

TRAVEL SNAP CARDS

PHOTOGRAPHING FESTIVALS



Festivals always make for unique opportunities in travel photography. So much so, that you may wish to plan your trip around a festival timeframe. Festivals are often filled with color, costumes, and pageantry. The locals are typically in a festive mood, and they will be more willing to be photographed by a stranger.

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

SAFETY FIRST

- Festivals can draw excessive crowds. Keep your backpack, or camera bag, and the camera slung across your front. Keep all zippers closed. We highly suggest investing in an anti-theft camera strap that cannot be easily cut with a razor blade or a knife. Stay aware of your surroundings. Only change lenses in open areas where there is less crowding.
- Festivals will last long hours. Dress accordingly. Wear good walking shoes. Carry more than enough memory cards and batteries.
- Protect your gear with Ziploc bags. Pack a lightweight coat, sheet, or plastic cloth to protect you and your camera when changing lenses.



Keep your backpack across your front.



Carry extra bags



Dress comfortably



Carry extra batteries

GET READY EARLY



Gaining an excellent vantage point for your camera can be challenging at festivals. Arrive early. Talk to locals, and find out where and when the events will occur. Ask about the rules. The best vantage point is one that no one else can get. Use your ingenuity!

PROFESSIONAL TIP: LOOK AWAY!



Don't forget to turn your camera toward the spectators. They will often provide some of the best drama and unstaged action!

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LOCAL HOLIDAYS



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Local holidays can provide excellent material for your travel photography portfolio. This is true whether the holiday is recognized worldwide, such as New Year's Eve, or only locally such as the Hibiscus Festival in Fiji.

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TIPS!

- Remember holiday rituals vary around the world
- Capture cultural icons
- Shoot sequences
- Add a detail to increase story value
- Capture the lights
- Get some food photos
- Candid work well

One tool that is highly effective to help you nail the perfect shot is to shoot in sequences. This means that when something captures your eye, don't take one photograph and walk away. Photograph it from numerous angles and with numerous techniques. Try to compose an interesting shot with a sense of place.

CAPTURE THE HOLIDAY AND THE LOCATION



LONDON, ENGLAND ✓



CALIFORNIA, USA ✓



SIDNEY, AUSTRALIA ✓



UNKNOWN LOCATION ✗

Some holiday celebrations appear similar all around the world. Identify the cultural icons for the location that you're shooting at. Be sure to include them to add a story element to your local holiday photographs.

MAKE IT ABOUT THE PEOPLE...



Including people in a local holiday travel photograph adds warmth, especially if it includes a holiday detail. These examples work wonderfully, as the viewer gets a sense of the people and their decorations. Candid photography is great for travel holiday photography. Keep your ideas light and friendly. Ask for permission and you may get an even better picture than your original idea.

AND WHAT THEY EAT



The second key feature is food. Every country or region has its own holiday treats. Including a photograph or two, such as these, gives your travel portfolio strength.

PRO TIP!

There are key features that should be included in local holiday travel photography. One feature is the lights. Almost all holidays include some form of festive lighting. Make sure you have the right gear including a tripod, remote release, and even a star filter might come in handy.

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RELIGIOUS CEREMONIES



Religious ceremonies offer some great photographic opportunities, but not without a cost. The truly memorable, dramatic, and more salable pictures come from private ceremonies. The concerns: Private ceremonies often require an extended visit, dealing with low light, and becoming unobtrusive. Public ceremonies generally offer less unique opportunities.

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WHAT YOU NEED



Extra batteries



Extra bags



18-200mm Zoom Lens



TIP: SETTINGS



Try to use a wide aperture to allow as much light in as possible.

ISO

You will probably need to shoot at a higher ISO.

START WORKING WITHOUT A CAMERA

The intimacy of private religious ceremonies will often require an invitation. Build relationships within the community. Ask questions. Be interested and interesting before discussing the

possibility of pictures: An introduction is the key. Many ceremonies are held in secret. Without a level of trust, you won't even know that they are happening.



PUBLIC CEREMONIES



Public ceremonies have less opportunity for creativity. Your movement will likely be limited. Use a zoom lens in the range of 18-200mm. Keep your shots close. Concentrate on expression, costuming, props, and composition.

Find the spot that no one else is using. This will make your photographs unique and more salable. Always prioritize an angle where you capture expressions. The backs of heads is not a winning travel photograph.

