

**FIELD
GUIDE**

Take better **TRAVEL PHOTOS**

FREE WITH
Practical
Photography

JESSOPS
YOUR PICTURES. OUR PASSION



Have a great holiday with our advice...

- ✓ D-SLR settings explained
- ✓ Creative compositions for iconic places
- ✓ Taking people photos
- ✓ Top travel tips



HOW TO: TRAVEL LIGHT WITH THE RIGHT GEAR

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Travel know-how

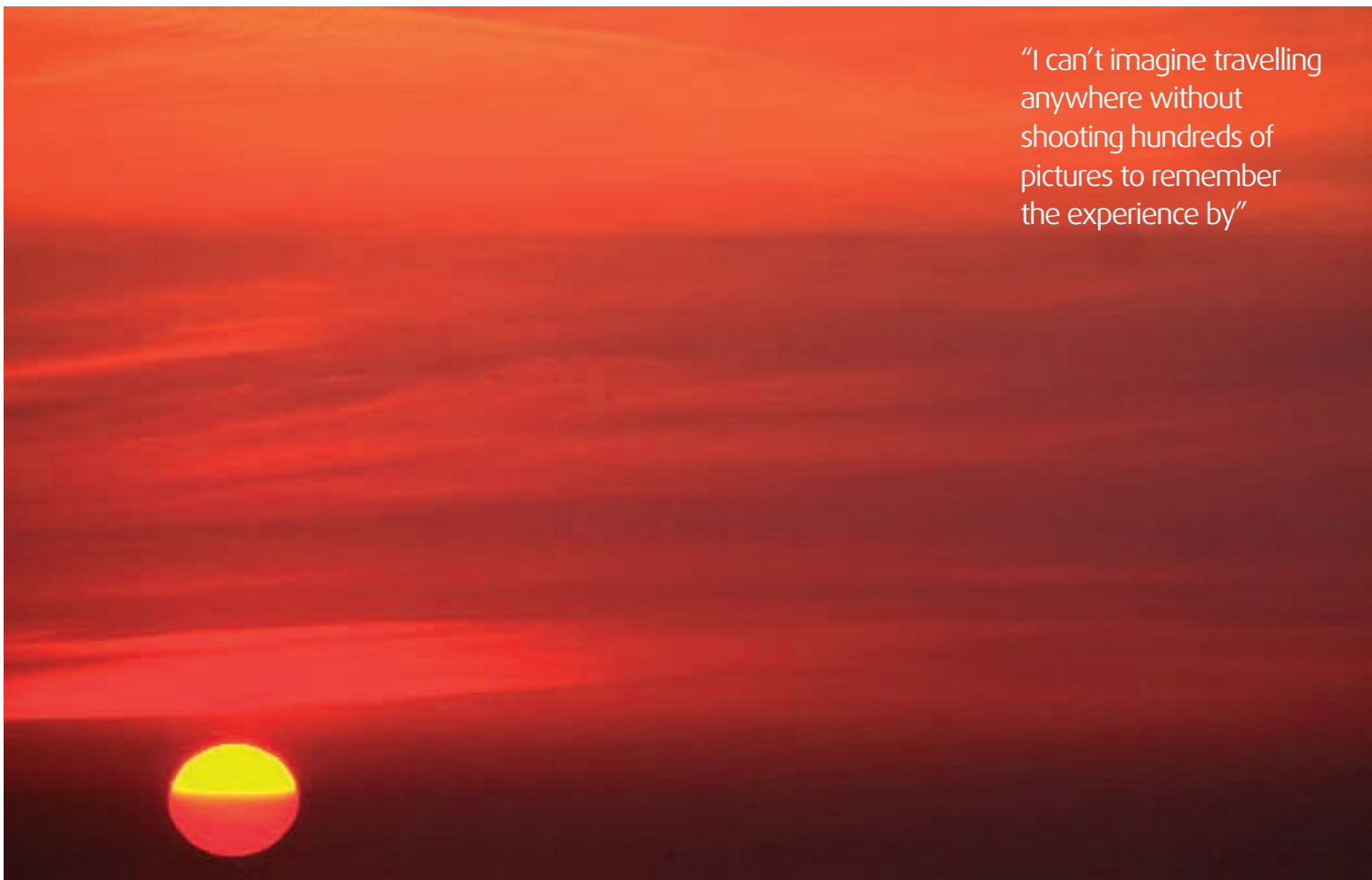
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"I can't imagine travelling anywhere without shooting hundreds of pictures to remember the experience by"

