A book has an opening that sets the stage. It also has a middle where the story unfolds. Finally, it has an end where the story concludes. Foreground is the opening of the book. It sets the stage for the picture. It is most often the entry point into the picture, and it often helps with the story of the picture. Foreground is never the subject of the picture.

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LEARNING TO IDENTIFY THE FOREGROUND



This is a classic foreground, middle ground, and background photograph. The foreground is always closest to the camera. It helps establish depth and story to the photograph. It is never the subject.



Does this picture have foreground? It does not. The camel is closest to the camera... And it is also the subject. Is there middle ground and background? Yes. The camel's hump is the middle ground, and the sky and landscape is the background.



The trees are foreground to the subject, which is the sunrise. Learning to identify the elements within your photographs will make you a much better travel photographer.

HOW LENSES HELP



TELEPHOTO

Foreground can be created using compression (created by telephoto lenses)



WIDE-ANGLE

Foreground can be created using expansion (created by wide-angle lenses). In this case, the foreground should be very near to the camera.



ADD MORE COMPOSITION ELEMENTS



This is an excellent shot that uses foreground as well as other composition tools. The foreground is the tracks. What else are the tracks? They are a leading line. The parked rail car is the subject. The out of focus car is the background. All elements work together to tell the story—with foreground leading the way into the shot.



All elements of composition have one task, and that is to provide a viewer of your photograph a path into your image, then through it, and finally to a place where their eye movement will stop and rest. Frames provide a powerful tool for pushing a viewer's eyes in a given direction. They can also help you place emphasis within the image.

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FRAMES AS ACTIONS AND SHAPES



LEFT: This travel photograph makes classic use of a frame. The frame is clearly identifiable, yet doesn't overwhelm the subject.

TOP: A frame doesn't need to hold the same emphasis as a focal point. Yet, it will be most effective if it is clearly identifiable. The frame on the top right is clearly seen through shape, tonal contrast, and color contrast. The frame on the top left is almost unidentifiable.

THE FRAMES MUST DRAW THE EYE TO A POINT



Here we have two night scenes that rely on color for visual impact. The one on the right has a frame. The frame is pushing us inward toward the girl, where our visual journey ends. There is no strong ending point for the image on the left. That creates a weak composition.



NOT ALL FRAMES ARE EQUAL

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GET LOW, GET HIGH



The next time you are visiting a popular travel destination, just stop and take a moment to look around. In particular, look at other people taking pictures. 90% will be standing there taking photos. Changing the camera perspective, even slightly, can be enough of an edge to get your image selected over another for publication. Photo buyers are yearning for new, never before published angles. A simple way to do that is to get low or get high.

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DROP IT LOW



Moving the camera just a few feet toward the ground or locating a slightly elevated point of view can breathe new life into an old scene.

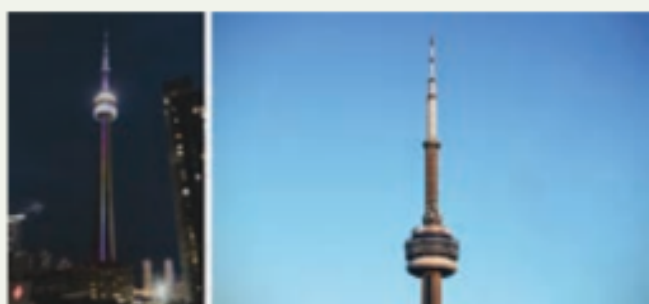


This is a great example of getting low turning a fairly ordinary travel scene into something more exotic. When you get low, look for reflections and make use of foreground.



Sometimes changing the camera higher or lower reveals interesting travel scenes that no other photographer has bothered to notice.

BRING IT UP



On the left, you see the CN Tower in Toronto as everyone in the world sees it. On the right, the photographer has used an elevated point of view, a telephoto lens, and Minimalism to create a travel photograph that stands out! Google CN Tower Toronto and view the 'Images' tab. How many do you see that look like the image on the left versus the right?

COMPOSITION STILL MATTERS



When using an elevated point of view that includes a distant vista, pay special attention to your complete composition. Don't rely simply upon the elevated POV. Most images require at least three solid tools of composition for the picture to be successful.

TRAVEL ↗ SNAP CARDS

LEADING LINES



Most photographers have heard about the composition tool called leading lines, and yet there are 4 common mistakes that are often seen in travel photography.

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MISTAKE #1

THE LEADING LINES DON'T LEAD TO ANYWHERE IMPORTANT.



