



Massive church interiors create exposure problems. Look for areas where the lighting is more evenly distributed. Find the best available light.

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

GETTING THE LIGHT IN

A / AV

APERTURE

A large aperture allows more light in. Set the camera on aperture priority mode or manual mode and choose the largest aperture (f/stop) possible.



EXPOSURE COMPENSATION

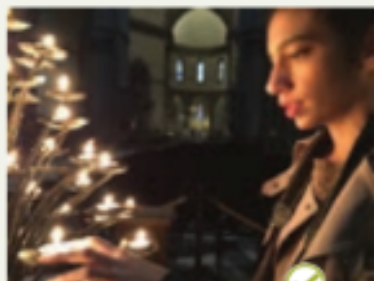
When using auto exposure modes, turning the exposure compensation toward the positive numbers will increase exposure. Do not severely overexpose to make the interior lighter. This appears unnatural.



STABILIZE THE CAMERA

Many church interiors are so dark that even ISO 1600 isn't enough to eliminate camera shake. Use a tripod or a monopod if you can, or brace your camera against a wall, ledge, or a piece of furniture.

WORK WITH THE PEOPLE



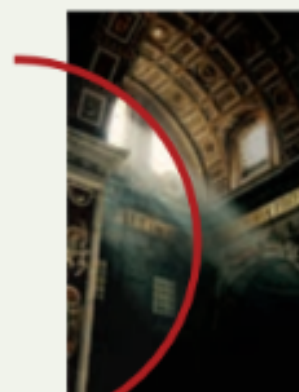
INCLUDE PEOPLE PURPOSEFULLY

Including a person can help you tell a story about the church. If people are unavoidable, try to tie them into your composition with a purpose.

TELL A STORY

Giving your photo purpose also gives it meaning, and that in turn creates visual interest. Find the story, and then tell it.

WORK WITH THE SHAPES



COMPOSE WITH DESIGN

Churches often have elegant design. Use that. Do not simply snap a picture without giving thought to the curves, shapes, lines, light, and shadows.



Not only is colorful architecture fun to photograph, it creates those eye-popping images that photo buyers love. Keep your compositions simple when photographing brightly colored architecture.

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COLOR JUXTAPOSITION



When traveling, and you encounter colorful architecture, keep these 3 points in mind: color juxtaposition, monochromatic color, and light. With monochromatic color- make sure it fits the mood for the area. With color juxtaposition, play colors off of each other (through your composition) to lead the viewer's eyes into your picture.

DON'T GO TOO FAR



Saturation +27



Vibrance +26

When photographing colorful architecture resist the urge to over-saturate the colors. A travel photography buyer can raise the saturation if they want to. They cannot effectively lower it.

PRO TIP: If you want to boost color value without oversaturating- use the "Vibrance" slider. It will boost muted colors while leaving highly saturated colors alone.

LIGHT MAKES THE SCENE



The entire essence of color comes from light. Without light, we have no color. Your eyes may perceive a building as colorful. But without the proper lighting, the colors will simply appear dull and lifeless. Compare these two examples of the same building in California. Choose your time of day and your shooting angle carefully. In the middle: Context is very important in travel photography. Explore your subject and capture it in as many different ways as possible.



Some of the most infamous architecture for any travel destination in the world is often an historical or government building. In your work as a travel photographer, you must capture compelling images of these often-photographed sights. Remember to check local government regulations.

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KEEP AN EYE OUT FOR A UNIQUE VIEW



A



B



Use a variety of lenses from your ultra wide-angle to a telephoto. Search for interesting details that no other photographer has thought of. Remember that the building is the subject of your travel photograph. Don't lose sight of that.

These photographs of the Leaning Tower of Pisa in Italy (A) and Westminster Abbey in England (B) are excellent examples of travel photography that captured interesting and storytelling details, while also being clearly identifiable as historical architectural travel photographs.



