

A man in traditional Indian attire is shown in profile, carrying a large, ornate umbrella. The umbrella is decorated with a pattern of red, white, and blue circles and has a long, red tassel hanging from it. The man is wearing a blue headband, a white garland, and a red and white striped cloth around his waist. He is holding a blue stick with a red and white striped cloth wrapped around it. The background is a warm, orange-brown color.

TRAVEL PHOTOGRAPHY

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Travel Photography

Prabhath Jayasinghe
Author Publication

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Introduction

Millions of images are taken and shared every year, making photography more popular than ever. To say that photography hasn't always been as popular is an understatement. Editing software can provide stunning results with modern cameras, which are easy to use to take and upload photographs. The problem of this new technology is that it makes it all too easy to overlook the basics of photography.

In the field of travel photography, images are used to record details about an area's geography, people, cultures, traditions, and history. According to the Photographic Society of America, a travel photograph captures a place, its people, or a culture in its natural state and is not restricted by geography.

As a category, travel photography is one of the most versatile in terms of subject matter. In addition to documenting all travel elements, many travel photographers focus on one or more specific types of photography, such as travel portraiture, landscapes, or documentaries.

The category of travel photography is becoming more and more accessible to both amateurs and pros. Facebook, Instagram, and Flickr are popular places to post amateur travel photos. However, even though travel photographers face far more significant difficulties than photographers in other genres who have more control over the lighting or other aspects of their work, travel photography is still undervalued and under-monetized compared to others like fashion, product, or food photography. Stock photography, magazine assignments, and commercial ventures

have always been lucrative sources of income for trip photographers. Since the stock photography market has collapsed, more and more photographers are turning to alternative revenue streams like blogging, public speaking, commercial ventures, and teaching to supplement their income.

Camera Types

Smartphone Cameras

"The best camera is the one you carry with you," as the saying goes. There's no doubt that the smartphone camera has become the



most popular choice of photography for everyone, everywhere. Their convenience and availability are two of the most compelling arguments in favor of their widespread adoption. Mobile photography has a terrible reputation, but if it's the only camera you have with you, it can perform admirably.

It's also appealing to many individuals to be able to store all of their images on their phone or tablet and have the option to upload them

immediately. You don't have to exert much effort to get great candid shots, landscapes, and portraits. The quality of smartphone cameras has greatly increased over the past few years, as new iPhones and Androids are released each year.

Advantages of Smart Phone Cameras

- Small, lightweight, and versatile
- Convenience
- Easy storage and cloud backup images
- Add-on lenses
- Great selection of accessories

Disadvantages of Smart Phone Cameras

- Limited settings and functions
- Small sensors
- No Manual control
- Image Quality

Compact Cameras



Compact cameras are small and designed for easy to use. This type of camera is often called a point-and-shoot camera because they are so quick and easy to take photos with.

Taking a picture doesn't need much effort because the camera does all the work for you. It's a great camera for those who don't want to carry a bulky camera but still want to take better pictures.

Many entry-level and high-end models of point-and-shoot cameras can be found, depending on your budget. Size variations exist. Smaller than your phone to a tad larger, yet still able to fit in your pocket or purse.

But they're not as tiny as the sensors in most smartphones. The zoom lens of a tiny camera is a major benefit over a smartphone camera. It's easier to use an optical zoom lens than a smartphone.

Action Cameras



For the adventure seekers and travel photographers, action cameras are ideal. Action cameras are perfect for the outdoors. They can withstand rough weather conditions, they're shockproof, lightweight, and highly durable.

Small action cameras with 4K footage, displays, and high frame rates are common in this category. There are a number of factors to consider when purchasing an action camera. However, most of the action cameras on the market share many of the same functions.

The GoPro Hero camera series is most popular. This is one of the original action cameras. They continue to develop designs, adding new features to improve user experience. Other brands you may want to explore are Sony RX0, DJI Osmo, and SJCAM SJ8.

Advantages of Action Cameras

Super lightweight and durable
Can be mounted and fixed anywhere
Weather-proof and versatile
High-quality resolution in a small body

Disadvantages of Action Cameras

Small sensor
No manual focusing
No viewfinder (usually)
Few settings and customizations
Poor battery life

360 Cameras

360-degree cameras are becoming more and more popular and for good reason. They provide stunning, lifelike panoramic images that are ideal for outdoor photographers. Many of them are similar to action cameras in that they can tolerate harsh environments and are weatherproof.



A basic understanding of image stitching will aid you in creating stunning photos with a 360-degree camera. The camera will capture a whole 360-degree view with only one click. It's an excellent pick for tourists, hikers, and adventurers because of this. A few popular choices for 360 degree cameras include GoPro Fusion, Samsung Gear 360, Rico Theta 5, Insta360, and the GoPro Max.

DSLR Cameras

DSLR stands for “Digital Single Lens Reflex”. Consider purchasing a DSLR camera if you want to take your photography to the next level. The digital era has seen a rise in the popularity of these cameras.



With the use of a mirror and prism, you see through the lens when looking through the viewfinder of a DSLR. To see photographs in their proper orientation, these are located inside the camera body. When you take a picture, the mirror rises up so that light may enter the shutter and reach the sensor through the aperture.

DSLRs range in price and quality. If you're budget and enthusiasm are up for it, the sky's the limit. Top of the line DSLRs are heavy-duty pieces of camera equipment built for rugged use. The camera

bodies are weather-sealed so they can withstand harsh conditions. They're often favored by news and sports photographers.

Mirrorless Cameras

Digital mirrorless cameras, as the name suggests, have no mirror. What you see when you look through the viewfinder is an small electronic screen. This shows what you're looking at with your lens.



Mirrorless cameras have become increasingly popular in recent years. They are popular because they are smaller and lighter than many DSLR cameras while maintaining the same level of quality.