Leading lines should lead to the subject. An additional acceptable location is a place of extreme emphasis, such as a focal point. Leading lines are visually very strong. When they lead to a single point in the distance this is known as a path. A path can be

used wisely when the subject is near the end of the path.

MISTAKE #3

THE LEADING LINE LEADS PAST THE SUBJECT.



As much as possible, you want the leading line(s) to lead to, not past the subject. In the left photo, the lines hold too much visual weight and push the eyes right past the out-of-focus subject. The lines on the right hold less far less visual weight. They work well at directing the eyes to the subject, but not past it.

MISTAKE #2

THE LEADING LINE DOESN'T LEAD TO THE SUBJECT.



Here is a classic example of a leading line working against the composition. The leading line is leading out to the end of the pier, which is not the subject. How do we know that the end of the pier isn't the intended subject? The focus is placed upon the surfers.

MISTAKE #4

LEADING LINES CREATE VISUAL CONFUSION.



If you have numerous leading lines make sure that they are not in contradiction to each. They should all lead toward the subject or a place of emphasis near the subject.

PRO TIP!



Leading lines can be curves. They can move through the photograph at different angles: front to back, side-to-side, corner-to-corner. They also do not need to be physical objects. They can be implied through line of sight or contrast breaks.

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MINIMALISM



At first glance, using a minimalist composition might seem easy, but it is not. What is Minimalism? When composing a Minimalist image, you reduce the elements within the camera frame to the least possible elements- that will still convey your travel story. Why would you want to do this? A well-constructed Minimalist image carries high visual impact. It doesn't just hold attention. It grabs it!

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LOCATION, LOCATION, LOCATION

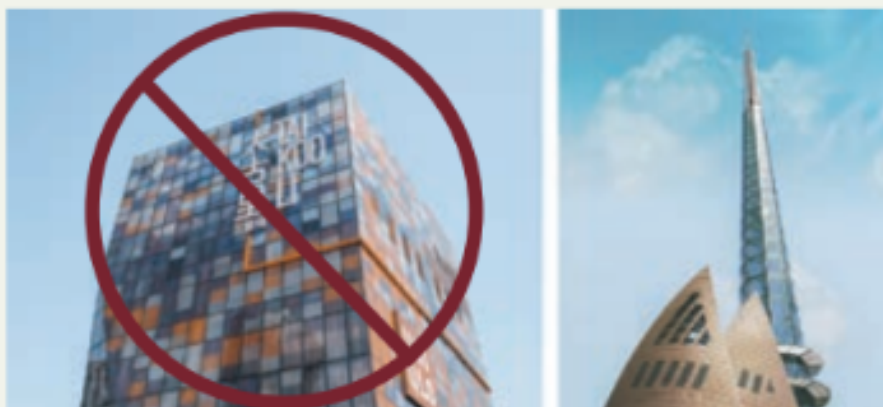


Without a story or a sense of location, your minimalist photograph will not work for travel photography. The image on the left works fine for fine art; it falls short for a travel photograph. The image on the right is a similar subject matter. However, it is a successful minimalist travel image. It provides information to establish place.

COMPOSITION & MINIMALISM

Minimalism is created through the use of strong lines, defined shapes, color contrast, texture, symmetry, a simple background, and a carefully orchestrated use of negative space.

The image on the right meets these criteria perfectly. The image on the left does not. You must study minimalism created by master photographers to learn how to create this amazing genre. Don't rely on random images on the Internet.



WATCH THE BACKGROUND

A common trait for most successful minimalist travel photographs are clean and unfettered backgrounds. Keep the background as simple as your story allows.





Properly using spot color in your travel photography will take some energy and practice. Yet, it is an excellent composition tool for travel. Humans crave color and shape. Combine those two into a place of emphasis on your photograph and you will have a winning combination.

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WHEN IT WORKS ...AND WHEN IT DOESN'T



A: The spot color of the lips immediately rivets attention to the face. Resist the temptation to overly retouch portraits in travel photography. Realism is better. If a photo buyer wishes to retouch the skin, let them do it.