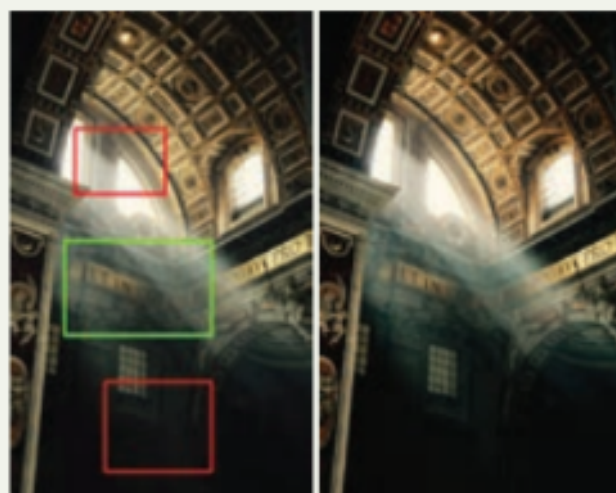
HIDE THE TOURISTS IN-CAMERA

Architectural travel photography can often be difficult due to the crowds of people, especially at historical and government sites. One way to get around this is to employ long exposure photography techniques. This requires a tripod, a remote shutter release, and a deep neutral

density filter (10X works great). By slowing the shutter speed down to 20 or 30 seconds- the people "disappear" in the frame due to their movement.

GET THE RIGHT EXPOSURE

- In the dark interiors of historical and government buildings, there is often very contrasting light. Be aware of where you take your exposure meter reading as this is critical to your photograph.
- Look for a balanced area of light to dark (green box). Avoid overly bright areas and overly dark areas (red boxes).
- In order to accomplish this, set your camera's metering pattern to center-weighted or center spot. Take your meter reading, lock the setting, recompose, and take the shot.



TRAVEL → SNAP CARDS

MODERN ARCHITECTURE



Some of the finest examples of travel photography include modern architecture. These buildings are often considered artful to the local cityscape. You have more leeway to become artistic with modern architecture.

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FIND AN UNIQUE POINT OF VIEW



Modern architecture is much like modern art. It incorporates many lines and curves. Find a pleasing composition that utilizes these assets. Finding the unique angle is a big plus. Don't forget to include hints to the location. Using odd color schemes may limit the salability of a travel photo. Warm colors tend to be better received than cooler colors. **PRO TIP:** A good way to indicate location is capturing the local language or actual location name into the photo.

MIX IT UP TO BRING IT UP



A tried and effective technique for travel photography and modern architecture is to juxtapose the new with the old. The key to success is to keep it interesting. Use great composition technique. Make sure to feature the modern architecture.

USE PEOPLE



Incorporating people into a travel photograph is always a good way to add perspective and a sense of proportion. Make sure they don't overwhelm the building as the subject.

TRY THE SEMI-ABSTRACT



Capturing a semi-abstract look is a great way to showcase modern architecture. Use strong shapes. Find the angle where the lighting accentuates the shape.

TRAVEL SNAP CARDS

MUSEUMS



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Museums can be a difficult subject for the travel photographer as they are often quite restrictive. They can also be dark and have low light levels or mixed types of lighting.

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PLAY BY THE RULES



Many museums have iconic exterior views where you will have no photography restrictions. Be sure to include this on your shot list. Develop a game plan for a unique angle and the best time of day.

Museums are often quite restrictive. Some allow NO Photography. Some simply say NO Electronic Flash. Most do not permit tripods or selfie sticks. Others allow smartphone photography only. Learn the rules and abide by them.

DEALING WITH LIGHT

WHITE BALANCE: This is often a problem at museum locations. The lighting is often very warm. Try using the incandescent WB setting on your camera or do a manual white balance with a white card.

WB



+



STRONG CONTRAST: Shoot in camera raw and slightly overexpose. You can then correct exposure in post-production. When possible, use wide-angle lenses and the largest aperture. This minimizes camera shake.

RAW

+



+



REFLECTIONS: Reflective surfaces are difficult. We don't recommend a polarizing filter because of the amount of light loss. Use a polarizing filter only if you have to. Instead, choose a camera position that is at an angle to the reflective surface, or if the artwork is behind glass, put your camera as close to the glass as possible.



KEEP IT STABLE

No flash and no tripod means you must use good camera technique and a higher ISO setting to get sharp pictures. Practice holding your camera steady using shutter speeds all the way down to 1/8th of a second. If your camera or lenses provide image stabilization, be sure to use it.



ISO High



Slow shutter speed=
Camera shake

TRAVEL ✈️ SNAP CARDS

PHOTOGRAPHING PARKS



This travel card covers everything from the local city park to national parks. Parks require special consideration because they are closely governed. They are also a frequently chosen subject by many photographers, so finding that picture that will stand out will take some work.