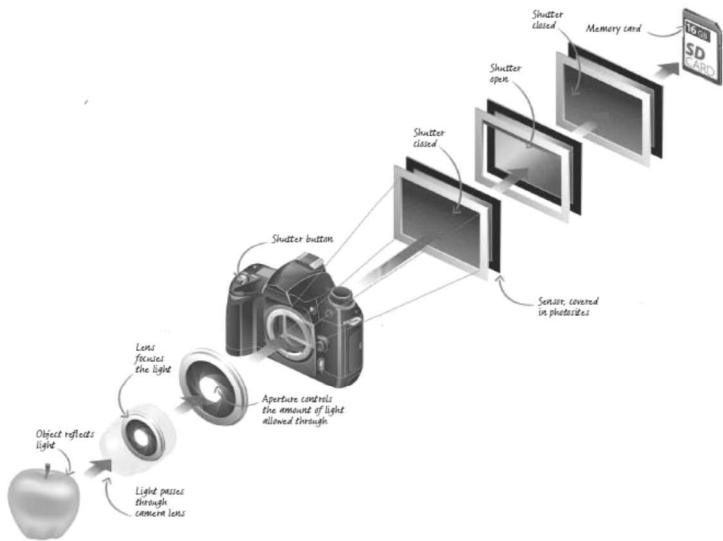
Mirrorless cameras, like DSLRs, have full-frame or crop sensors. With comparable sensors, there is no difference in image quality between DSLR and mirrorless cameras. However, they are both competitive in terms of lens mount and image quality. A growing number of lenses are available for mirrorless cameras. It's common to be able to use lenses made by various camera companies. Depending on the type of camera and lens, certain third-party lenses will require an adaptor, while others will not.

Other Options

Most modern cell phones have a built-in camera, and these are often as good, if not better, as a low-end digital camera, especially in video. If you are carrying a phone anyway, using it as your camera is a zero-cost and zero-weight solution. Phone cameras (especially the higher-end) generally take perfectly acceptable photos in good conditions — for example, if the light is good — but they still are behind dedicated cameras when conditions get challenging. Virtually all cell phones include flash, and it is now common for phones to have multiple lenses that act as optical zoom (because it would be too bulky to fit a traditional zoom lens in a cell phone). You can also purchase small tripods designed for some models. A wide range of apps are available to enhance the performance of cameras in smart phones and edit the resulting images.

Similarly, most tablets have cameras and can use photography apps, though their image quality is typically inferior to that of cell phones.

How a camera works

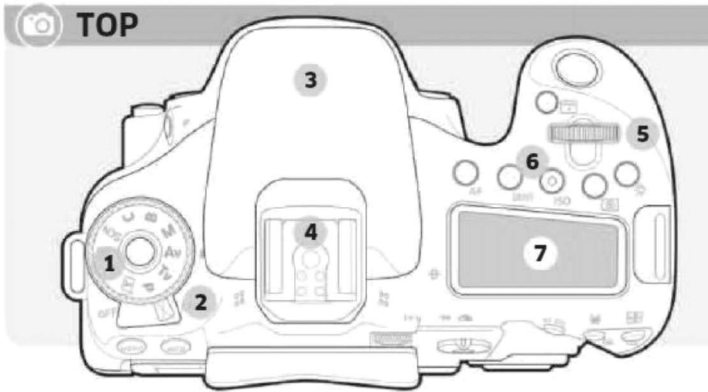


Inside every digital camera is a light-sensitive surface called a digital sensor. When you press the shutter button to take a photo, the sensor collects and records the exact amount of light that falls onto it. This information is then converted in-camera into the data that's needed to make a digital image.

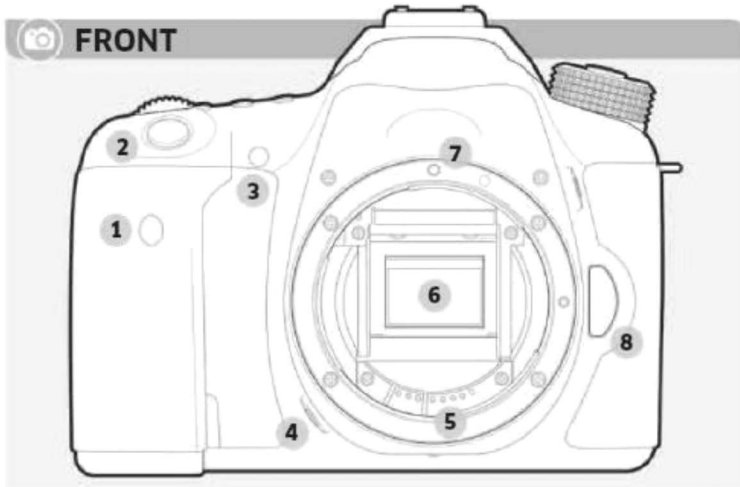
Exposing an image

A digital sensor is covered in millions of microscopic cavities known as photosites. When exposed to light, particles of light (photons) fall into the photosites. When the exposure ends, the camera meticulously counts the number of photons in each photosite and uses this information to create a photo.

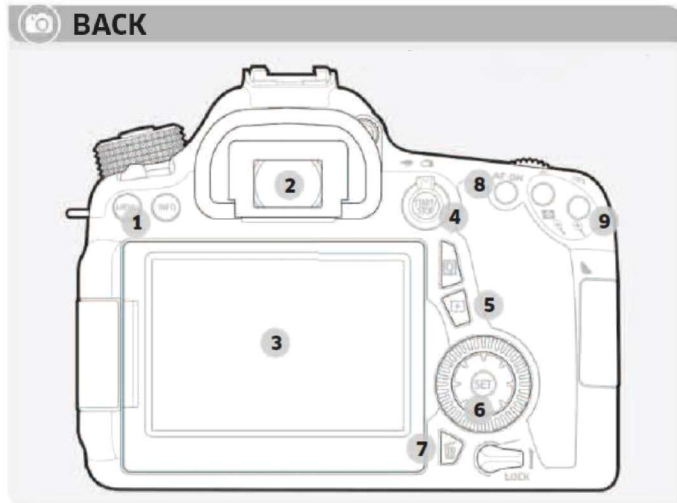
Part of the Camera



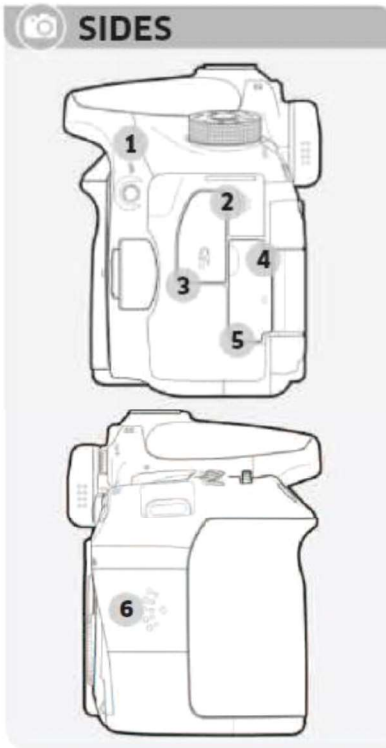
1. Infrared shutter release sensor: Lets you fire the shutter remotely.
2. Shutter button: Opens the camera shutter to expose the digital sensor to light and make a photo.
3. Self-timer light: Flashes to indicate the self-timer duration before the shutter fires.
4. Depth-of-field preview button: Closes the lens's aperture to let you preview the extent of sharpness in a photo before you take it.
5. Lens electronic contacts: Let the camera communicate with the lens to set aperture and focus.
6. Reflex mirror: Light from the lens is reflected up from the mirror to the optical viewfinder.
7. Lens mount index: Helps you align your lens correctly when attaching it to the camera.
8. Lens release button: Disengages the lens mount, letting you remove the lens from the camera.