LOW LIGHT



The light intensity will often be very low. Do not use a flash and avoid the use of a tripod. This is a case where a low noise-producing and high ISO capable camera, comes in handy.

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SPORTING EVENTS



Sports photography is a skilled photographic genre all on its own. Every travel destination in the world has its favorite sport - whether it's cricket in England, bandy in Russia, or sumo wrestling in Japan. As a travel photographer, you may be expected to provide reasonable coverage of this important aspect of local culture.

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SETTINGS TIPS



ZOOM LENSES: In the 18 – 300mm range. You definitely want at least one lens that is 200mm or longer.

ISO AUTO

If your camera allows it, set a maximum for the ISO of 1600 or 3200 depending on the quality of your camera.



Use a minimum shutter speed of 1/500th of a second for most sports. Use 1/1000th for faster extreme sports. Slow down to 1/250th of a second for slower sports.



AF-C HIGH-SPEED BURST MODE + AI SERVO OR CONTINUOUS AF

A / Av

APERTURE PRIORITY MODE. Set your aperture between f/2.8 – f/5.6.
* Use the widest opening available.*



USE SINGLE POINT OR A SMALL CLUSTER FOR FOCUSING. Do not use all of the focus points.



Set WB to **AUTO** if working outdoors. When working indoors, check your auto WB with some test shots. If the color is

noticeably 'off', set the WB to fluorescent. Test again. If the color still looks off, set a custom balance.



If your equipment has image stabilization (IS, VR, SR, VC, etc.)- Turn it off if your shutter speed is 1/500th or faster- Turn it on if panning the camera (check your equipment, some manufacturers have a special setting for this)- If your camera is on a tripod turn it off.

JPG



This is the time to shoot in the .jpeg format instead of camera raw. The reason for this is that most cameras can process .jpeg images at a substantially higher rate of speed than the camera raw format. Use the highest speed memory cards possible.

PRO TIPS



- Always focus on the eyes of the key player and capture a maximum expression.
- Learn the sport well enough to pick a good camera position.
- Shoot as tight to the action as possible.
- Include details to the location such as jersey designations and colors or perhaps out of focus signage.

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KITCHENS & MARKETS



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Kitchens and markets offer a plethora of interesting travel photography opportunities. Plus, in most cases you will have time to 'work the scene'. Remember your composition. Capture excellent F.E.A. Most of all don't include objects that break the fantasy!

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KEEP THE FANTASY ALIVE | COMPOSITION AND FRAMING TIPS



Travel photography is about selling a fantasy. Kitchens & markets offer easy opportunity for fabulous travel photography. However, no one fantasizes about spending a lot of money to travel somewhere and then end up surrounded by tourists (see red arrow). The fantasy can be broken through poor framing.



Spend some time finding the quiet corner. Always shoot horizontally first, while at the same time composing for a vertical, which you can create in post-production. The horizontal version works great for website pages. The vertical version is perfect for book covers. The white countertop area in both versions was purposefully included for dropped copy.

REMEMBER F.E.A. | FACES, EXPRESSION, ACTION



TOP LEFT: Work fast, but remember your composition. When you see a scene, the composition breakdown should be what you are seeing in your mind as you compose. Identify your subject and then compose to make your subject pop!

TOP RIGHT: Travel photography buyers don't want the back of heads. Ask questions and tell the person in charge what you're doing. They may grant additional access. If people stop working and look at you, politely ask them to keep on working, or wait for them to lose interest in you.

PRO TIP!



A common problem with new travel photographers is that they become lost in the excitement of the moment. Look through the entire frame. What should be included and what not? In most kitchen and market situations-you will have plenty of time to make these critical decisions.

TRAVEL → SNAP CARDS

LIGHTING FOOD



As a travel photographer, you will encounter two typical food shots. The first is more journalistic- such as shooting at a restaurant that you're visiting. The second is a set up shot where you want to focus on a particular cuisine known to the area or perhaps feature a particular dish from a restaurant. In either case, the lighting is crucial, and typically must be created fast.

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GOOD LIGHTING MAKES GOOD FOOD PHOTOGRAPHY



A: Food always looks best when the lighting comes from the rear or from the side or both. Light from these directions creates texture, which is vital to food photography. Sometimes a soft fill light will be required from above or the front. Avoid dark shadows. In travel photography, it is a good idea to compose while leaving areas where a photo buyer can place copy that can be easily seen (the red circle).