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GET THE GEAR



TELEPHOTO
LENS +
TRIPOD

EXTRA WATER +
RAIN GEAR

POLARIZING
FILTER

Getting off the path can put you in some remote areas. Come prepared:

- Store your camera manual on your smartphone or tablet that you will carry with you.
- Use a polarizing filter to darken the sky, reduce reflections, and to add long exposure options.
- Carry extra water and rain gear.

DON'T BE GENERIC

A: This is the travel photograph of a park that you do not want to take. It has no direction, as it lacks a subject. It is also too generic. If your planned shot has only trees and ground- keep looking.

B: This shot is basically the same as the previous: trees and ground. However, the addition of a identifiable subject makes it a much better example.

- If you include a person- get a model release. (A model release is included in your bonuses.)
- A subject doesn't need to be a person. It could be a bench, a cabin, or anything that draws the eyes to a stopping point within the frame.



A



B

HOW TO WORK AROUND EXPOSURE



Parks are generally heavily wooded, and this makes proper exposure difficult.

- Shoot early or late in the day when the contrast levels are lower. This also has the advantage of less crowds and more activity on the part of wildlife.
- Use the HDR technique during midday shooting. Resist the temptation to create unrealistic looking images.
- Plan your day of shooting at the park on an overcast day. A thin veil of cloud cover is the perfect day for shooting in a forest.



There is no shot more sought after by travel photography buyers than an exquisite skyline shot of a destination. This should be a priority on your shot list. The task is to capture something unique and fresh to the buyer's eyes.

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DO'S AND DON'Ts

DON'T: Here are two major examples of what you do not want your travel skyline photograph to look like (A&B). The above shot (A) of Hong Kong had everything right except for poor light.

That's a travel photograph killer. Example B of New York City is virtually unidentifiable.

DO: Shoot during the Blue Hour (from sunset until 90 minutes after sunset) or at sunrise. The best shot will have light left in the sky. Adjust the exposure to include the sky, ambient light, and city lights.



A



B



C

ADVICE FOR PERFECT SKYLINES



A



B



C



D

- Skylines are challenging, as they are often long and narrow. The example on the left is unacceptable (A). It's all sky. The example of the right is much better.
- Use symmetry and a focal point to help eliminate the "all sky" effect. Reflections are an excellent tool to create symmetry (B).
- Choose a shooting location that is anywhere from 1/4 mile (400m) to 1 mile (1.5Km) away from the skyline, and select the longest focal length lens that you can (C).
- Consider shooting a panoramic image using multiple frames and stitching software. **Note:** this requires a tripod, remote shutter release, and software. Be sure to overlap each successive image by 30 – 50 percent (D).

TRAVEL ✈️ SNAP CARDS

BE NICE



You've probably heard the expression, "The Ugly American", and this same label applies to all countries of the world. This describes the tourist who wants a travel destination to be exactly like home, and when it's not, they become unpleasant. Don't be this traveler. Use this card for continuing inspiration to be nice... always.

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PROVEN BENEFITS TO BEING NICE

- Acting with love, respect, and kindness towards others creates a better life for you!
- Kindness cultivates acts of tenderness and compassion from others. This bridges the communication gaps between differing languages and cultures.



KINDNESS IS CONTAGIOUS

It can transform your surroundings. By showing kindness to others in foreign countries, it will change your perspective, it will change their perspective, and it might give you photography opportunities that you would have missed without it. Kindness opens doors.



ACTS OF KINDNESS

Traveling, especially for extended periods of time, can create stress, loneliness, and prove to be difficult on the body. Actively practicing acts of kindness provides the following benefits:

- Reverses depression
- Strengthens the immune system
- Reduces blood pressure



IT'S NOT ABOUT YOU

Remember that your travel photography is not a priority to the people that live and work within your travel destination. Your very presence could well be disruptive to their lives. By being kind, you will lift the mood of everyone involved in your situation. Don't be pushy or inconsiderate.



BE NICE...TO YOUR SURROUNDINGS

Being nice encompasses not only how you personally interact with various individuals- it also includes how you treat local customs, laws, and monuments. Don't desecrate religious or governmental laws in the 'name' of 'getting the picture'. Be nice to their structures, their animals, and their beliefs.