1. Mode dial: Lets you set the required shooting mode.
2. On/Off switch: Turns the camera on and off.
3. Built-in flash: A small built-in flashgun, useful as a fill-in light.
4. Hot shoe: Mount for an external flashgun.
5. Secondary control dial: Used for setting the camera's shooting and menu functions.
6. Shooting option buttons: External controls for setting a limited range of shooting functions.
7. Top-plate LCD: Small LCD showing the shooting options currently set on the camera.



1. Menu and info buttons: Let you change camera options and view camera status.
2. Optical viewfinder: Shows the image passed through the lens and reflected off the reflex mirror.
3. LCD monitor: Shows camera menus, Live View, and Playback.
4. Live View/Movie shooting: Switches between Live View and Movie mode.
5. Playback button: Lets you review and edit your photos or movies.
6. Control dial: Used to set camera options when shooting images or viewing menus.
7. Delete button: Erases photos stored on the memory card.
8. AF button: Activates the camera's autofocus feature.
9. Zoom button: Magnifies photos in Live View and Playback.



1. Flash button: Raises the built-in flash.
2. Microphone socket: Allows the use of an external microphone when shooting movies.
3. Remote release socket: Used to attach an optional cable-type remote release.
4. HDMI socket: Lets you connect your camera to an HDTV to review your photos or movies.
5. Digital interface: Used to connect your camera to a computer so you can download photos and movies.
6. Memory card cover: A slot that takes a memory card to store photos and movies.

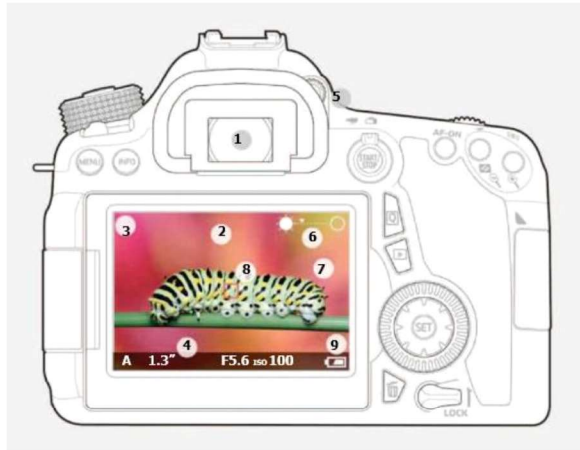
Holding a Camera

Camera shake is unsharpness in a photo caused by camera movement during shooting. Holding a camera incorrectly is the most common cause. The heavier the camera and lens combination, the more important it is to support your camera correctly.

Viewfinders and LCD Screens

Using a Viewfinder has several advantages compared to using the rear LCD. When looking through a Viewfinder, you rest the camera against your face. This makes the camera more stable when shooting handheld and lets you concentrate more on a shot without distraction. However, there are advantages to using a rear LCD as well. You can zoom into the Live View display to check your focus before shooting. It's also easier to see the effects of functions such as

white balance on your image before shooting. Attach your camera to a tripod to avoid moving your camera and altering your composition.



What makes a good travel photo?

The way you compose, frame, and time your photograph is critical in determining how successfully you will get your message across. See if you can spot which type, or genre, of photo is represented by each of these shots.

Type of Travel Photographs

Landscape Photography



Location: Sigiriya - f/22, 1/400, 112 mm

The finest photographic discipline for dealing with a wandering soul. Many landscape photographers prefer travelling to remote locations on the planet to get closer to nature and to themselves. Landscape photography, at any level from beginner to expert, is an incredible complement to travel; in fact, many vacations occur as a result of landscapes being seen, seen, and even discovered.

Street Photography

Street photography and travel, like landscape photography, are nearly a match made in heaven. Wandering foreign streets is always a joy of travel, and having a camera with you at all times to capture the significant, unnoticed stories of the streets is the best travelling experience



Location: Mihintale - f/5.6, 1/250, 230mm

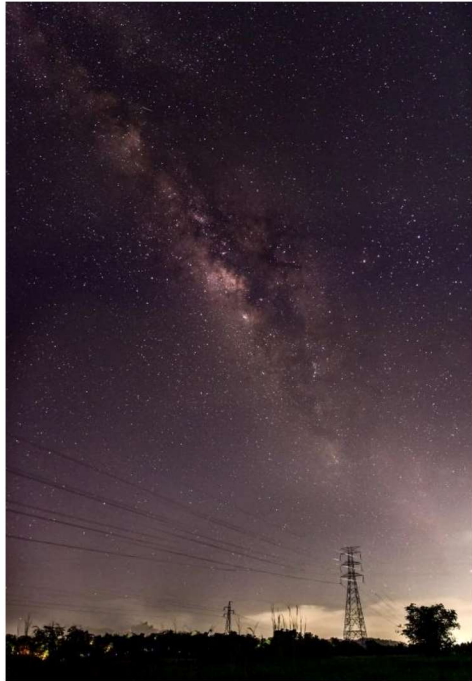
I can recommend to everyone. Always remember to remain unobtrusive and courteous when visiting cultures that are different from your own.

Aerial Photography

No other perspective compares to what aerial equipment can provide. Getting a perspective from above, whether by plane, helicopter, hot air balloon, or even drone, is always a fantastic method to capture such photographs. When travelling, search for off-the-beaten-path tourist packages that include this amazing method of experiencing the world from above.

Astrophotography

When the skies are clear of light pollution and clouds, astrophotography is at its best. As a result of our vast urbanizations, creating light-free ambiances is becoming increasingly difficult. Explore deserts and frigid locations to capture the most spectacular views of the sky.



Location: Narammala – f/4, 20 sec., 24mm

Photography of the Natural World

Wildlife photography is ideal for individuals who want to capture wildlife in its natural surroundings. It is regarded as a difficult kind of photography, and there are a few things to consider in addition to your passport. To begin, you'll need a lot of patience, so allow plenty of time for your journey.