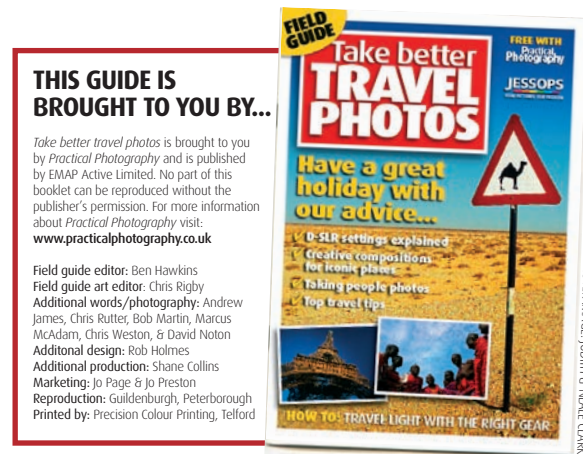
Welcome from Practical Photography editor Andrew James



WHEREVER YOU go this year for a break from the rat race, make sure you carry a camera with you. Travel and photography were made to complement each other and I, for one, can't imagine travelling anywhere without shooting hundreds of pictures to remember the experience by. Even on holidays when I've promised others I won't

overdo the photography, I've ended up busily snapping away with whatever lightweight kit I've carried! That's how I came to shoot the Cypriot sunset above. I was crying out for a longer telephoto lens to pull the setting sun closer in the frame but had to make do with my standard lens. Now I'm rather pleased that I couldn't go for the obvious and went

for a wider view. This travel field guide will whet your appetite for the many amazing places you can travel to and provide lots of tips and inspiration to help you shoot great pictures when you get there. The subject of travel is broad and covers every aspect of photography from landscapes to portraits – you should just aim to capture the spirit of each place you visit in your own unique way. Have a great trip.



TAKE BETTER TRAVEL PHOTOS

Travel know-how

Before you leave home you need to know what to take, where you're going, what you're going to do there and how to stay safe. Here we pick the brains of the experts.



Former POTY winner Marcus McAdam has clocked up over 100,000 air miles in his quest for the perfect travel photographs.

The world's most photogenic places

Where would be top of your 'places to visit' list? Maybe you'd opt for the sun, surf and sand of Hawaii, or maybe a quiet break in the Australian outback is more your style. We asked travel expert Marcus McAdam, whose passport bears the stamps of more than 50 countries, to nominate his ten favourite destinations...

Yangshuo, Guilin, China

"The Chinese have a saying: 'Guilin has the most beautiful scenery in China. Yangshuo is even more beautiful than Guilin'. Don't miss the nearby ancient town of Daxu for some great people shots, and Xingping for awesome landscape views. If the skies are clear, climb the Lao Zhai peak in the dark to get to the top for sunrise. The best way to get to Yangshuo is on the overnight sleeper bus from Shenzhen, which is a 30-minute train journey from Hong Kong."

Look out for... the temptation to take too many photos!



➔ Turn the page for more stunning photo locations

2



2 Angkor, Cambodia

“When you mention Angkor, most people think of Angkor Wat, the largest religious structure in the world. But the surrounding temples are far more photogenic. Check out Angkor Thom, Ta Prohm and Banteay Kdei for the best photos. The best times to visit are sunrise and sunset,

as most of the tourists will be at Angkor Wat. Angkor is also home to the world’s cutest kids, who make a living from selling souvenirs. They’re happy to have their photos taken but will expect you to buy something.”
Look out for... tap water. Buy cans, not bottles.



3



3 Albaraccin, Spain

“It’s amazing the Spanish don’t make more of this place, but maybe some of its appeal is in the fact that they don’t. Albaraccin is an ancient town, hidden deep within a gorge, surrounded by stunning scenery and a national park. Spend a few relaxing days photographing the cobbled streets, crooked houses, castle, palace and cathedral. Then take the A1512 south towards Bezas and this will take you high up to a plateau through dense forest. Get out of the car and walk along the rim – the views are breathtaking.”