TRAVEL ✈️ SNAP CARDS

DISASTER TOURISM



Disaster tourism has seen a huge influx of activity in the last few years. It can attract anyone from history buffs to the oddly curious. This includes more renowned sites such as Mount Vesuvius in Italy all the way to Normandy in France. However, it may also include more obscure sites such as the Hindenburg Disaster in New Jersey or The Killing Fields of Phnom Penh.

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DON'T FORGET COMPOSITION

While photographing national memorials, it can be easy to get emotional. Don't forget your photography composition skills. This photographer used foreground and layering to create visual interest.



USING MODELS

While shooting for disaster tourism, it's vital to obtain model releases. When possible- ask permission first. If the moment doesn't permit that, you can shoot first and then ask permission. Follow the subject's wish at all times.



REMEMBER

- It's important to record disaster travel destinations in a manner that encourages curiosity. After all, that's our job as a photographer. The key is to choose your shots carefully to encourage awareness without exploitation.

- **HIRE A LOCAL GUIDE:** Some disaster travel locations may have an element of danger, such as the area surrounding the Chernobyl site in Russia. In these cases, you may want to hire a local guide.

- **TAKE NOTES:** Good note taking skills are important for all forms of travel photography. However, they are especially useful for disaster tourism. If you can provide excellent, copious, and accurate notes to a photo buyer. You may find yourself getting hired as a photojournalist providing pictures and an article.

- Stay unobtrusive and follow the rules. Research the potential health risks before going.
- Try to include some good with the bad. Get complete coverage.



PRO TIP!

Many of the popular disaster areas still haven't fully recovered. Be careful with your safety and your gear. If you set your camera bag down onto the ground- place your foot through the strap. This can prevent a snatch and grab theft. Watch your surroundings. Travel as light as possible.

TRAVEL ✈️ SNAP CARDS

SAFETY



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When traveling, your personal safety, the security of your equipment and traveling papers, as well as securing your valuable photographs, should always be a primary concern. Remember that thieves and scam artists don't always stand out from the crowd.

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AWARENESS

- Back away, if approached by one or more people who are talking to you while touching you or bumping into you. Thieves often work in groups. One or two will distract you while a third steals from you, and then they hand the theft off to a fourth person whom you never really saw.
- Do not store camera bags in the overhead bins or racks of trains, buses, or boats.
- When walking, stay away from the curb and walk closer to the buildings to prevent snatch theft from motorcycle thieves
- Talk to trusted hotel staff about areas to avoid at night, or at any time of the day.
- Do your own pre-trip research about safety concerns in the area.
- Don't photograph police or government buildings without prior knowledge that it is acceptable.
- Stay away from parks and wooded areas near dawn or dusk
- Obtain the services of a trusted local guide.

EQUIPMENT

- If you know that you are going into a high-risk area, carry an inexpensive toss-away camera that you're not afraid to lose.
- Cover all logos with gaffer's tape and don't use carry straps with logos. Make your gear look old and unappealing to a thief.
- Always carry your gear onto an airplane, especially your memory cards.
- Tie the zippers of camera bags together with carabineer clips or twist ties.
- Don't leave your gear in a parked car.
- If you have multiple cameras and lenses. Separate them and don't carry them all at once. Leave half the gear in the hotel safe.

BELONGINGS

- Never carry all of your money in one place. Split it up between several places such as some in your wallet, some in your camera bag or backpack, some in your front pocket, and some in a waist wallet.
- When leaving your hotel for the day carry only as much cash as you need for that day. Carry one credit card. Everything else stays in the hotel safe.
- Unless you have a reason to believe that you will need it, leave your passport in the hotel safe. Carry a copy of the identification pages in your front pocket.
- If the security of the hotel staff or safe is a concern- invest in a Pacsafe Travelsafe GII Portable Safe, which is available online. This device allows you to securely lock your valuables to a water pipe or other unmovable object.

PHOTOS

- Every evening download the day's photographs onto two portable media storage devices.
- If Wi-Fi is available consider uploading your work to the cloud.
- Invest in several high capacity USB sticks, with no moving parts, to safeguard your best work.
- Always carry ALL media storage devices on your person when traveling.