When photographing large wild animals, it is recommended that you remain a safe distance from them in order to cause the least amount of disturbance to the ecosystems and for your personal



Location: Sigiriya – f/5.6, 1/400., 135mm

safety. A good zoom or telephoto lens is highly useful for everything from safaris to natural reserves in terms of gear. Now you must keep this information in mind when packing your belongings, because careful consideration of which items to bring and which to leave behind will be the most valuable asset of your vacation.

Macro Photography

The most stringent definition of macro photography is when the subject is taken at 1:1 magnification, or when the subject seems to be life-size in the photograph. Most people, however, refer to any photograph that portrays a close-up and incredibly detailed depiction of a small subject as "macro photography."

Travel Portraits Photography

Portrait photography, often known as portraiture, is a style of photography that uses good lighting, backdrops, and positions to capture the essence of a person or group of people.



Location: Katugastota – f/1.8, 1/200., 50mm



Location: Mihintale - f/5.6, 1/200, 300mm

FOCUSING

Deciding what parts of your image you want to be sharp and in focus and what parts you want out of focus is vital to becoming a skilled photographer. Although modern cameras have excellent, fast, and accurate Autofocus, you need to know how to use it to its best advantage, how to select the right mode for the subject you're shooting, when to switch to Manual, and how to use focus creatively.

Where should you focus?

A Telephoto focus: Often used for nature photography, telephoto lenses offer a shallow depth of field, so focusing must be precise.

B Moving focus: Keeps a moving subject in focus.

C Portrait focus: Picks out the most important part of the subject, usually the eyes.

D Landscape focus: Keeps as much of the image as possible sharp and in focus.

E Side focus: Focusing on one side of the image can draw the viewer's eye to important details.

F Foreground focus: Creates impact by focusing on what's closest to the lens.

G Background focus: Useful when you want to accentuate the context of the scene.

H Center focus: Draws attention to the center of the frame by making the middle part of your composition sharp.

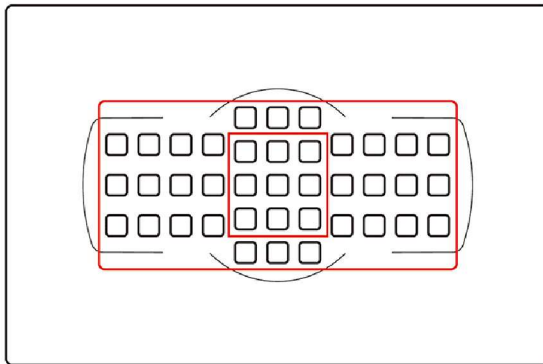
There are two ways a lens can be focused—manually (M) and by using autofocus (AF). When a camera is set to manual focus, the lens focus ring must be physically turned to produce a sharp image.

Autofocus puts the camera in control: the camera's AF sensors calculate the distance to your subject and activate motors inside the lens to move the focus ring to the desired point. Once you've mastered a few of its intricacies, autofocus speeds up the shooting process considerably.

Autofocus Points

An AF point is a small box-shaped area of a viewfinder or Live View display that you can select in order to instruct your camera where to focus.

- In an optical viewfinder, there are multiple AF points generally arranged in a grid or diamond shape at the center of the viewfinder.
- On an LCD screen, the AF point can usually be moved more freely, including around the edge of the image area.



Focus Point

The sharpest part of a photo is the focus point. Although this is referred to as a point, it is more accurate to think of it as an invisible plane parallel to the back of the camera. As you move the focus

point, this plane of sharp focus shifts either forward toward the camera or backward away to infinity (indicated by the infinity symbol on the focus distance scale of the lens). When a lens is manually focused, you can see this plane move as you look at the LCD screen or through the viewfinder.

Manual Versus Autofocus

Manual focus

Pros

- Lets you select the focus point exactly
- Once a lens is focused, it will stay focused

Cons

- Slow to focus; only suitable for still subjects
- Can be difficult to see the precise focus point through your viewfinder

Autofocus

Pros

- Easy to use
- Focusing is quick and accurate

Cons

- AF can be confused when the subject is low in contrast or positioned behind another object
- Less accurate when shooting macro subjects
- Limited range of AF indicators when using viewfinder
- Continuous AF uses more battery power

USING SHOOTING MODES

Most dSLRs offer a range of modes that control the technical parameters of a shot. These modes can range from fully automatic to fully manual, and various steps in between, and are controlled by the Mode dial. Typically, the Mode dial is split into three sections: fully Automatic; Scene modes; and Program AE, Aperture Priority, Shutter Priority, and Manual modes, which give you varying degrees of control over your shots.



A Aperture Priority mode: Can separate the subject from the background by controlling focus.

B Sports mode: Has a fast shutter speed that will freeze the action of the subject.

C Landscape mode: Enables the camera to capture the maximum amount of depth.

D Negative exposure compensation: Can stop the camera from overexposing flesh tones.

E Program mode: Allows you to set the ISO and shutter speed to capture motion blur.

F Disabled flash: Lets you preserve the mood and intimacy of a special moment.

G Portrait mode: Helps to soften skin tones in portraits.

H Positive exposure

compensation: Stops the subject from being underexposed against a bright background.

Basic camera modes

camera does, and how and when to use them, will take some of the complications and technicality out of your photography without compromising your creativity. Being able to switch between modes as you shoot will give you the confidence to experiment and grow as a photographer. By using the different modes, you will resist the safe option of always shooting in Auto and wondering why your pictures aren't quite as good as you'd hoped.

Auto Mode

Auto mode is completely automatic—it even pops up the flash if it calculates that additional lighting is required. In poor light Auto mode automatically increases the ISO (sensitivity) to cut the risk of camera shake. This mode can be useful if you are in a rush and don't have time to consider the options, or if you hand your camera to a friend for them to take a quick picture. Auto mode is ideal when photographing fast-moving subjects, such as children or pets.

Program Mode

Program mode is a step up from Auto mode. Although the camera sets the aperture and shutter speed, you need to set the ISO or activate the flash. You also have more control over camera functions, such as the file type and picture parameter used. If you want to take more control over your photography but still want some level of automation, then Program is the mode to select.

Program mode will always select the fastest shutter speed possible to reduce the risk of camera shake. However, in low light it may not be possible for Program mode to select a fast enough shutter speed. If camera shake is likely, you should increase the ISO. Only when light levels are bright enough will Program mode select a smaller aperture to increase depth of field, allowing more of the image to appear sharp.