Look out for... the *pains au chocolat!*

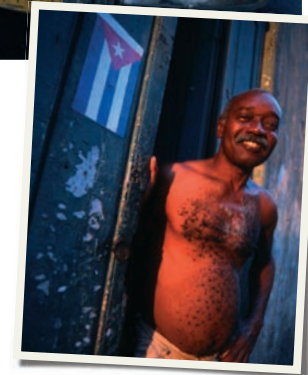
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4 Havana, Cuba

“There’s a unique atmosphere in Havana, one where the locals all seem to be genuinely happy and love having their photo taken. Explore the old city on foot, take in the architecture and the classic cars, and get up early and watch the city come to life. Avoid the hottest times of year and the hurricane season! Also make an effort to visit the World Heritage town of Trinidad.”

Look out for... being short-changed at the airport’s departure tax counter.



➔ **Turn the page for more destinations**

5



5 The Four Corners region, USA

"Named because it's the only place in America where four states meet at one point (Colorado, Utah, Arizona and New Mexico), you can stand on this point and within a 200-mile radius have some of the most amazing scenery in the world. The obvious must-sees are the Grand Canyon, Antelope Canyon (below) and Monument Valley, but it gets better than this. Check out the national parks of Arches, Bryce, Zion (top right) and Canyonlands for endless photos and less tourists. Also worth a visit is Horseshoe Bend (left), just south of Page. Fly to Las Vegas for the easiest access." **Look out for...** rattlesnakes!



6



6 Venice, Italy

"This city is a photographer's paradise. Don't take too much gear, as the only sensible way to get around is on foot, and avoid July and August as it is too overcrowded and often uncomfortably hot. The best times to go (and often the cheapest) are October to December and March to May. Don't go during the Carnivale unless you want to photograph the costumes. If you get a sunny day with clear blue skies, take a boat to the island of Burano and shoot the coloured houses." **Look out for...** a map. It's very easy to get lost here.