TRAVEL → SNAP CARDS

BAZAARS



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Bazaars should definitely be on your shot list for travel photography. Remember the people at a bazaar are busy and your intentions are not high on their list. Be friendly and unobtrusive.

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HOW TO APPROACH A SHOT

1. Get close for at least some of your coverage. Capture expressions along with storytelling details. Use a wide-angle lens to capture the personality of someone while also showing the surroundings.
2. Buy something. This provides some latitude with shop owners. Don't enter their world and expect cooperation if you don't support them. Try to create a personal connection.
3. Smile and use your Introduction Cards. A smile goes a long way toward creating good will and alleviating mistrust. Don't expect them to understand your intentions. Show them that you're friendly.



SETTINGS TIPS

RAW

Shoot camera raw even with your smartphone.

ISO: AUTO

Set a maximum number if your camera has a threshold for decent noise.

A / Av



Use aperture priority and set your f/stop to wide open unless you are concerned about depth of field. Keep an eye on your shutter speed if you start to close down the f/stop.



Carry two lenses: One in the range of an 18-135mm zoom lens, and a fast prime lens. **PRO TIP:** A good budget prime lens for bazaar photography is the 50mm f/1.8.

1/30th of a second.

If your camera allows you to set a minimum shutter speed.



Avoid tripods and monopods in a bazaar. They are too busy, and you don't want to interfere or mark yourself as a target for theft.

DO's & DON'Ts



This is the type of bazaar photograph that you do not want to take. It has no storytelling direction. It's too generic, and lacks a strong subject. Don't be afraid to hand out your introduction cards and ask people to cooperate.

Your coverage should include:

- Wide shots that depict the bazaar structure
- Medium shots that can give a clear view of cultural icons
- Close-up pictures of people and product indigenous to the area.

REMEMBER F.E.A.!

Faces, Expression, Action: If you are uncertain about a subject... Ask permission. Share your introduction card. If they stop what they are doing and stare at the camera, take a few pictures. Smile. Wait for them to return to whatever they were doing and keep shooting. Now, they expect it.



TRAVEL ✈️ SNAP CARDS

DISCOS AND NIGHTCLUBS



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Like many aspects of travel photography, you have to be talented at multiple genres of photography. These venues provide some unique problems for the travel photographer.

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QUICK GUIDE: GEAR

ISO

800 to 3200



Large Sensor
Camera (If possible)



Fast Lenses:
f/2.8 or faster



External Flash
(If possible)



Wide range lenses:
14mm to 85mm



PRO TIP! SETTINGS

A / Av

Use Aperture Priority Mode and the largest aperture

ISO

800 – 3200 (take some test shots first)



1/8th to 1/200th.

Slower shutter speeds = blurring effects.

Faster shutter speed = keeps everything sharp.



Use the High Speed Burst Mode and Continuous Focusing.

WORKING WITH LIGHTS



The lighting often changes from white light to colored light. Colored light is great for mood, but be sure to cover yourself by getting some white light shots as well. If

they are using strobe lighting, make sure you're using the burst mode. Take special care with red light, as it often doesn't capture well in digital. Use the camera raw setting- even with a smartphone for maximum editing potential.

WORKING WITH AN EXTERNAL FLASH



Many discos and nightclubs have mirrored walls to add to the dramatic lighting. You can use these mirrors for creative effect. However, you must also keep an eye on them for unwanted electronic flash reflections or similar unwanted details like restroom signs etc.



An effective technique that you can use with your electronic flash is known as a "Shutter Drag". This technique creates movement and energy by combining a slow shutter speed with the motion stopping burst of an electronic flash. If your flash has rear curtain sync this will also vary the effect.



Keep it clean and simple: with travel environmental portraiture, time is crucial. Look for simple background areas that still tell the story of your location.

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BASIC EQUIPMENT

IF YOU CAN ONLY BRING ONE LENS, BRING A ZOOM LENS

BRING INTRODUCTION CARDS
If you do not speak the local language.

BEST FOCAL LENGTH

- FOR PORTRAITS: 35-100mm
- FAST APERTURE: f/1.4 - f/5.6

THE MOST IMPORTANT RULE F.E.A.**FACES****EXPRESSION****ACTION**

Don't be afraid to direct the subject of your portrait. However, remember F.E.A.! Give them something to do that also shows their face, generates an interesting expression, and creates action. F.E.A. creates interesting travel photography.