B: Carrying a handful of unbreakable mirrors is a great way to help add lighting fast. Use the mirror as a bounce card to create specular light, which is crucial to great food photography. In the example photograph (C), specular light has been placed upon the eggs. Mirror size should be at least 4x6 inches and up to 8x10 inches travels easily in a camera bag.



PRO TIP: BACKGROUND AND SET UP

Order two plates. Ask that the first plate is prepared and delivered 5 minutes before the second plate. If you inform the restaurant that you are a travel photographer, they will likely bend over backwards to accommodate you. Use the first



plate to set up your lighting and camera angle. When the second arrives, photograph it quickly before it begins to cool off. Watch out for annoying details, especially in the background.

THE 5 DON'Ts OF FOOD PHOTOGRAPHY



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DIFFICULTIES

- Working with available light
- Working fast
- Keeping the food presentation palatable
- Color balance



You will need to establish place and mood. This is what sells travel photography. Prioritize scouting the shooting location. Go to the place the day before at the time you plan on shooting. Take note of lighting, background, and crowd control. Pick a dish or two off of the menu for your shoot. If you are in total control of the location, pick a spot that helps to tell your story about the travel location. Don't make it too generic.

This travel food photograph clearly shows the location. It highlights a food that is intimately tied to the location. It's visually interesting. Plus, it took only a couple of minutes to create. Notice the lighting! It's coming from the rear and to the side with a soft front fill. This lighting scheme is key to your success in travel food photography.

PRO TIPS!

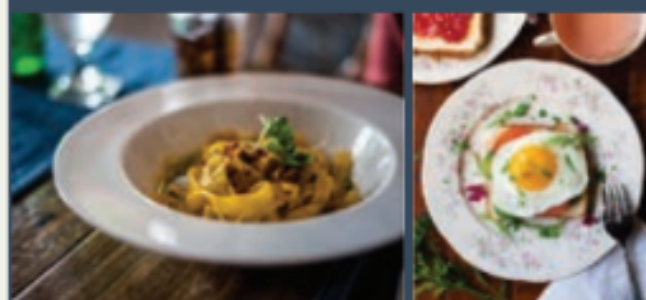
- Scout the location first
- Keep the framing close
- Figure out the lighting first
- Keep the background simple
- Shoot Vertical and Horizontal

5 DON'Ts

1. Do not use front lighting.
2. Don't start without a plan. Pre-plan so that you can work fast.
3. Don't compose with a lack of mood and setting. Include a mood setting background that gives some indication of place.
4. Don't photograph without proper color balance.
5. Don't work slowly. Work fast so that your food doesn't appear unappetizing



PRO TIP!



If working quickly causes you problems, the standard go-to technique is "GET CLOSE". Watch out for distracting background details. When 'getting close', it is often more advantageous to look downward versus out across a table.

◀ This photograph attempts to address the 5 Don'ts. But, it forgets a key element. The food is the subject.

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ANIMAL PRESERVES AND SANCTUARIES



Animal sanctuaries offer the travel photographer a chance to score big safari style photographs without actually going on a safari. The sanctuaries are popular destinations around the world including California and Thailand. It's a great idea to plan a visit into your itinerary and checklist.

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Try to plan 2 visits for a sanctuary shoot. On day one, you want to scout the location, learn the rules, and pick good vantage points. Remember animals are typically most active early in the day and late in the day. Study where the sunlight will be at these times. Ask questions of the staff if you can. Pick a camera position that provides a clean and natural looking background.



HOW TO DEAL WITH FENCES

Bring your longest telephoto lens, as your access will likely be limited. You might consider investing in a teleconverter; also known as a "doubler", these devices increase the focal length of a lens. Make sure to buy a highly rated one!



- A telephoto lens helps to get close to the dramatic action.
- A telephoto lens with a wide maximum aperture and minimum depth of field can make fencing disappear if the camera is close to the fencing.
- If shooting through fencing use the DOF button to determine if any fencing is visible when the aperture closes.
- Put a rubber lens hood on the front of your telephoto lens and put it right up to the fence. The hood will protect the front of your lens from the metal.

PRO TIP!

When shooting around wild animals it's good to bring a partner. One can keep an eye on things, while the other concentrates on taking pictures. These animals can move incredibly fast. Use your high-speed drive setting in natural light. Set your ISO to auto. Focus on the eyes.