B: This is not a good use of spot color for several reasons. No single color is isolated. The color that is present is drawing attention away from

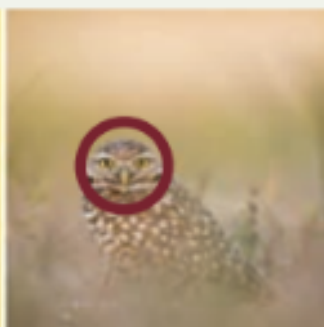
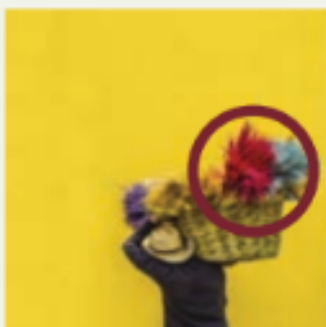


the crowd. Poor composition, in general, creates a rather lackluster image. Remember, bright and saturated color alone rarely makes a great photograph.



Poor spot color placement can reduce the effectiveness of your travel image. The original (left) is pulling the viewer's eyes up and off of the frame. On the right, the dress was toned down in exposure and color saturation. This turns the blue fringe into the spot color, which then leads the eyes right to the feet.

MANY COLORS, ONE SPOT



Spot color CAN be surrounded by other brightly saturated colors (left). However, color contrast must be present, so that the spot color easily stands out. An easier way to use spot color is to surround it with muted colors and tones (right).

PRO TIP!

When faced with a situation that lacks color in general, you can create spot color through the use of a filter on your lens, or by post-processing technique.



TRAVEL → SNAP CARDS AT THE HOTEL



After a long day of shooting, the last thing you will likely want to be doing is post-processing at your hotel. However, this is **one of the most important habits you can develop** to be the best travel photographer possible. Great travel photography is more than just a pretty image. It's information. Travel photography buyers want information. The details of a days shooting are fresh in your mind when you get back to the hotel. Get them preserved a.s.a.p.

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5.83" x 8.27"

DAM: DIGITAL ASSET MANAGEMENT



At your hotel, transfer your digital images from the memory cards onto at least two different storage resources every day. Before you reformat any memory cards make sure that all the images were transferred successfully. Doing so, also gives you time to assess and reflect on your day's work.

- Were some of the images that you created technically and aesthetically superior to others?
- Use your notes and the EXIF data to identify your strengths and weaknesses. Write it down, and use the knowledge to better your work.
- Is there a lens that you tend to favor?
- Do you work better at certain times of the day?
- Did you notice that you're not getting close enough and your subjects look too far away?

V.S.E.D. : VIEW, SELECT, EDIT, DELETE

Post-processing at the hotel is not the time to do a complete edit. However, it is the time to View, Select, Edit, Delete. This is a quick run through where you eliminate the obviously flawed images. Perhaps for a particular moment, you snapped the shutter enough times to create 50 pictures. However, only five are truly technically and aesthetically interesting. Delete 45 and keep the five for further evaluation. This is V.S.E.D., and it is the first or second step at the hotel.

HOTEL WORKFLOW

- If you have a laptop, download the images onto the laptop.
- If you do not have a laptop, perform V.S.E.D. using the camera LCD screen.
- While performing V.S.E.D. – write down important notes and travel information about each scene photographed. Make these quick- but relevant. Perform a self-evaluation at the same time.
- If you are working on a laptop, add metadata to the best frame of each scene. If you don't have a laptop use the written notes to add meta data later.
- Download the post V.S.E.D. images onto at least two digital sources: laptop, hard drives, or memory sticks.
- Do not format memory until it's confirmed that all images downloaded.

Place this thought permanently in your mind. Digital images are extremely fragile and can be totally lost at a moment's notice. You should back up your photography, and when we say this, we mean in multiple locations.

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5.83" x 8.27"

Back up your image files at the end of each day while traveling. When you return home, back it up a third time onto a cloud source.



CD/DVD

A traditional method in past years was to back up image files onto CD or DVD rom disks. We no longer recommend this as this technology is being phased out.



PORTABLE HARD DRIVE

This is a good option for immediate back up at your hotel. However, bear in mind that hard drives that have moving parts are susceptible to breaking, and if it does break, it can be very expensive to recover those image files.

PRO TIP: A new form of hard drive is called "solid state". These hard drives have no moving parts. They are more expensive, but they create a more stable storage environment.



FLASH DRIVES

In years past, the memory stick (sometimes referred to as a flash drive) wasn't a viable option for backing up because they didn't have the capacity. That's no longer true. You can now purchase a memory stick with up to 2 terabytes of storage capacity. These storage devices have two major advantages: no moving parts and they're small and portable.