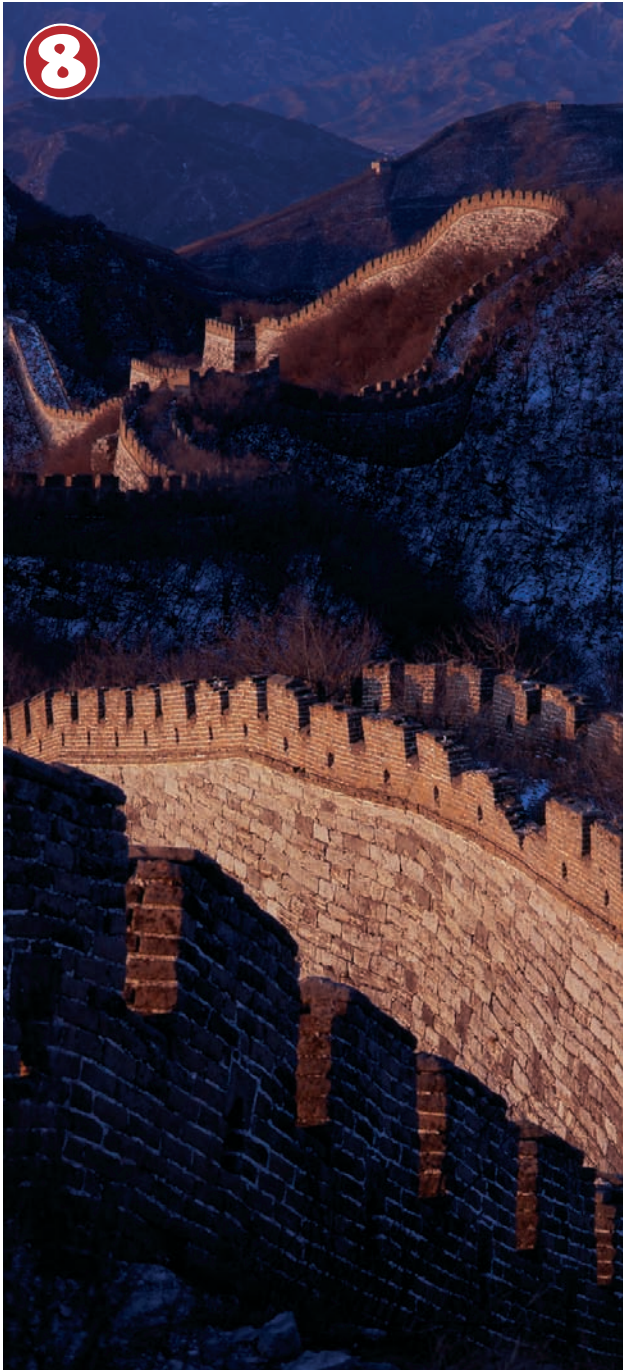
7 Bromo, East Java, Indonesia

"This place will take your breath away. There are many places to stay right on the rim of the main crater, such as the Lava View Hotel and Café Lava, or you could get a Jeep to take you to the top of the mountain for stunning sunrise views. Just get there early - the sight of an erupting volcano at dawn will stay with you forever." **Look out for...** locals ripping you off. Bargain hard!

Turn the page for three more photo locations



7



8 The Great Wall, China

“The Great Wall makes other wonders of the world look like weekend DIY jobs. After an exhausting climb to the top, you’ll wonder how the hell they got all those bricks up there. Avoid the more touristy places such as Badaling and instead visit the unrestored sections, otherwise you’ll be shooting a wall that’s 20 years old rather than 2000.”
Look out for... your safety. Some sections are unstable, so climb with care.

9 The Dolomites, Italian Alps

“Very few people visit this area of northeast Italy, which I’d describe as Europe’s Yosemite. Steep and vertical cliff faces, towering peaks and endless emerald green valleys help keep any photographer happy. Check out Cinque Torri, Il Pelmo and Tofane for fantastic views. As this place is a major ski resort, avoid the winter months. Make use of the great network of mountain refuges situated deep in the valleys and among the peaks – these serve great food and offer cheap accommodation.”
Look out for... mountains changing colour at dawn.

10 Tasmania

“The problem with Australia is its size. Unless you dedicate months to it, you’ll never see more than a handful of places. Tasmania on the other hand has all the landscapes of the mainland (with the exception of deserts) but in a much smaller area. Mountains, rainforests, beaches and plains are all within a day’s driving distance. I’d recommend Freycinet Peninsular, Mount Wellington (you can drive to the top), Lake St Clair National Park and, if you’re really adventurous, Southwest National Park.”
Look out for... Tasmanian devils!





Chris Weston is a top wildlife and reportage photographer who knows a thing or two about packing a suitcase.

Make the most of your adventures

For most people holidays are a time to unwind, relax and soak up the sun. For keen photographers, however, they're also an opportunity to indulge our passion and return home with pictures of a more exotic nature. And whether you're hiking in the Himalayas, braving the heat in the

Sahara or knotting your hankies in Clacton, there are ways of ensuring that you're fully prepared for the opportunities that present themselves. We asked top photojournalist and author Chris Weston to offer his top travel tips (learned the hard way!) to make life on the road that much more fruitful...

➤ Packing for air travel

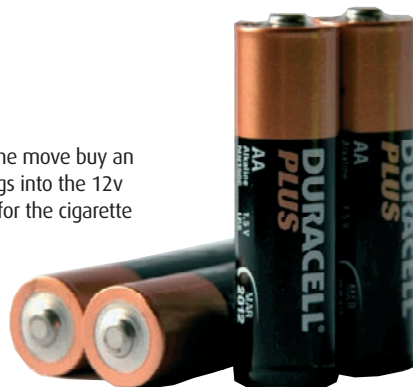
Pack as much of your kit as you can in a cabin-regulation camera pack and carry it on board the plane with you. Heavy equipment and over-sized lenses are best packed in a hard case (such as those made by Peli – see this month's *Gear Guide* for more) and checked into the aircraft hold. You can disguise hard cases by placing them inside army-style duffel bags. Memory cards are unaffected by X-rays and you should have no problem passing them through airport security checks.



➤ Power up

Few cameras today operate without battery power. Take at least one spare fully charged battery and, when travelling in less developed countries, buy cell batteries before you leave. Universal electrical adapters (see page 20) work in most countries but not all. For example, South Africa and Botswana use a unique three-pin socket that requires a specific electrical

adapter. For power on the move buy an inverter. This device plugs into the 12v socket in vehicles used for the cigarette lighter and enables the vehicle's battery to be used to power battery chargers, laptops and other electrical gear.