REMEMBER!: There is typically a hefty entrance fee to many animal preserves and sanctuaries. Do your research and plan this into your travel budget. These organizations are typically funded by donations, and they may ask for the free use of your pictures as a donation.

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PHOTOGRAPHING CAVES



Travel cave photography can take two forms. You have the commercial tourist type with lighting and a clear path. You also have the more daring version where you venture into a non-commercialized cave- often with the help of a guide.

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GET THE GEAR



HEADLAMP



TRIPOD



RE-SEALABLE BAGS



EXTERNAL FLASH

- **Headlamp:** One of the most useful tips available for cave photography is that you should bring a headlamp. It will help you see your camera settings and your footing as you walk. They are inexpensive and available at any tool store or online.
- **Re-sealable zipper storage bags:** Caves are wet places, and they are often dripping water from the ceiling areas. Protect your gear with plastic Ziploc style bags.

STEP-BY-STEP



M f/8



manual mode

bulb b

bulb mode



In non-commercialized caves, you will have to provide your own lighting.

1. Set up your camera on a tripod or other solid surface.
2. Set a mid-level aperture such as f/8.
3. Use **Manual Mode**.
5. Set the shutter speed to Bulb.
6. Power up an off-camera electronic flash unit, set the TTL to f/8, and then turn off your headlamp or flashlight.
7. Open the shutter. Point the flash in different directions and pop it off manually.



Commercialized caves often provide some lighting. You will likely still need a tripod. If you're on a guided tour, ask about the tripod. If not permitted, use a **monopod** and a **higher ISO setting**.

Some caves will provide opportunities for natural light. Look for these moments and make sure to use them. Place a point of interest and expose for the mid-tones and shadows.

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COASTAL AREAS



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Coastal areas are vast, much like other types of landscape photography. Lighting plays a key role. But, establishing scale is also extremely important. For travel photography, it's very important to try and establish the location. Don't make your shots too generic.

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PRO TIP #1

Use reflections within your photographs whenever possible. Alter the color when you encounter drab conditions. You can do this by changing the color balance setting on your camera, or use a color filter: either a complete color filter or a graduated color filter. Shoot before sunrise or at sunset.



PRO TIP #2

Include foreground elements that help tell the story of the location while also improving the composition by adding depth to the picture. Your best tool to establish a sense of scale is to include an object of known size. If the object is directly related to the area that you're traveling in, that's even better.



PRO TIP #3

Whenever possible, record movement. Take the time to experiment with different levels of movement: from completely freezing the action all the way to a total blur.



PRO TIP #4

Scout out areas of color to break up the monotonous color scheme.



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DESERT AREAS



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Desert areas have a beauty all of their own, which can range from nothing but sand to vast areas of rock and cacti. These areas are very unforgiving, and you need to be prepared.

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SAFETY FIRST



You should carry the following when traveling to desert locations: Extra water - Hat - Sunglasses - Sunscreen Handheld GPS (don't rely on your cellphone) - Scarf - Long sleeve shirt - Boots (not shoes) - Long pants (ones that zipper off into shorts are a real advantage. All clothing should be lightweight fabric. If traveling in a group, don't wander off. Going over one dune, or around one boulder can be disorienting and you'll potentially become lost.

WHAT YOU'LL NEED



CANNED AIR

Carrying canned air will help you remove sand from the crevices of your camera and lens.



FILTERS

A polarizing filter is helpful to bring out the colors of the desert. Protect the front of your lens with a UV filter.

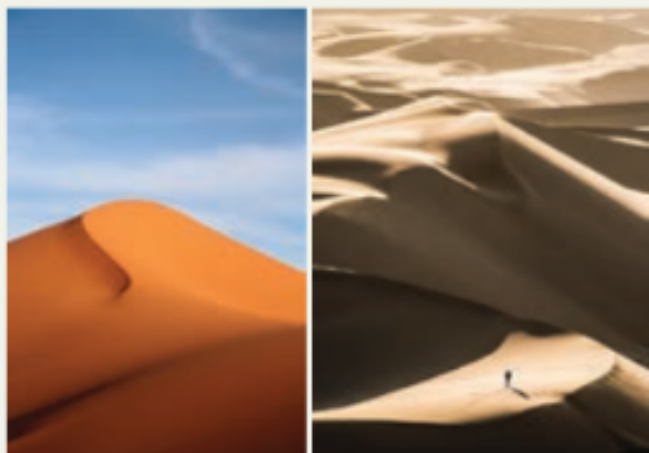


50-300_{mm} ZOOM LENS

Desert areas tend to photograph best with a normal focal length on up to a super telephoto. Try to carry a long zoom so that you don't have to change lenses. Something in a 50-300mm zoom focal length would work really well.