PRO TIP: All data storage devices are susceptible to physical damage and magnetic corruption. Use a number of smaller capacity memory cards and memory sticks instead of one very large capacity unit. Smaller capacity memory sticks are inexpensive. Purchase a number of them and place your backups over all of them. Don't put everything on one stick.



CLOUD

Many photographers are leery about cloud storage. We recommend cloud storage as your final backup after returning to your home base.

PRO TIP:

- Back up at the end of every day of shooting.
- While traveling back up onto at least two portable sources. Use solid-state technology for both sources - if possible - or use a hard drive for one source and memory sticks for the 2nd source.
- Upon returning to your home base consider also backing up the cloud.

Once you return home it is time to put all of the magic into your travel images with post-processing. Don't rush this step. The best travel photographers use a methodical and logical workflow to produce their work. This will provide consistent high quality photographs for your buyers.

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14cm x 21cm /
5.83" x 8.27"

BASIC FIRST STEPS

- Make your post-processing steps using camera raw and a non-destructive editor such as Lightroom or the Adobe ACR processing window.
- Crop the photo if necessary. Remember, a photo buyer can always crop the image. Crop your presentation version only if it vastly improves the photograph. **A:** Distracting details.
- Adjust the tone values. Set the white and black points within the boundaries of the histogram so that there is no clipping (**B**).
- Adjust white balance to something pleasing. White balance is very subjective. Notice how the reflection in the pond is very muddy and brown. Using the adjustment brush the color balance of just the pond was changed to make the reflection more pleasing. (**C**)



FIXING THE CONTRAST

The contrast of an image is important. You can judge the contrast by looking at the histogram as you judge and change the contrast. If all of the tones are clumped together in one area of the histogram, you have low contrast. If the histogram peaks on both ends with little tones in-between then you have high contrast. Normal contrast will have a range of tones from the far left all the way to the far right of the histogram.

To finish up your 'at home' post-processing:

- A minor 'Clarity' adjustment gives the image the appearance of sharpness without creating artifacts. Go easy. A little goes a long way.
- Color saturation adjustment. Vivid color sells well. But, avoid the temptation to go overboard. Look at your final result. Does it look real? If not, you went overboard on the color saturation.



TRAVEL ✈️ SNAP CARDS

EXPERIENCE THE MOMENT



Take a moment. Take a breath. Look around. Traveling photographers often become caught up in the excitement and anxiety of 'getting the picture'. Yes, getting the picture is important. However, don't forget to 'live' the moment. After all, it will be your only chance to live that particular moment. This travel card is to remind you and inspire you to live the moment both behind the camera and without the camera.

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5.83" x 8.27"

LIFE GIVES YOU PLENTY OF TIME TO DO WHATEVER YOU WANT TO DO IF YOU STAY IN THE PRESENT MOMENT.

– Deepak Chopra (Born1946. Author and alternative medicine advocate)



Do not dwell in the past, do not dream of the future, concentrate the mind on the present moment.

– Buddha

Your life requires your mindful presence in order to live it. Be here now.

– Akiroq Brost

I have gotten better at saying to myself, 'Relax and just take this moment in. Appreciate it for what it is'.

- Chris Carmack

The most important thing in the world is the moment you're in now, so take it and be grateful.

- Emily Atack

Don't make things too complicated. Try to relax, enjoy every moment, get used to everything.

- Angelique Kerber

TRAVEL ↗ SNAP CARDS METADATA



Metadata is information about an image that is attached to an image file. This information can be generated by the camera, and is often referred to as EXIF data. It can include such important information as: camera and lens used, settings, and geo tagging for determining the precise location. Digital cameras and smartphones, will add EXIF data unless you turn that function off.

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FIELDS

Metadata is critical not only on the Internet, but also important from a business perspective. There are a few Metadata fields that are considered critical to a travel photographer.

- Copyright and contact information of the creator.
- Caption, Description, Location.
- Keywords
- Unique identifiers (such as file numbers)

CATEGORIES

Administrative: Creation date & location, instructions for the users, job identifiers, and other details.

Descriptive: Information about the visual content. This may include headline, caption, keywords, people, locations, companies, artwork or products shown in the image.

Rights: Identification of the creator, copyright information, credits and underlying rights in the visual content including model and property rights. Further rights usage terms and other data for licensing the use of the image.

It's important that the metadata stored in an image file stays with the image. Metadata is essential for identification and copyright protection. Metadata are also key to smoothing workflow, easily finding digital images via search – online or offline – and tracking image usage.

METADATA IN LIGHTROOM

Photograph being examined

Information manually entered by the photographer... the creator.