Shutter Priority Mode

If the brightness of a scene is too great, the use of Shutter Priority mode can lead to overexposed images. This is because the camera may be unable to select a small enough aperture to match the selected shutter speed.

Aperture Priority Mode

Aperture Priority (A) mode enables you to choose the aperture, and your camera then automatically sets the shutter speed that will give the correct exposure. Aperture also affects depth of field: a small aperture offers greater depth; a large aperture,

Manual Mode

In Manual (M) mode, you control both the aperture and the shutter speed. The camera will still measure light levels, but will only recommend an exposure—it won't change any of the settings itself. Manual mode lets you be more experimental with exposure settings, which is useful in tricky lighting situations.

SCENE MODES

As well as the automatic and semi-automatic modes, most cameras have a range of specific scene modes. Each scene mode optimizes the camera's focusing, aperture, and shutter speed for a given set of conditions, and is programmed to minimize common errors. It also changes how the camera processes the image by altering color saturation and sharpness.

Landscape Mode

The purpose of this mode is to boost colors, contrast, and outlines. It selects a small aperture setting to give the greatest depth of field. The smaller aperture will also result in slower shutter speeds

Portrait Mode And Baby Mode

By setting a large aperture, Portrait mode blurs the background and adjusts the image processing for a softer, more flattering result. Some dSLRs also include Baby (or Child) mode, which warms the tones and makes images even softer.

Flash Off Mode

Useful in low-light conditions, Flash Off mode disables the flash so it won't fire. This helps you avoid embarrassment in sensitive locations such as theaters, museums, and churches.

Sports Mode

The best mode for action is Sports mode. High shutter speeds freeze action, and focusing is usually switched to Continuous mode or Predictive Autofocus where available.

Macro Mode

This mode, also known as Close-up mode, works by changing the focusing distance on your camera's lens to focus at close quarters. It also tends to pick a wide-open aperture, resulting in a shallower depth of field.

Night Portrait Mode

Another flattering mode for portraits, Night Portrait mode uses flash to illuminate your subject, but this is balanced against the background lighting to produce a natural-looking result.

GETTING THE RIGHT EXPOSURE

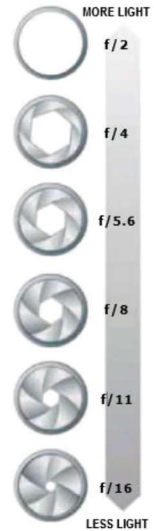
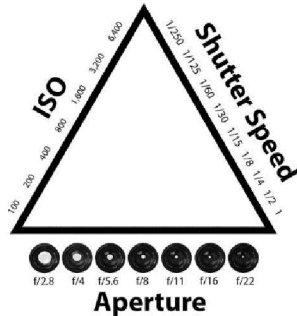
A precise amount of light needs to reach the camera's sensor to make a successful photo. This amount is known as the correct exposure. Too much light, and your photograph will be overexposed; too little light, and the photos will be underexposed.

Controlling exposure

There are two physical controls on a camera that allow you to determine how much light reaches the sensor. The first control is a variable iris in the lens known as the aperture. By controlling the size of the aperture, you can choose how much light passes through the lens into the camera. The second control is the camera's shutter, which is a light-tight curtain positioned directly in front of the sensor. The shutter can be opened for precise periods of time before closing again, and this period of time is known as the shutter speed.

The exposure triangle

Aperture, shutter speed, and ISO are linked. Adjust one control, and at least one of the other two must also change to maintain the same level of exposure.



Aperture And f-Stops

The size of the aperture can be adjusted in a set series of sizes known as f-stops. Lenses vary in the range of available f-stops. A typical range on a lens is f/2.8–f/4–f/5.6–f/8–f/11–f/16. Each f-stop in this range represents a halving of the amount of light reaching the camera's sensor compared to the value above—or a doubling of the light compared to the f-stop value below.

Shutter Speed

Cameras differ in the range of available shutter speeds. A typical range starts at 30 sec and ends at 1/4000 sec. As with aperture, the difference between adjacent shutter speeds is known as a stop. Each stop represents a halving of the light reaching the sensor as the shutter speed is made faster (the shutter is open for less time),

or a doubling of the amount of light as the shutter speed is made slower (the shutter is open longer).



The fastest shutter speed is used to freeze movement or when shooting in light that is very bright.



A mid-range shutter speed is suitable for normal levels of light and for general shooting purposes.



The slowest shutter speed is used to blur movement or when shooting in very low light.

ISO

Changing ISO affects the light sensitivity of a camera's sensor. It stands for International Organization for Standardization, which sets standards for camera sensitivity. ISO determines how much

light is needed during an exposure; with a higher ISO, less light is required for a photo. Like aperture



Auto ISO dynamically alters the ISO setting automatically according to light levels.



A high ISO is necessary if you want to use a faster shutter speed or smaller aperture in low light.



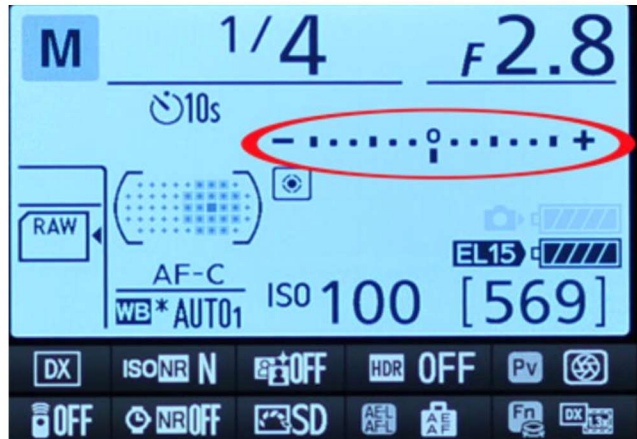
A low ISO is typically used in normal shooting conditions and allows for a wide range of aperture and shutter speed settings.

and shutter speed, ISO is also adjusted in stops, so an ISO setting of 200 makes the sensor twice as sensitive to light as ISO 100.

THE EXPOSURE METER

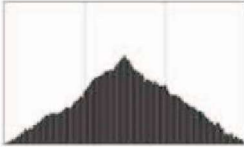
Achieving the right exposure would be easy if light levels were constant. However, shooting in low ambient light requires a different mix of shutter speed, aperture, and ISO than shooting in bright light. Fortunately, cameras have a built-in light meter that measures light levels; this helps you to decide what exposure settings are necessary. The meter in your camera is known as a reflective

meter because it measures the amount of light reflected by the scene in front of the camera.