SOFT STRUCTURES

Sandy desert areas are lacking in physical structure. They are best photographed when the Sun lies very low in the sky. Your best composition tools are lines, shape, shadow, and texture. If possible include foreground interest.



HARD STRUCTURES

Rocky desert areas offer more landscape structure. These areas usually photograph best at sunset. A polarizing filter is helpful to bring out the colors in the stone. In these areas, be extremely careful where you are stepping, as they are often filled with burrs and spikes. It's helpful to carry a long walking stick and tap the ground out in front of you as you walk to warn snakes and scorpions.



TRAVEL SNAP CARDS

PHOTOGRAPHING FORESTS



Virtually every major travel destination in the world has a famous forest: from the rainforest of the Amazon in Brazil all the way to the Black Forest of Germany. A forest can be magical and captivating to our eyes. However, rest assured there is no more difficult travel photograph out there than a forest.

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GET THE GEAR



- 1- High ISO capable camera and two zoom lenses that cover from a wide-angle focal length to a telephoto focal length, and at least one option for shooting close-up or macro.
- 2- Lightweight tripod and remote shutter release, plus, extra camera batteries.
- 3- Lightweight rain poncho or suit, and plastic garbage bag to cover your gear.
- 4- A hat with mosquito netting, plus bug repellent spray.
- 5- Handheld GPS personal tracker (highly recommended)
- 6- Enough water to sustain you for at least a couple of days and energy bars or trail mix.
- 7- A good bright flashlight and extra batteries.
- 8- A whistle or air horn.
- 9- Antihistamines for allergic reactions, and depending on your location, a snakebite kit.

WORK WITH THE FLOW



If the forest scene flows in a portrait manner, shoot portrait (vertical) and also the reverse for landscape. Color contrast can break up the monotony of color. Look for patterns.


Try to find a place of order within the chaos of the forest. Watch for interplay of light and shadow. The early or late light of the day works best for large sweeping forest pictures. Avoid including the sky, as the dynamic range will become too large for the camera to capture.

WORK WITH SEASONS



Winter can provide some very interesting opportunities for forest travel photography. Under these conditions be concerned with your exposure setting. You will want to over-expose the photograph by 1.5 to 3 stops. Winter or summer, some of your best opportunities will occur right after a storm.

RECOMMENDED CAMERA SETTINGS:

- ISO** Start with 800 – 1600  Watch the shutter speed. Use a tripod if needed.
- M** Manual Mode or
- A / Av** Aperture Priority Mode

TRAVEL SNAP CARDS

PHOTOGRAPHING LAKES



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In travel photography, the average lake that you will encounter will be large. It is this element that can make travel lake photography difficult. How do you create a compelling, interesting, and exciting travel image of something large and flat? Yes, reflections are a good tool, but they only go so far before becoming repetitive.

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RESEARCH

Lake areas within travel destinations are generally known for some special attribute. This is often related to nature or recreation. Do your homework before traveling, so that you include these important photographs in your portfolio. Put it on your shot list, and make any necessary arrangements ahead of time. Find the story about the lake!



GET HIGH, GET LOW



Resist the temptation to photograph a lake standing at eye level with a wide-angle lens.

Explore elevated points of view, and even get so low that you get into the water. You can get creative with mid-focal length to moderate telephoto lenses. When capturing a wide view, make the lake 2/3s of the frame allowing only 1/3 to the sky.

PRO TIP!

Reflections can be a powerful visual tool for lake photography:

- If there is a breeze. Wait for it to subside. Wind will generally move across water in puffs.
- Create an interruption for the reflection. This can be highly effective as a focal point or leading line.
- Use side light or backlight.

LONG EXPOSURE



Long exposures create interesting effects with the movement of a lake. Include long exposure images as part of an overall coverage of the area. Putting people or objects in the foreground helps to establish scale, add story, and can provide a human element. It's a good idea to keep a polarizing filter nearby to eliminate reflections and deepen colors.