Always enter Keyword Tags. They are vital to locating your images as your library of travel photography becomes vast.

The EXIF Metadata that was captured by the camera.

PRO TIP! There is data that you must add yourself in an editing program, and it is recommended that you do this as soon as possible after creating pictures.

TRAVEL ↗ SNAP CARDS

RESOLUTION & FORMAT I



If your goal is to sell your travel photography then image resolution and format should be of particular importance to you. The format of an image file is the length and width. For example, the standard image format of an APS-C sensor is 3:2. If the picture produced is 6 inches long? It will be 4 inches wide. Every digital camera has a standard format. Some cameras have several options.

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5.83" x 8.27"

FORMATS



1:2 PANORAMIC



1:3 PANORAMIC



1:5 PANORAMIC

The more exotic you make your travel image format... the less likely it will be considered for use by a travel photo buyer, stick to standard formats.

RESOLUTION

The sensor within your camera determines image resolution, if your iPhone 8+ is a 12-megapixel camera, it will produce an image resolution of 4000 x 3000 pixels.

If you look at the Metadata for a photograph, and it indicates that the camera was an iPhone 8+, but image resolution is listed as 12000 x 9000, you have now determined that the image file was "rezzed up".

Many photographers are guilty of this believing that the larger the file the better the image.

Nothing could be further from the truth. Increasing the resolution of your image file usually lowers the quality of the photograph.



PRO TIP!

We don't ever recommend that you increase the resolution of any image created from a late model DSLR or mirrorless camera. The only time we would potentially increase the resolution of an image file is if it came from a smartphone camera.

TRAVEL ↗ SNAP CARDS RESOLUTION & FORMAT II



One option for resolution adjustment is the Topaz program called A.I. Gigapixel. We have successfully used this program to double or triple the resolution of a native image file. However, it does seem to be more effective when the original file is pristine versus one that has poor exposure or any amount of digital noise. This second option works phenomenally. However, currently you must have Photoshop CC and up.

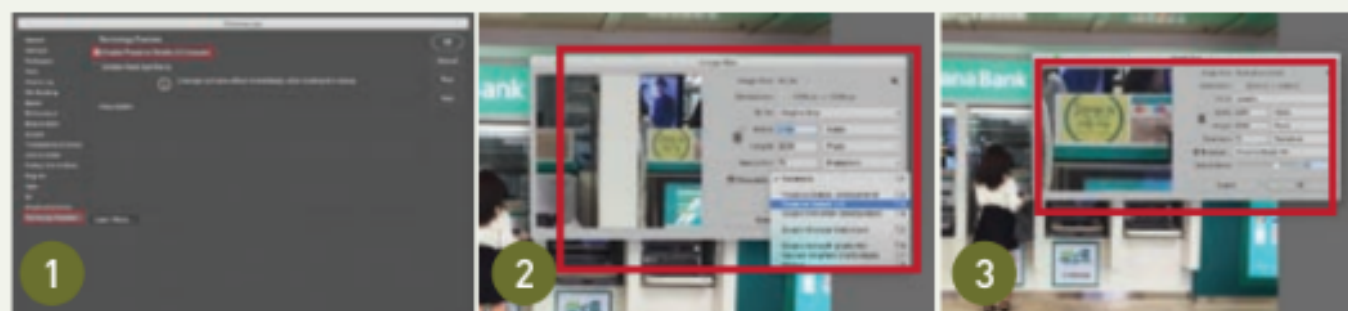
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PHOTOSHOP CC AND UP METHOD



A: The native resolution of this image is 3155x2238. Using this secret method in Photoshop CC, let's double the resolution. You might be surprised that this actually improves the image sharpness and clarity without any artifacts!

B & C: Both images here are displayed at 100%. B is the original image file. C is the new resolution. Note that the scale at the top shows the approximate left to right measure of 13 inches / 33cm. The scale on B shows an approximate measurement of 26 inches / 66 cm. The photograph has been doubled in size. Study the woman's clothing and the sign to her right. The image quality has actually been improved!



STEP 1: Open the Photoshop CC menu and select "Technology Previews". Select "Enable Preserve Details 2.0 Upscale". If you don't see this option, update your version of Photoshop CC.

STEP 2: Open the "Image" dropdown menu and select "Image Size". Then, open the "Resample" dropdown menu and select "Preserve Details 2.0".