➤ Use a telephoto lens for photographing people

Candid moments can be captured with a telephoto lens in the range of 100-300mm, when the subject is unaware they are having their picture taken and their actions are more natural. This is a particularly good technique to adopt when shooting people at work, such as fishermen mending nets, or market stallholders selling food or flowers. Select a relatively wide aperture (eg f/5.6) to minimise depth-of-field, which will help to isolate the subject from distracting background clutter.



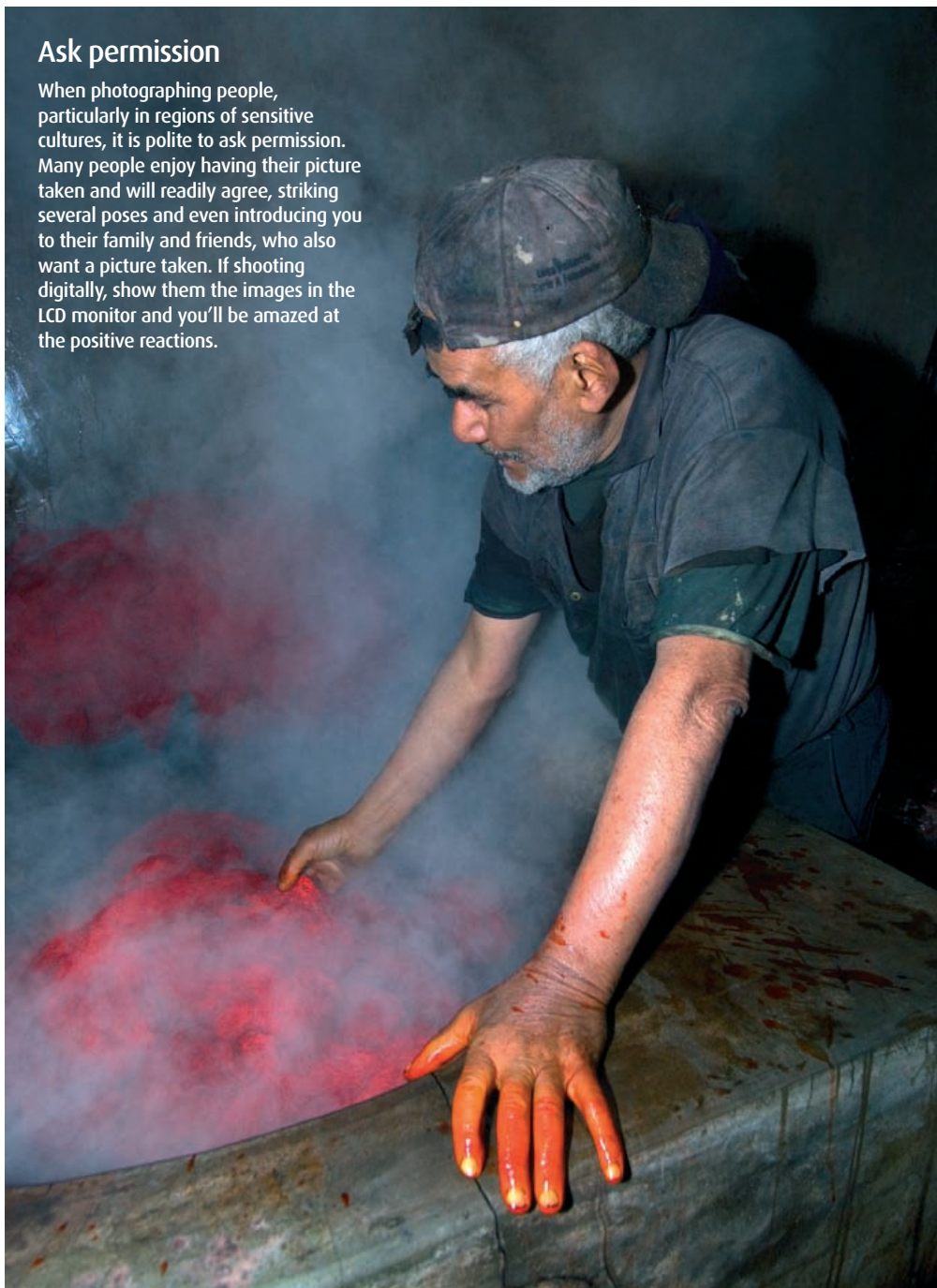
Plan ahead

The more you research your destination the more time you will have taking photographs as opposed to trying to find suitable subjects. Look at the pictures in travel books to see what sort of photography is possible, use the internet to identify tourist hotspots, and get in touch with the local tourist office for advice on where to go and what to see. Talk to people who've recently visited your destination for ideas and tips on what to shoot.