Mountains & glaciers present some interesting travel subject matter. However, it generally requires a good deal of effort on the part of the photographer to get something that stands out from the crowd.

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GET THE BEST COLOR



A polarizing filter is valuable, as is a set of neutral density filters. You may want to carry both. The polarizer removes reflections and darkens sky areas. The neutral density (ND) filter slows down the shutter speed for creamy water and cloud effects.



A circular polarizing filter can help contrast and detail in mountainous areas. The closer you are to either pole, north or south, the more likely that the polarizing filter will turn the sky almost black.



WHAT DOES A CIRCULAR POLARIZER FILTER DO?

A linear polarizer filter lets through only the light that is polarized in the same direction as the filter is currently turned. This can create problems with the Auto-Focus function. **A circular polarizer filter resolves this problem.** The circular polarizing filter helps to remove unwanted reflections from areas such as water, glass, and moisture in the air that can reduce color saturation.

Rotating the filter varies the effect. The Sun must be positioned to the side of the subject or behind the camera- NOT behind the subject.

KNOW YOUR GEAR

TELEPHOTO
LENS +
TRIPOD



SUGGESTED
SETTINGS

ISO Low to mid ISO
setting: 100 – 1200

f/5.6 – f/11

High shutter speed



Mountain and glacial scenes are often difficult to access. You will make good use of a long telephoto lens. Keep images sharp with higher shutter speeds.



When using extreme telephotos such as 300mm or longer- use your tripod, lock up the mirror before exposing, and release the camera shutter using a remote release.

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RIVERS & WATERFALLS

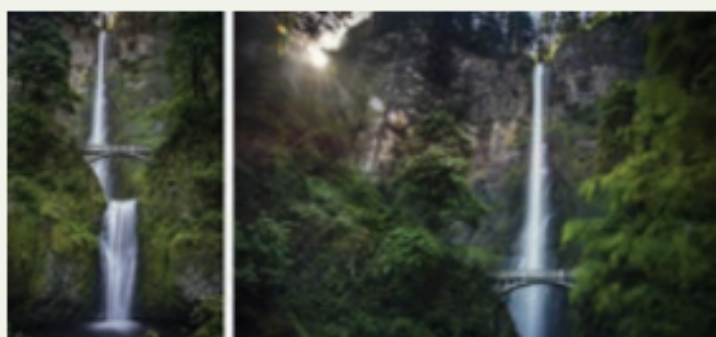


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There is one key consideration when creating travel photography of rivers and waterfalls. That consideration is the camera point of view.

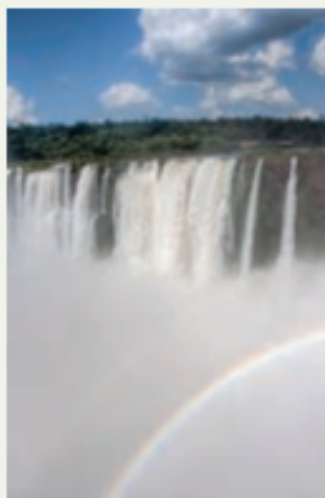
THE IMPORTANCE OF CAMERA ORIENTATION



Most river or waterfall scenarios will dictate whether you should shoot vertically or horizontally. Study the scene to select the option. Occasionally, you can do both. Take note how the camera orientation changes the story of the same scene pictured.

FILTER IT! COLOR POP + HOW TO GET RAINBOWS

A waterfall rainbow is going to occur in the mist created by the waterfall and not within the waterfall directly. In order to locate a rainbow, hold your arms out straight from your sides at camera position. The sunshine should be coming from left, right, or above the camera position and it should be in front of the waterfall- not behind it.



PRO TIP!

A polarizing filter helps make a rainbow more vivid and visible, it also provides a deep color saturation in the sky, that still appears natural.



HOW TO DEAL WITH THE SUN



- On sunny days avoid including the sky to help reduce the contrast range.
- Most water features photograph best early or late in the day. In order to capture mist, place the Sun behind your subject.
- An overcast day often presents a better opportunity when photographing rivers & waterfalls. The overcast sky softens the light, which in turn lowers the contrast ratio. You can always bump up color saturation and vibrance using localized techniques in post-production.

TRAVEL SNAP CARDS

PHOTOGRAPHING VOLCANOES



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Some travel destinations are known for the presence of a volcano. As a travel photographer, you will most definitely want to get photographs as part of your coverage of the area. Keep in mind that a volcano is a very dangerous place and potentially requires extra safety equipment and knowledge.