**LANGUAGE BARRIER**

- **Print Introduction Cards:** If you are unable to speak the local language, print some introduction cards. Keep them simple and direct. "I like photography. May I take your picture?"
- **Smile:** When attempting to spontaneously create portraits in a foreign country, smile. Do not come across as pushy or businesslike. Keep it light.

**BACKGROUND STORY****FRAMING**

Don't frame your subject so wide that they become lost in the environment. Conversely, don't frame so tight that their location isn't easily understood.

**ELEMENTS**

It's important to include background elements that indicate where you are. However, don't let them interfere with the subject of your shot – the person in the portrait.



TRAVEL ✈️ SNAP CARDS

FACES, EXPRESSION, ACTION



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Memorize this important acronym: F.E.A.. This stands for faces, expression, action. Travel photography that displays F.E.A. are the most sought after by photo buyers. Consistently capturing the back of heads won't cut it. Remember F.E.A.: Faces, Expression, Action!

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GET CLOSER

A simple, yet highly effective, F.E.A. photograph (A). We can clearly see the **faces** of the guards. The photograph wasn't too wide. We can very clearly see the **expression** of the right guard. We have **action**. They are guarding the temple.



The same scene with no F.E.A. (B), this shot only has action. Not every travel shot will have F.E.A.. But, that should be your goal. Compare the two shots, and you can clearly see how F.E.A. has made one photograph memorable and salable, while the other one is quite lackluster.

FACELESS COMMUNICATION



Expression doesn't always come from the face. It can also be displayed in body language.

CREATE THE EXPRESSION



Capturing F.E.A. often means some interaction with the subject(s). Don't be afraid to walk into shops and other places of cultural interest. Express your interest in them and their activity. Then, ask if you can take a picture.



TIME IS OF THE ESSENCE

F.E.A. requires the skills of anticipation and timing. You should practice capturing peak action in your photographs.

TRAVEL ✈️ SNAP CARDS

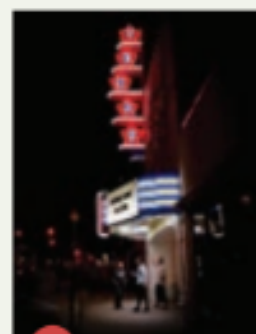
NIGHTLIFE



Key points to remember for 'nightlife' travel photography. Unless, a client has indicated otherwise, try to create images (that for the most part) will appeal to most age groups. Don't forget to establish location in a nightlife photo, which is often difficult. Research local customs, so that you can create a travel connection to your photograph.

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LOCATION, LOCATION, LOCATION



This nightlife photograph of Lombard Street in San Francisco (A) is an exquisite example of nightlife travel photography. The location is instantly recognizable. It appeals to all ages. It has fantastic lighting. Plus, it makes great use of Urban Energy (B: Same location during the day). An excellent tool to add location information is to include lit signage that shows the location (D) or add in the local language (C).

RESEARCH



Many travel destinations have nightlife rituals. Research what might happen at your destination and prepare in advance.

A LITTLE POST HELP



A brightly colored nightlife shot is always a winner. It may occur naturally (left), or can be created in post-production (right). One of the best tools for adding color in Lightroom is the gradient tool.

QUICK GUIDE

A / Av

Aperture
Priority Mode
or Manual Mode



Exposure
Compensation



Slow Shutter
Speed

ISO

High ISO
+ RAW



Use a tripod
(If possible)



External Flash
(If possible)

TRAVEL SNAP CARDS

STREET ART



Street art is very interesting visually. However as a travel photographer, you need to incorporate context into your photograph of the street art. How do you accomplish this in a travel photograph?

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ADD REAL CONTEXT



Street art will often tell a story about the local society. It may be a positive message or one of repression. Look for ways to strengthen that message and make your photograph more visually exciting. The photograph on the left was taken in an alley in Milan, Italy. While it is interesting- it lacks the context necessary for travel photography, as demonstrated on the right.

DROP HINTS OF LOCATION



Saturated, dark color scheme.

Saturated, vibrant color scheme.

Saturated, pastel color scheme.

In the Prep & Packing section of the Travel Snap Cards, we addressed the importance of researching local color schemes. This is important for adding street art to your travel location portfolio. The right color scheme can provide clues to the location.