➔ Turn the page for more expert travel advice

Ask permission

When photographing people, particularly in regions of sensitive cultures, it is polite to ask permission. Many people enjoy having their picture taken and will readily agree, striking several poses and even introducing you to their family and friends, who also want a picture taken. If shooting digitally, show them the images in the LCD monitor and you'll be amazed at the positive reactions.



Look for the unusual

Keep your eyes peeled for the less obvious subjects that make for compelling images. For example, the displays of food on a market stall, or the way light and contrast form designs and patterns on the side of a building. Abstract interpretations of everyday scenes will make your images more appealing because they show the world in a different and unexpected light.

➔ **See page 28 for more advice on finding unusual views**

Avoid crowds

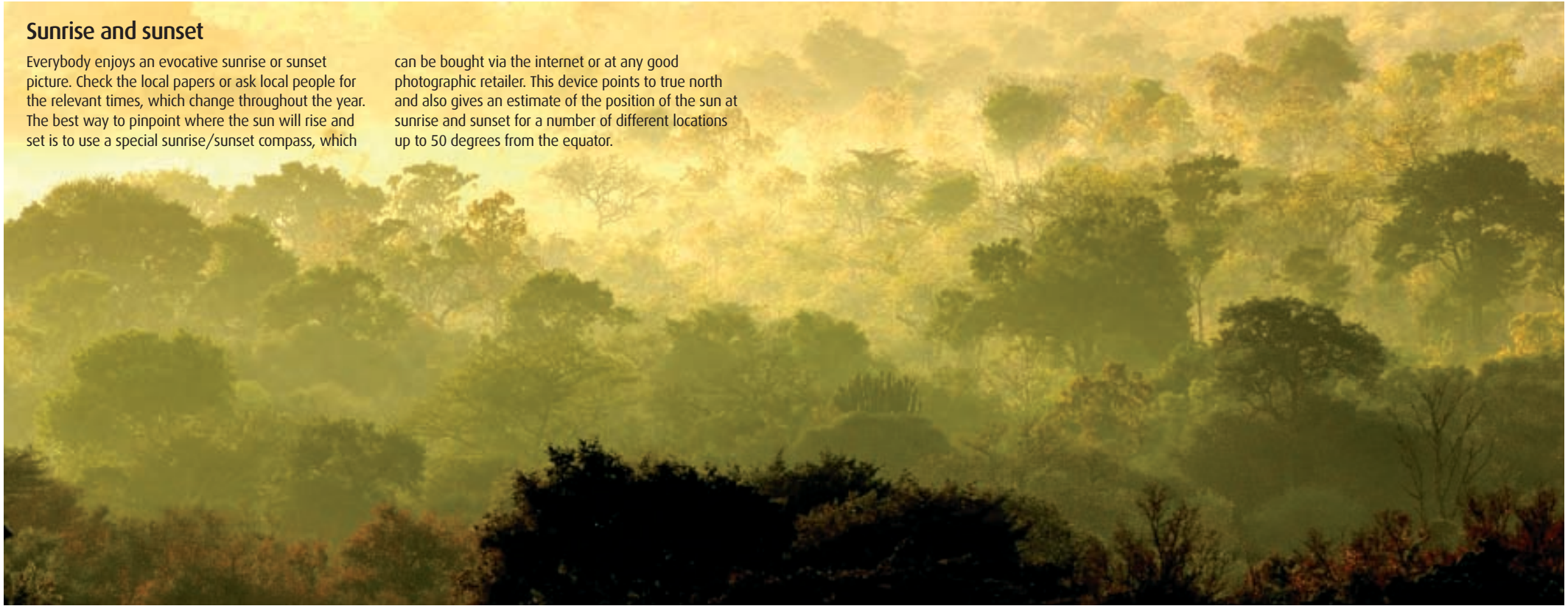
It's not always possible to avoid the tourist crowds but getting up and heading out early will often mean you missing the masses at popular tourist spots. Most tourists venture out after breakfast, so set your alarm clock for dawn and make the most of the

photogenic early morning light, when streets are clear of people and other everyday distractions. You can apply the same rule later in the day, waiting for the crowds to return to their hotels and making the most of directional, late afternoon/early evening light.