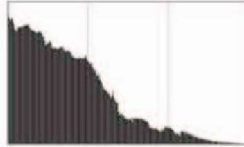


HISTOGRAMS

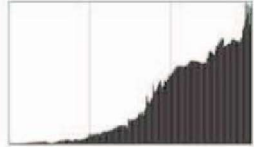
A histogram is a graph showing the brightness range in a photo. Black is at the far left edge, white at the far right edge, and midtones are measured at the center.



Correct exposure There is no ideal shape for a histogram. However, an averagely reflective scene would produce a more centrally placed histogram that isn't lost, or clipped, at either end.



Underexposure When a histogram is skewed to the left edge, the photo is potentially underexposed. This shows that the photo is mainly composed of dark tones.



Overexposure If a histogram is skewed to the right, then the photo is potentially overexposed. This shows that the photo is mainly composed of light tones.

USING DEPTH OF FIELD

Using depth of field lets you highlight important elements while downplaying distractions. Use the descriptions here to decide which of these images best displays shallow, medium, or deep depth of field. Some of them could apply to more than one image. Try to choose the closest match.



- Depth of field can be used to give objects context, blur distracting backgrounds, isolate details, and direct the viewer's eye around the frame.
- Shallow depth of field can transform a messy background into a wash of color, letting the main subject take center stage.

- When the background is out of focus but still recognizable in a medium depth-of-field image, it tells the viewer that the secondary elements are still relevant.
- Deep depth of field can emphasize patterns, encouraging the eye to recognize repeating shapes as it travels from the front to the back of the frame.
- When the picture is entirely sharp, everything has significance, from patches of grass in the foreground to snowy mountain peaks in the distance.

LENSES



Different lenses can bring radically different perspectives to an image, but they can also dominate a scene if used without care. Before you start, you should consider what you are trying to achieve with your photo. This will help you in deciding what lenses to use in any given situation.

Lenses are available in a range of focal lengths. The focal length determines how much of a scene is captured by the lens. It also

determines more subtle factors, such as the depth of field available at each particular aperture. In order to create satisfying photos you want to learn to “see” like a camera, and understanding how lenses work is an important part of this process.

The focal length of a lens is the measurement in millimeters of the distance from the optical center of the lens to the focal plane when the lens is focused on infinity. Prime lenses have a fixed focal length; zoom lenses have a variable focal length

Prime lenses

A prime lens is one that has a fixed focal length, such as a 24 mm, 50 mm, or 135 mm. This means that you need several lenses for common shooting situations rather than just one or two. Prime lenses are typically lighter, smaller, and have larger maximum apertures than equivalent zoom lenses. Optical quality in terms of sharpness and reduction of chromatic aberration or distortion (see pp.126–127) is often higher. By using prime lenses exclusively it gets easier to spot potential compositions.



Zoom lenses

A zoom lens combines a range of focal lengths all in one. Common combinations are wide-angle zooms in the 17–35 mm range, mid-range zooms such as 24–105 mm, and telephoto zooms such as 70–200 mm. Zooms with a very large focal length range— 16–300 mm, for example— are known as superzooms. They're convenient because you only need one lens; the downside is a compromise in image quality. Zooms sold as kit lenses tend to have small maximum apertures.



Minimum focus distance

The minimum focus distance of a lens is the shortest distance that the lens is able to focus to produce a sharp image. This varies between lens types. Macro lenses have the shortest minimum focus distance

Wide- Angle Lenses

A wide-angle lens helps you capture a broader view than a standard or telephoto lens, making it ideal for landscapes and interiors. Wide-angle lenses also open up a range of creative and dynamic possibilities. You can use a wide-angle lens to produce

highly distinctive images. These seven photos show some of the key attributes of wide-angle lenses.

Wide-angle lenses allow you to photograph more



of a scene than a standard lens. The wider a wide-angle lens, the more of a scene is captured. The main visual characteristic of wide-angle lenses is that objects in the background appear smaller and more

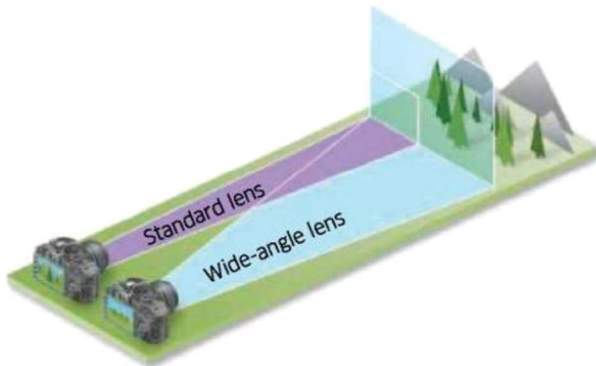


Standard lens



Wide-angle lens

distant from objects in the foreground. Knowing how to exploit this quirk is an important part of learning about wide-angle lenses.



Telephoto Lenses

Telephoto lenses have many uses. They allow you to photograph distant subjects and they can also be used to fill the frame with your subject or compose tightly on a small detail. Telephoto lenses also appear to restrict depth of field; with careful focusing you can use this creatively to isolate your subject from the background or even its immediate foreground. Finally, telephoto lenses compress distance, bringing the elements in a shot closer together.



Telephoto lenses have two important characteristics. The first is that they have a narrow field of view. This means that only a very restricted area of a scene is captured. The second is that the image projected onto the camera's sensor is magnified.

Telephoto lenses appear to flatten perspective. This is due not to the lens itself, but to where it forces you to stand in relation to your subject: using a telephoto lens means being relatively distant from your subject. This increases the camera's relative distance to the

subject compared to the distance between the subject and other elements in a scene.

	85mm - 135mm	135mm - 300mm	300mm+
Price	Cheapest	Mid-range	Most expensive
Weight	Lightest	Medium	Heaviest
Size	Smallest	Medium	Largest
Working Distance	Close to medium	Medium to far	Far to very far
Subjects	Portraits	Close sports and action	Far sports, wildlife, nature, astro

Telephoto lenses are heavy and often cumbersome, and, as they magnify an image, the effects of any movement are also exaggerated. Using a shutter speed that is faster than the focal length of the lens will help—set 1/500 sec for a 400 mm lens, for example—or use one of the accessories below.