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GO HIGH

If your budget allows, photographing a volcano from the air offers significant opportunity and a level of safety. The cost could range from a couple hundred dollars for a very quick view to several thousand dollars for an extended view.

PICK THE RIGHT GEAR

As a travel photographer, taking risk may not be high on your list. Another excellent alternative for volcano photography is to photograph it from a distance. Do some research and find some great points of view. Use a long telephoto lens and a tripod to steady it.



When you get close to an active volcano, use an ultra wide-angle to moderate wide-angle lens. If the light levels are low - put your camera on a tripod. But, keep it low to the ground to minimize vibration.



BE PATIENT

Capturing a trajectory takes good timing. Begin your exposure at the beginning of the trajectory. These scenes photograph well around dusk or dawn. If you are working at night, try and plan your shoot around a full moon.



PRO TIPS!

- Keep your camera gear covered in zip lock sealable bags, and remove it only to take a picture as there will be volcanic ash in the air.
- A camera with excellent high ISO capability is a significant plus!
- Use the Live View function for focusing in dim light.
- Be sure to bring extra camera batteries, as Live View drains the batteries quicker.
- When using Manual mode, expose for the lava, since this is usually the main subject. Bracketing the exposure is the safest option.

TRAVEL SNAP CARDS

ABANDONED SPACES



Photographing abandoned spaces, otherwise known as *urbex* or *urbanex*, has gained popularity in recent years. This is the pursuit of photographing abandoned places. While this is not a normal form of travel photography, there are travel photographers who find the exhilaration of urbex addictive, and so we have included it in the "Off the Wall" section of the travel cards.

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SAFETY FIRST



- Always carry at least one flashlight with extra batteries. Two or more is better. You might find that a headlamp is useful to keep your hands free.
- Wear long pants, leather boots, and leather gloves. Move slowly and take care where you're stepping. Think, observe, and then move.
- Do not engage in urbex alone
- In a foreign country, hire a local guide (if possible).

WAYS TO TELL A STORY

A fun urbex activity is to create a mood or a story. You can accomplish this through your selection of subject matter, unusual light, or with bizarre camera angles. You can also bring props and models.

- First and foremost- all places, even abandoned ones, belong to someone. As such, your venturing onto those properties (A) could be legally construed as trespassing, especially in a foreign country. Urbex style photography can be also be found without ever having to enter a building. Get up high and look around (B).
- One very interesting and fun way to practice urbex is to look for an interesting detail, and then highlight it within your composition. Don't forget to include elements in the background that indicate the location (reflected building in C, background factory in D)



A



B



C



D



What is a cliché? A cliché is an expression, idea, or element of an artistic work, which has become overused to the point of losing its original meaning or effect, even to the point of becoming trite or irritating, especially when at some earlier time it was considered meaningful.

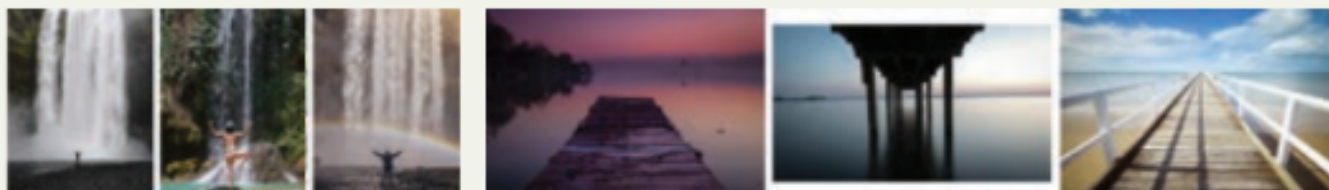
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5.53" x 8.27"

PRO TIPS!

- Make time and don't hurry
- If you see all of the other photographers gathered in one spot- go somewhere else
- When photographing people- keep it real, but don't abuse the less fortunate.
- If you see it published over and over again- don't do it.

WAYS TO CLICHÉ (AVOID THEM!)

We have selected five examples of travel photography clichés that are no longer meaningful.



ARMS OUTSTRETCHED

THE LONELY DOCK...



