

TRAVEL PHOTOGRAPHY

----- Course Outline -----

Each of these lessons will include a photo assignment, to be completed before the next lesson is begun.

Lesson 1

Welcome to the course, and meet your moderator. The philosophy of travel photography is discussed, and the concept of the “destination specific” image (photos of famous locations) is introduced.



A lot of travel photography is about shooting “destination specific” images - shots of locations that are famous. The Peggy's Cove Lighthouse, outside Halifax, Nova Scotia, is perhaps the most photographed lighthouse in the world! The trick is to photograph it when it is not surrounded by tourists.

Lesson 2

This lesson covers almost all there is to say about lighting. We look at techniques for using natural light and flash, and combinations of the two. Both direct and indirect lighting are examined. The implications of fluorescent lighting are mentioned, and ideas for “time exposure” photography are presented.



Knowing how to manipulate lighting is important to any photographer, but doing it with only a single camera and flash takes some practice. This waiter was photographed in the *El Campanario* restaurant, in San Miguel de Allende, Mexico. The very slow shutter speed allowed the background to ‘burn in’ on the film, and the use of slow sync, rear-curtain flash nicely illuminated the waiter in the foreground.

Lesson 3

Learn to grab the eye. There are a host of useful techniques in creating compositions that give impact to an image. We look at framing, leading lines, broken horizons,

Lesson 4

Introducing the “supporting cast”. This discussion covers tripods, tripod heads, and quick releases, together with monopods and mini-tripods. Methods of using all of these

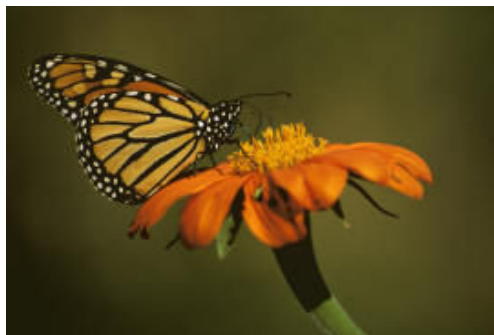
unusual points of view, and many others.



Framing is an important compositional ploy, drawing the viewer's attention to the main subject of the image. This photo was made at a religious centre in Mexico, the main church being framed by an arch of a nearby ruined abbey.

Lesson 5

This session examines media exposure, and all that it implies. Whether you shoot digital or film, exposing your media properly is all - important. The variables are lens aperture and camera shutter speed, and the ISO (relative speed) of your media. Well beyond the basics, however, are the creative use of aperture and shutter speed for specific effects.



Controlling the depth of focus with the lens aperture is a valuable technique of travel photography. This monarch butterfly was photographed in Vermont, using a large aperture, to blur out the background completely.

effectively are examined, together with the techniques for hand-holding a camera when necessary.



Using a camera support ensures your photos will be as sharp as is possible. This photographer, caught photographing in the mountains of Glacier Park in Montana, will be very happy with his results!

Lesson 6

Learn to get *very* close to your subject. This is a lesson on macro photography, all about making effective flower photographs. Shooting the local flora, as well as insects and small animals, can really augment a travel essay, but special techniques, and special lenses, are both necessary in order to do it well.



Close-ups of local flora and fauna is an exciting and different way to present views of an exotic travel location. This blue flag flower was photographed in Detroit, MI (a very exotic

location!) using a 90mm macro lens, while standing on a step ladder so as to be able to shoot down on it.

Lesson 7

Here is where you learn “insider information”. Shooting interiors (restaurants, hotel rooms, museums, and so forth) is an important part of travel photography. Understanding lighting temperatures is necessary. Special compositional techniques, and the use of wide-angle lenses, are discussed.



Shooting building interiors, and people indoors, is an important part of travel photography. This image was made in the Casa Payo restaurant, a steak house in San Miguel de Allende, Mexico. The camera, with wide-angle lens, was placed on a tripod, together with a flash. A very slow shutter speed allowed the fire (which was lit on my request) to ‘burn in’ on the film. At the end of the exposure, the flash, aimed up at the ceiling for “bounced light” was fired. This image uses flash, fire, and electric lighting!

Lesson 9

Try yourself on a “city assignment”. This session looks at the techniques for photographing urban areas. Researching an area is always important, and some information sources are suggested. The concept of the “destination specific” image is re-examined, together with ideas for

Lesson 8

This lesson examines “people photography” - how to approach people, how to photograph them effectively, and how to leave them with a good feeling. Lighting and lenses are discussed, as well as compositional considerations.



To show travel photographs that make people reach for their passports, you must portray people enjoying themselves. This portrait was made of the owner of a restaurant in the Laurentian Mountains, outside Montreal, Canada. Bounced flash was combined with the electric lighting in the room. The repeat “vees” in the composition (the table, the tray, and the menu) made a particularly effective composition. It didn’t hurt that the lady was gorgeous!

Lesson 10

Here is the inside information on how to “carry off” a good travel shoot. We look at keeping comfortable while doing photography, particularly if walking long distances. Protecting camera gear and film is important while travelling, and some ideas are suggested. Gaining access to potential

avoiding the “cliché photograph”.



Everyone photographs the same “destination specific” locations - the trick is to make your image different! This shot of London Bridge was made using a wide-angle lens, filling the “negative space” above the bridge with the wonderful statue. The weather was awful, and the light very flat, so I introduced some color into this silhouette shot by sandwiching it with a yellow filter.

I later found somebody in London, after my return to Toronto, to ask what the name of the statue was - and he bicycled down to the Thames, to find out for me!

photo sites is sometimes a problem, and ways around that are discussed. Keeping adequate notes is always necessary, and easy solutions are close to hand.



Carrying your photo gear comfortably, over long distances or for long periods of time, needs some careful planning. This shot of your moderator (sorry for the poor composition!) was taken at 10,000 feet of altitude in Cedar Breaks National Park, in southern Utah. I'm wearing my favourite photo vest (actually, a fishing vest!), and carrying a belt bag of camera gear, which I often wear over my shoulder. The hat protects my face and bald spot from the sun, the fleece sweater is light and very warm, and my old waterproof hiking boots have seen me over many a mile. I'm comfortable!