- Monopods, although less stable than tripods, they are a good compromise between keeping a camera mobile and keeping it steady.
- Lens-based image stabilization systems compensate for slight movements during exposure. The system takes a second or so to begin working effectively so cannot be used instantly.



HOW TO COMPOSE

Over the centuries, a set of compositional “rules” for images has been developed. However, sticking too slavishly to these rules can result in repetitive compositions, so it’s important to see them as guidelines rather than commands.

When lines are used in a composition, they guide the viewer’s eye around the frame; they can also elicit strong emotions. Vertical lines, for example, move the eye from the bottom to the top of the picture, conveying a sense of stability and permanence. Lines can be found everywhere, from the curve of a bird’s neck to the zigzag of a country road. Some lines are obvious— the diagonal of a boat’s sail, for example—and some are implied: loose boulders on a beach, for instance. Lines can be continuous or broken, long or short. When you use them in your composition, it’s important to be aware of their aesthetic and emotional impact.

- Rule of thirds

The rule of thirds involves mentally dividing up your image using 2 horizontal lines and 2 vertical lines, as shown below. You then position the important elements in your scene along those lines, or at the points where they meet.

- Positioning the horizon.

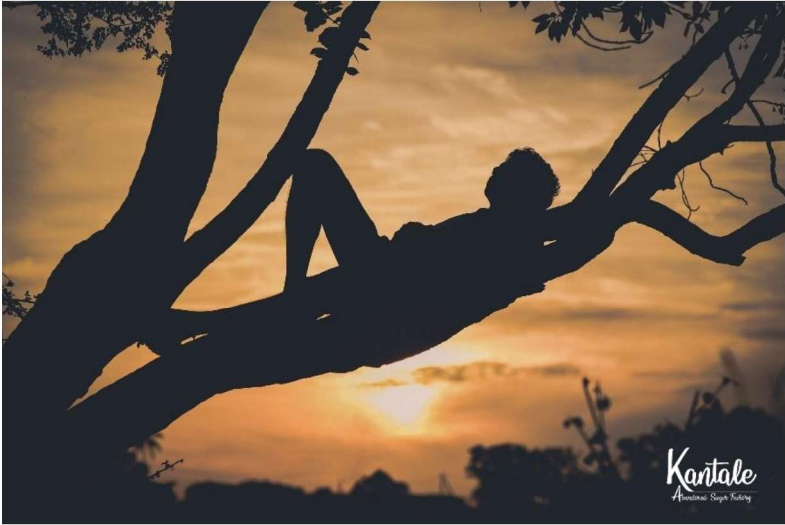
Placing the horizon high in the frame suggests that the foreground should take precedence, while also giving a sense of depth as the eye travels to reach the sky. In contrast, placing the horizon low in the frame implies that the sky is the most important feature, and conveys a sense of isolation.



Location: Panama - f/5, 1/250, 18mm

- Using natural frames

Surrounding your subject with a natural frame created by elements such as branches, rocks, or a bridge is a great way to direct the eye to key areas while concealing any distractions.



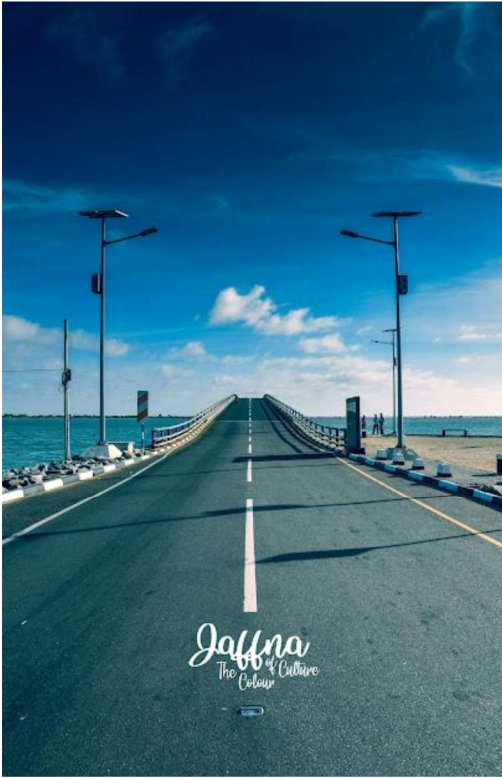
Location: Kantale - f/4.5, 1/3200, 120mm

- Lead-in lines

A lead-in line is a clear entry point into a picture. It usually starts at the bottom of the frame and guides the eye into the composition toward the main subject. Lead-in lines can come in the form of roads, walls, flowers, and rivers—anything that directs the eye swiftly and effectively

- Horizontal lines

When you study an image featuring a horizontal line, you feel calm and at peace (depending on its content). Sunsets over the sea, reflections in still bodies of water, and fallen



trees direct our eyes from left to right, taking in details along the way.

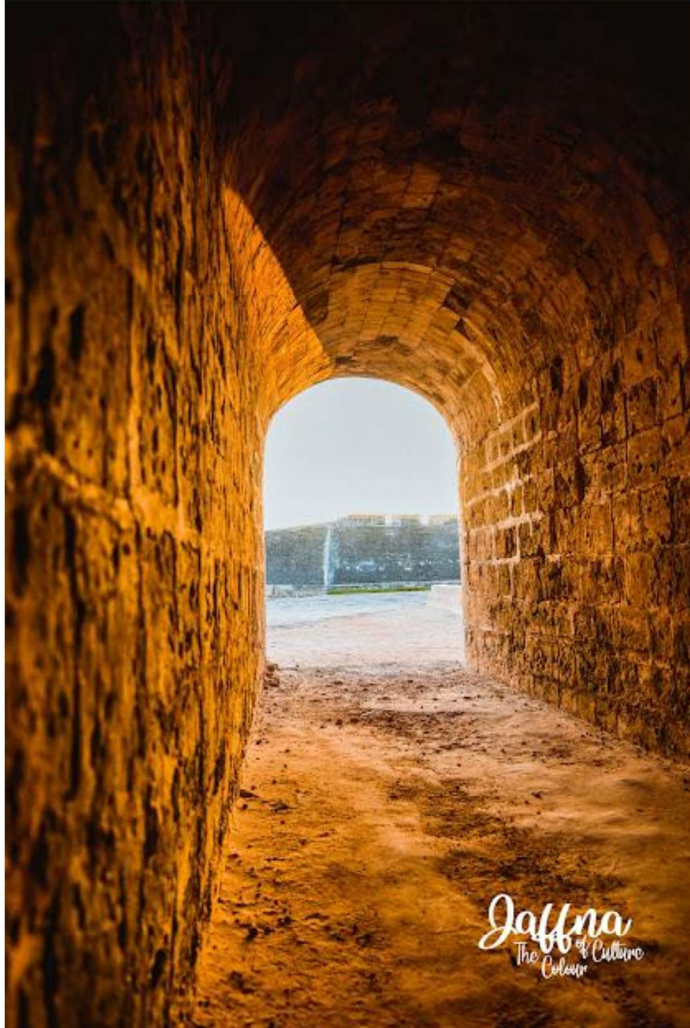
Location: Jaffna - f/10, 1/400, 24mm



Location: Jaffna - f/10, 1/400, 24mm

USING NATURAL LIGHT IN TRAVEL PHOTOGRAPHY

Light from the sun varies over the course of a day. Understanding how this variation in natural light affects the subjects you want to shoot is one of the key skills necessary to becoming a well-rounded



