

Travel Photography

Travel photography is anytime you are not at home.

Preparation: Putting yourself in a position to take great photos.

Think like a journalist: chronicle, share vision, capture the character because you see when you travel.

You need to have a theme to get good photos. Ex: beautiful, warm, hostile, friendly for example do not take the Eiffel Tower because you want a photo of the Eiffel Tower. Select a theme such as: the structure, the relationship to other buildings, etc.

The first three days are the most important as eyes are wide open and you see differences. Ex: Japanese seeing 2 car garages.

Preparation: Differences from home photography

Dangerous, unsure, no language, limited time and equipment.

Focus on surroundings and have an excuse to take photos.

Learn basic lingo.

The Trip

The trip starts when you leave the house.

Starting early gives practice and you become less self conscious.

Do your research for the best photos. Ex: on-line, post-cards, book stores, concierge, look for events. Sit still so they don't notice you.

Composing

Three questions to ask before taking the picture:

1. What is the subject? Ex: theme, mood, idea Ex: Eiffel Tower (how big it is or 19th Century engineering)
2. How do I best draw attention to my subject? (Make it big, get close, fill the frame or make it small with negative space.)
3. How can I simplify the photo? (Get closer, look, close one eye, move left/right, walk 360 degrees around subject, reduce depth of field, follow rule of thirds 6 dots then break it)

Raining

Saturate colours minus one third stop.

Shot reflections.

If fog, smoke, haze then introduce foreground for depth.

Time

Get up early, know east/west, know sunrise/sunset.

Shooting Techniques

Use the flash at minus 1 to minus 2 stops for the foreground.

Set white balance to flash.

Use flash off camera or wireless.

Snow/beach add 1 to 2 stops and take white balance off of snow.

Water 1 second plus exposure and use polarizer for reflections.

Wide angle lenses are best for architecture.

Put your travel companions in photo as an enabler.

After the Trip

Photos are raw material.

Repeat the selection process.

Edit by crop, white balance, rotate, curves/levels, perspective, resize, sharpen last.

Sports

Photograph different subjects to expand your skills.

Use dynamic and opposing hand pressure to hold camera.

Fill in midtone range by using d-active.

Focus on eyes in motion shots.

Leaving space is key.

Use multiple exposure.

Use rear curtain flash.

Shoot the sports you love.

Do multiple exposures on tripod.

Prefocus manually.

Always have wits about you and be aware of your surroundings.

Photographic Composition

Starts in the head not in the camera.

Scope the situation out first, take 15 minutes and walk all the way around your subject.

Composition Basics

Organization of space within an image.

Get closer to eliminate background.

Diagonal lines.

Crop bodies but not at joints.

Lines

Anything that draws the eye into and around the photo.

Can be straight or curved.

How you deal with them is a difference maker.

Implied Lines

Vertical lines denote strength, dignity, height.

Diagonal lines convey force, energy, depth, motion and they draw the eye giving a sense of action. However don't cut the photo in two with a diagonal line.

Curved Lines

Esthetic appeal to nature photos, s-curve.

Horizontal lines

Layers create a rhythm.

Shapes/textures/patterns

Avoid front lighting in favour of side lighting.

Look for repeating patterns.

Negative space.

Angle of view: shoot at eye level

Framing: Use foreground to frame subject.

Lighting: Overcast promotes colours, drama, mood.

Close-up Photography

1:5 is with normal lens.

1:1 means subject size equals size on sensor.

Move in, fill the frame.

Find close-ups anywhere.

Use monopod or tripod due to depth of field issues.

Always turn off VR when camera is supported.

Close-up lenses are too sharp for portraiture.

Depth of field gets shallower as camera gets closer to subject.

Use manual focusing.

Use live view.

Use aperture priority or manual as backlighting is often a problem.

Use spot meter.

Use lowest ISO possible.

Be aware of all light sources and their direction in relation to your subject.

Shoot in all conditions ex: sun, shade, overcast, after rain.

Use wireless with a diffuser.

Light tight boxes are good to take photos of objects.

Place a black card behind subject to make it pop out.

Raw Shooting

Jpg-8 bit, 256 colors, shades of rgb.

Raw-12 bit, 4096 colors

Extra data required for adjustments.

Raw advantages

1. Retains all detail.
2. Increased exposure latitude.
3. Adjust white balance precisely.
4. Fine tune highlights and shadow detail, process with today's technology.
5. Make non-destructive edits.

It is best to recover from highlights not shadows.

Edit colors, brightness, contrast, vibrancy in that order.

Recovery-only for highlights.

Use fill light to reduce contrast.

Blacks-recover dark detail.

Light room stores changes even in the event of power loss.

Need to really learn light room.

Clarity and sharpening: defining edges

Vibrance: saturation control that respects skin tones.

Flash

Use more in daylight as it is a light modifier.

Bounce for softer light.

Cons-artificial, dark background, funny colors with white balance, harsh, doesn't travel very far.

Pros-fill shadows, compliment ambient light

Do remote wireless flash into umbrella.

High ISO

Moonlight is daylight balanced.

Set camera to daylight white balance.

Use ultra long time exposures.

Main idea can be to get more depth of field.

Paint with lights.

Use noise reduction on low as you look for textures, tones, and shapes not colors.

Shoot black and white in camera.

Shoot high ISO and get exposure right as opposed to boosting it later.

Light room is a database.

Library/Organization, key words, multiple hard drives.

To shoot at low shutter speed without tripods, take 3 pictures in a row.

Use multiple exposures if you can't get a long enough exposure.