STEP 3: Set the Preview window to 100%. Position the Preview window on a detail that should be sharply focused. Increase the resolution to the desired size. (Do not overdo it!) While looking at the Preview window reduce any noise levels. Click *Ok*.

TRAVEL ✈️ SNAP CARDS

PHOTOGRAPHING BRIDGES I



It's likely that most locations you visit, will have an important bridge as part of their tourist destination. Their fame might be local or international. They can be known for architectural, historical or cultural reasons. Either way, they are structures worth photographing.

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

GET THE GEAR



Equipment for bridge photography includes: camera, lens (wide to telephoto), tripod, polarizing filter, graduated filters, ND filters (optional), camera shutter release device, memory cards, and batteries. If you have a panoramic option, it is often the best choice for extremely long bridges.

USE A FILTER



A wonderful tool for bridge photography is the graduated filter. The graduated ND filter will not affect color- only exposure. Colored graduated filters can help pump up a bland scene. Take care in the lens and aperture selection. You don't want the 'line' of the filter showing up as in the left example. Shoot with a wide lens and a large aperture opening as in the example on the right.

PICK THE RIGHT LENS



On the left, we have an extreme wide-angle lens and on the right an extreme telephoto lens. Both images depict the same bridge with a very different perspective. Make use of all your options.

TRAVEL SNAP CARDS

PHOTOGRAPHING BRIDGES II



It's likely that most locations you visit, will have an important bridge as part of their tourist destination. Their fame might be local or international. They can be known for architectural, historical or cultural reasons. Either way, they are structures worth photographing.

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GET THE FULL PICTURE



- 1 • You can make your bridge shot unique by choosing foreground interest.
- 2 • Famous bridges often have that view that everyone recognizes. Try a different approach: time of day, lens selection, camera position, choice of focal points, etc., can make your shot stand out.
- 3 • Finding an unusual point of view can make your bridge shot different from the competition. However, safety should come first. Don't place yourself in a dangerous position.
- 4 • Some of the best bridge views will happen looking up or looking down at the bridge versus a side eye level view.

TELL A LARGER STORY

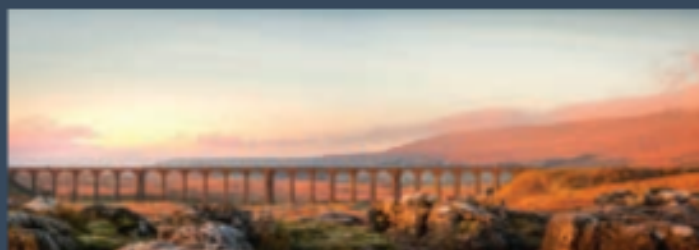
A little research can help you to

determine the architect's intent when the bridge was built. Incorporating a visual aspect of that intent makes your travel bridge photograph much more salable. **PRO TIP:** Bridges are often most photogenic at night. Use a tripod and a slow shutter speed to add interest with motion blur.



PRO TIP: DO NOT FEAR A GOOD PANORAMA

If your camera has a panoramic option, it is often the best choice for extremely long bridges. Make sure to bring a tripod along.



TRAVEL ✈️ SNAP CARDS

CHURCH EXTERIORS



PHOTZY.COM

Church exteriors are challenging: dealing with tight quarters, finding a unique POV, and finally, working with the light, time of day, and weather.

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

BRING THE RIGHT LENSES



TELEPHOTO

Affords a distant, unique point-of-view



MEDIUM TELEPHOTO

Capture interesting POV, from 2-3 city blocks away.



ZOOM

Flexibility in a single lens. Best range is a 28-135mm - f/4-5.6



WIDE ANGLE

Avoid the cliché upward view.



TELEPHOTO LENS or 100-300mm ZOOM LENS



MEDIUM TELEPHOTO LENS or 70-200mm ZOOM LENS



WIDE ANGLE LENS or 20-38mm ZOOM LENS



EXPLORE: Finding a unique POV usually requires that you explore the church from a distance. Everyone will photograph it up close. Perhaps only you will find that unique angle from across the street or 6 blocks away.

GET THE UNIQUE SHOT



USE BAD WEATHER IN A CREATIVE WAY

In poor light, look for interesting architectural details and think black & white. Use reflections, in rain or consider a night shot.



GOLDEN HOUR

If the building itself lacks color, which many historical churches do, photograph it during the Golden Hour when the light adds color.



DEALING WITH CROWDS

- Check all sides of the church for a less crowded location.
- Use a long exposure to let people disappear as a blur.
- Return at an odd hour.