LONE FIGURE, FACING AWAY FROM THE CAMERA

LEADING SOMEONE BY THE HAND -ANY VARIATION

OTHER CLICHÉS:

1. Overdone Bokeh.
2. Sunsets without meaningful context.
3. Selective color post-processing in any form.
4. Panoramic images that are not composed with an identifiable subject.
5. Lots of clouds with no meaningful travel message.
6. Overdone HDR of any kind.
7. Photographing any tourist attraction from an angle that a simple Internet search reveals dozens of similar copies.
8. Optical illusions – fine for fun, but no place in a travel photographer's portfolio.
9. Unsympathetic photographs of poor people.
10. Vintage presets, actions, and phone apps effects.
11. Using a deep vignette white or black.
12. Placing a post-production border on your image.



Looking up at the Milky Way:

Be aware that we aren't telling you not to take these types of photographs, particularly if they bring you joy. However, they will not generally be a benefit in your travel photography.

TRAVEL ✈️ SNAP CARDS CREATING A THEME



PHOTZY.COM

Creating a theme is a visual element that you look for when shooting. The idea is that the theme runs through a body of work and links individual images into a clearly defined visual system.

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

WHY SHOULD YOU PICK A THEME?

A theme is the essence of what a story is really about: **culture, activities, adventure, conflict, peace, love, hate, unity or destruction**. These are all long standing thematic topics. The concept of travel photography is a 'Broad Theme'. Creating a sub-theme within that broader scope can make your travel photography more interesting and more valuable.

- It helps to identify interesting subject matter in nondescript locations.
- It saves time by narrowing down your search for subjects.
- It helps you to develop a style that can become your photographic signature.
- It targets potential clients for your photography.

SELL A WELL-CURATED PORTFOLIO

For example, on a recent trip to Northern Africa, you set a travel photography theme of 'camels'. You concentrate on camels, and you come away with an extensive fantastic portfolio of camel images from Northern Africa. You present your work to a travel editor who has been thinking about story ideas for Northern Africa!

"CAMELS" THEME



"SURFER'S LIFE" THEME



PRO TIP!

How do I "make" theme? Pick a repetition of a number, a color, a shape, a form of transportation, negative space in composition, patterns, types of structures, black and white, street portraits, cultural traditions, etc.

The tighter you can make the scope of your theme- the better your work will be. In other words, black and white portraits of men working in India is better than simply black images of India.



TRAVEL ↗ SNAP CARDS

ROAD TRIPS II - CHECKLIST



PHOTZY.COM

While spontaneity is awesome, a level of pre-planning provides direction and an opportunity for photographic research and planning.

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

MAIN PLANNING

- **WEATHER:** What time of the year works best? Can you avoid crowds? Can you stay out of the desert when it's 120°F / 48°C or out in the mountains when blizzard conditions are likely?
- **ACCOMMODATIONS:** Will you be staying in motels, hostels, camping, or in your vehicle?
- **ELECTRICITY:** Photographers need electricity. When and where are you going to find it or provide it?
- **HOW LONG WILL YOU BE GONE?:** How far can you travel in that timeframe?
Is it a round trip – meaning you must have time to get there and then get back?

SPECIAL CONSIDERATIONS

- Do you have adequate maps, both paper and electronic, in your own language?
- Do you have a clear understanding of the driving laws in the country that you'll be visiting?
- Do you need an International Driver's License permit?
- What insurance might you need?
- Do you know where the spare tire is and how to remove it?
- Is your vehicle large enough to accommodate everyone, their personal gear, and their photography gear comfortably?
- Do you have your documents in order and easily accessible. It's not uncommon to be stopped by armed military or law enforcement roadblocks in some countries. Be prepared and at ease.

DRIVING CONSIDERATIONS

- Did you have your vehicle serviced before leaving?
- Will you be venturing off-road and is your vehicle equipped for that?
- Are you carrying extra water, gasoline, and a GPS (not just a smartphone) if you're going off-road?
- Have you checked your spare tire for air?
- What is the range of your vehicle given the size of the tank and the gas mileage?

KEEPING MOTIVATED & HEALTHY

- Plan photography time and time for other activities. Consider everyone's motivations and likes. Enjoy the moment.
- Carry drinks, snacks, and other food that meets the nutritional needs of everyone.
- Announce the travel itinerary to everyone's family or friends. Give the planned route. Provide departure and return dates. If a major change in plans occurs, update the families or friends.
- Everyone should have a health check-up before departure, especially for an extended road trip. If you take a daily prescription... are you carrying enough and do you have the prescription with you?