Finding a unique camera position that makes use of the surrounding areas will create a stronger travel photograph. Look for frames, contrast breaks, color contrast, and leading lines.

TELL A STORY



When it comes to street art, your best chance at snagging a salable travel image is to have the artist in the shot. Adding people can also give a sense of scale and tells the story of how the place you're visiting interacts with art.

GET THE GEAR



When traveling, it can be hard to plan a photo shoot, especially if you've never been to the destination before. For street art, plan on using a zoom lens with a range from wide-angle to a moderate telephoto- something like a 20-135mm. A macro option is also very helpful. A fast lens isn't necessary, but a portable electronic flash can add some light in dark areas such as alleyways.

TRAVEL SNAP CARDS

STREETSCAPES



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Depending upon your industry, the term 'streetscape' can mean different things. In photography, it is a fairly new genre that covers the crossover from city skylines to street photography which generally has people as the primary subject within the scene. In a streetscape, it is the various elements composing the street that are the subject.

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DEFINING "STREETSCAPE"



This is not a travel streetscape. The subject is clearly the man, and that places it into the category of street photography. Street photography will at times be purchased for use in travel photography, but generally not, as the intent and focus of the shot is quite different.



This is an excellent travel streetscape. It has people included, but the image is composed in a manner that puts them as remote elements within the composition. The visual weight and focus are on the elements of the street. Plus, the location is quickly identifiable, and that is a major necessity for profitable travel photography.

HOW TO MAKE IT INTERESTING



Avoid just snapping pictures. They lack interest and composition. Travel Editors will pass on a shot such as the picture highlighted in the gray box.

Choosing an interesting angle, or a camera technique such as a slow shutter speed, can bring visual interest to a streetscape. Your streetscape travel photography will be highly regarded if it tells a story. Look for interesting situations and lighting. (As highlighted in the red boxes).



DON'T FORGET!

Composition rules still apply to travel and urban photography.

- Rule of thirds
- Straight horizon line
- Moving objects should enter, not exit the frame.
- Leading lines toward important elements
- Using frames
- Foreground interest and point of interest.
- Patterns and repetition

TRAVEL ✈️ SNAP CARDS

TRANSPORTATION



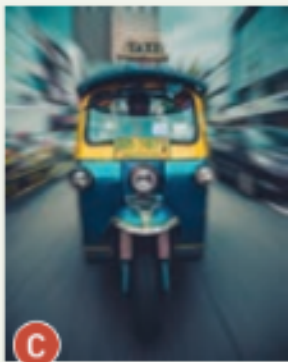
No travel photographer's portfolio would be complete without covering transportation. Many travel locations are infamous for a certain type of transportation such as the double-decker buses of London. Always indicate where the photograph was taken. Is that bicycle in Amsterdam or China?

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TIME AND PLACE

The time to shoot travel transportation pictures is from late afternoon into the Blue Hours. The mixture of warm evening light and artificial light sources lends a glamorous look to an unglamorous subject. Note how picture **A** includes a location clue in the background and picture **B** does not. Include location clues whenever you can.



C: This is a fantastic transportation travel photograph. It is visually interesting with energy and location information. Study your transportation subjects, look for potential artistic opportunities (shapes, color, lines, and other design elements).
D: This photograph meets most of the criteria you're looking for. Yet, it lacks excitement, and is unlikely to be selected for publication. Midday light is the worst time to shoot travel shots of transportation.

FIND OR CREATE WARMTH



In travel photography, nothing sells like warm light. This is especially true for an unglamorous subject such as transportation. Your traveler photographer kit should definitely include an 81A Warming filter and one or two warm, soft edged, graduated filters. Buy them large enough to fit all of your lenses. If nature doesn't give you warm light, create it.

MAIN SUBJECT AND BACKGROUND



Try to keep the background relevant and interesting. If not possible, try panning the camera. This technique will 'wipe out' distracting background elements and concentrate viewer attention to the mode of transportation (**F**). Action shots are always preferable. Yet some subjects will be very difficult to capture in action. Focus on employees and other details that illustrate the form of transportation in a static yet exciting way (**H**).

TRAVEL SNAP CARDS

URBAN ENERGY



PHOTZY.COM

Nothing adds value and interest to an urban travel photograph like creating an energizing image. What exactly is “Urban Energy”? Probable the fastest way for you to learn what it is, would be to compare it to what it isn't.