Location: Jaffna - f/4, 1/125, 24mm

photographer. The position of your light source makes a big difference to your photograph. The five choices are: front light, backlight, low-angle light, top light, and side light.

- Shadows are at their sharpest and darkest on cloud-free days.
- Shadows create contrast, which helps to define the shape and form of a subject. For this reason, overcast days aren't ideal



for wide-open landscapes or large architectural subjects.

- Overcast days are generally shadow-free. This is because light from the sun is diffused by the clouds, which makes the light softer.
- Overcast days are good, however, for shooting close-ups and organic subjects such as flowers.

- The direction and time that the sun rises and sets varies through the year.
- The maximum height of the sun in the sky is greater in summer than in winter.

As the sun moves around the sky, shadows lengthen, shorten, and change



Location: Colombo - f/4, 1/250, 45mm

direction. Understanding how shadows impact on your subjects is crucial to creating eye-catching images. Here we take a look at three common subjects—portraits, landscapes, and buildings—and assess the impact of different lighting angles. Remember that this information is only a guide. You will need to photograph and observe your own favorite subjects under different lighting angles to see for yourself how the direction of light strengthens or weakens your imagery.



Location: Welimada - f/12, 1/200, 18mm

WORKING IN LOW LIGHT

At some point, all photographers have to work in low-light conditions. Whether you're snapping friends on an evening out, shooting a wedding party in a dimly lit hall, or capturing a landscape at dusk, it's important to understand the basics of shooting when light conditions are not at their best, without having to rely on your flash.

- Don't put your camera away just because the light is fading. Modern cameras have the sensitivity to work under low-light conditions, but there are techniques you can employ to improve your camera's performance.
- Change the aperture to let more light in through the lens and onto the sensor.
- Slow down your shutter speed, but remember that exposing the sensor for longer will require a steady hand.

- You can use a tripod if your shutter speed becomes too slow for you to keep the camera stable by hand.
- Push up your ISO to adjust the camera's sensitivity to light.

BLACK AND WHITE PHOTOGRAPHY

Once there was no choice but to shoot in black and white. Although black-and-white photography has since been overshadowed by color, it is still popular and has a timeless quality that color struggles to match.

- Not all photos suit black and white. With practice, you'll soon appreciate which shots will work and which won't.

- There are two ways to shoot black-and-white photos. You can shoot them in-



Location: Kudumbigala - f/6, 1/250, 240mm
camera; most cameras have a black-and-white (or monochrome) setting. Or you can shoot a photo in color and convert it to black and white in post-production.

- If you shoot JPEG with a black-and-white picture parameter, there's no going back once you've pressed the shutter button: the resulting photo will be black and white. It will be too late if you then decide that color was the better option.
- However, if you shoot RAW, you can undo the picture parameter in post-production and revert to color.



Location: Yala - f/13, 1/200, 72mm

Travel Photography Tips

1. Travel light

Travel photography, by its very nature, is inspirational and exciting. So when packing for a trip, it's easy to get carried away and end up with multiple camera bodies, handfuls of lenses, a dozen accessories, and more.

But this presents various problems. For one, the more equipment you have, the more you'll be weighed down when shooting – which will lead to discomfort and a lack of inspiration. Plus, practicalities such as baggage allowance and insurance costs often mean that taking lots of equipment becomes very expensive.

- One travel camera body (two, if you have room for a spare in your bag)
- A wad of memory cards
- A lightweight mini tripod or even a super-flexible Gorillapod
- A portable storage unit
- A pocket-sized compact camera
- A flash
- A small selection of travel lenses

2. Use a flexible zoom lens

Here's one of the easiest ways to decrease your gear load when traveling: Do away with your array of lenses and instead carry a single, high-quality zoom.

What kind of zoom is best? I'd recommend purchasing an 18-200mm or a 28-300mm lens, if possible. Really, the focal length

specifics aren't important; instead, it's about carrying a lens that shoots at wide, standard, and telephoto focal lengths – so you can capture stunning landscapes, standard portraits, and distant buildings.

3. Use the right shooting modes and settings

If you're after the highest-quality images, then I highly recommend you implement a few specific modes and formats into your travel photography.

First, make sure you're shooting in RAW. It'll give you maximum post-processing flexibility, and while RAW files do require editing, the result is worth it. Second, get off Auto mode and shoot in Aperture Priority, Shutter Priority, or Manual mode. Third, adjust your aperture and shutter speed for different creative effects.

4. Scout locations in advance

Scouting is an underappreciated and underutilized part of travel photography – but in my view, it's absolutely essential.

Without scouting, you may never find the best views, the best architecture, and the best street scenes. You may not photograph attractions at the right time of day, either, which means that your photos won't be as good as they can possibly be.

5. Ask for portraits

We'd all love to grab those beautiful travel portraits – the kind of portraits that express the subject's culture and character – but

many of us choose to fire off a telephoto shot from meters away out of fear of rejection.

6. Think outside the box

Photography is all about creativity. But if you only shoot the obvious travel photography ideas

7. Research your location

Technically, this is part of the scouting process, but it's so important that I decided to give it a section of its own.

When I say that you should “research,” I’m not just referring to shooting locations, scenic vistas, and so on. I mean that you should really dive into the culture and history of your travel destination. Try to understand what’s unique about the location. Try to understand what living in the location is truly like.

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Travel photography is all about bringing the world to people and exposing to them what else is out there. It's about educating people about the customs of other cultures, showing them how they differ from their own. A good travel photo will be more than just a slice of time captured in a rectangle. It will tell a story and convey message. Travel photography is a source of inspiration and driver to see and experience best of the world has to offer.

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