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


HOW DO YOU ADD URBAN ENERGY TO A STATIC, STILL, TRAVEL PHOTOGRAPH?


The Image on the left (A) is static and lacks Urban Energy, this is despite the fact that it is a well-known travel destination.

The image of the Eiffel Tower (B) on the right, creates Urban Energy by utilizing the three techniques below.

TECHNIQUES TO ADD URBAN ENERGY



 **1. An unusual camera point of view.** (On Image B the camera is practically lying on the grass.)

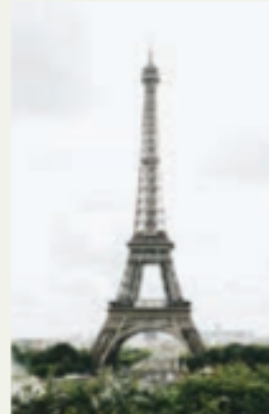
 **2. Use your shutter speed creatively.** Blur, sharp, somewhere in between: even better is a bit of all three such as in photograph B.

 **3. Time of day matters.** Generally, the most dramatic light will occur from sunrise until 1 hour after sunrise. In the evening, it will be from 1 hour before sunset until 1 hour after sunset. The time frames will vary by geographic location.

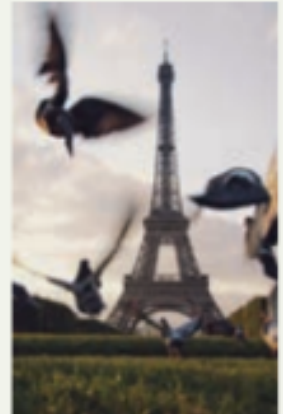
Photograph C on the left utilizes some of the discussed techniques. Yet, it isn't a good “Urban Energy” travel photograph. Image D is a fabulous “Urban Energy” travel photograph. What's the difference? Never forget your endgame! A travel photograph must indicate the location. Image C could have been taken almost anywhere. Image D has a recognizable skyline.

4. Urban travel destinations always take on an increased energy, and visual beauty, at night. (E vs F)

-  **Plan accordingly.**
- Practice creating sharp pictures in low light.
 - Pick up a small monopod that can fit into a purse or a small camera bag.
-  **Look for solid objects on which to brace your camera, such as a wall.**



A ✗



B ✓



C ✗



D ✓



E ✗



F ✓

TRAVEL ✈️ SNAP CARDS

CONCERTS & THEATER



Concert and theatrical photography can be quite difficult for the beginning travel photographer. Lighting conditions are often low or quite contrasting or both. Combine this with lots of movement, and it takes some knowledge to get the picture. These tips will help you get started.

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

WHAT YOU NEED



Bring a full set of lenses: wide-angle to telephoto. Fast lenses are an asset; an 80-200mm f/2.8 is a perfect concert and theater lens.

PRO TIP: SETTINGS

 No flash. It ruins the mood and disturbs patrons.

ISO Use an ISO setting of at least 1600. A little noise is fine for this type of travel photography.

HOW TO WORK WITH LIGHTS



Top left: Theatrical lighting can play havoc with your exposure. Use good technique to steady the camera. Set your camera meter to spot meter. Underexpose slightly. Keep your eye on the shutter speed: 1/180th or faster. Raise the ISO: some noise is expected motion blur.

SETTINGS TIPS

METERING MODE



  **UNDER-EXPOSE SLIGHTLY**

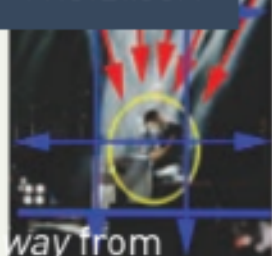
 **SHUTTER SPEED: 1/180TH OR FASTER**

ISO HIGHER ISO



Top right: Make creative use of the silhouette. Show the audience. Look for a sense of story. Wear earplugs.

GET YOUR COMPOSITION!



In the photo on the left everything pushes the eyes to the performer. In the photo on the right, the eyes go to the performer, but then immediately move off to the left. Use leading lines, The Rule of Thirds, contrast, and frames to compose properly. Important: Line of sight can lead the viewer off of the picture (right photo).

lead away from
- The leading