Sunrise and sunset

Everybody enjoys an evocative sunrise or sunset picture. Check the local papers or ask local people for the relevant times, which change throughout the year. The best way to pinpoint where the sun will rise and set is to use a special sunrise/sunset compass, which

can be bought via the internet or at any good photographic retailer. This device points to true north and also gives an estimate of the position of the sun at sunrise and sunset for a number of different locations up to 50 degrees from the equator.



➤ After dark

Cities in particular truly come to life after dark, so head out with a tripod to capture the atmosphere and energy of night time. You will need a tripod to keep the camera steady during lengthy exposures, and it's wise to use a remote cable release to fire the shutter, minimising the likelihood of camera shake. If shooting digitally, when using shutter speeds greater than 1 second, turn on the Noise Reduction function, which can be found in the menu of most current digital cameras.



➤ Capture the moment

Every picture should tell a story. Watch for scenes that encapsulate an emotion, such as a joyous moment or funny event, and be ready to capture them in the blink of an eye. When trying to decide whether a scene is worth photographing, when looking through the viewfinder ask yourself the question, "How would I caption this image?" If the only caption you can think of is a place name or species name, then the picture probably isn't worth taking. Photography is a form of communication, so try to include as much relevant information in your pictures as possible.



Safety advice

With so much to think about when preparing for a holiday, security concerns often fall by the wayside. And losing kit overseas is the biggest headache of all. Here are a few gadgets to ensure that your photo gear stays exactly where it should...



Wrist strap

Perfect for when you're taking pictures in busy market places or crowded streets, Op/Tech's Gotcha Wrist Strap (£10, www.newprouk.co.uk) is quick and easy to attach, and will prevent your camera from being stolen.



Bag locks

Solid brass padlocks such as these Prosafe 610 secure luggage locks (£4.90, www.burton-mccall.co.uk) are recognised by US airport security and can be opened without damage to your bags. They're cheap too.

Security system

The Pacsafe T20 (£45, www.burton-mccall.co.uk) is a wire mesh that wraps around larger camera bags and backpacks (other sizes are available) and secures to fixed objects such as railings. It also folds away into a small package, which means you can stash it in your camera bag when not in use.



PHOTO ETIQUETTE ABROAD

CULTURAL OR RELIGIOUS BELIEFS – never pursue a photo opportunity if it means compromising local beliefs. In some areas of the world it is believed that a camera can steal the human spirit. In others there are sacrosanct places of religious and spiritual importance that should never be photographed. There is no written code of ethics – use your own common sense.

COMMUNICATION – even if you're not fluent in the native tongue, language is no barrier to asking if you can take a picture. Eye contact, a smile and positive body language will make a huge difference. A firm refusal should be met with grace – always remain non-aggressive and polite – and treat people with respect. Offer a sincere handshake and a smile afterwards.

PAYMENT – as a rule of thumb never offer money unless specifically asked. If you offer money every time you take a picture, you're creating a difficult precedent for future travellers. If you don't you may not be able to grab the picture you wanted. It's a tricky dilemma, so judge each case as it comes – is it appropriate and do you think it would be appreciated?

INSURANCE

One of the most important elements of security is also one of the most overlooked. We asked Photoguard, one of the UK's leading insurance providers, for advice on what to look for, what to do and, more importantly, what not to do...

Why buy travel insurance?

Firstly it's important to recognise that a typical home contents policy won't adequately cover photographic equipment – there's often a limit to the value covered, particularly for equipment taken out of the home or overseas. High excesses and limitations, such as not covering accidental damage,

can often lead to photographers having to pay out large sums of money for replacement gear. It's a sad fact of life that photo equipment is targeted for theft as it can be sold on very easily. Auction sites have made it very simple to dispose of stolen goods and as a result criminals target digital equipment.

Common claims

The most common claims are theft from the person (especially from backpacks or rucksacks) and accidental damage caused by dropping equipment or tripping while taking pictures. Many insurers exclude high-risk areas and will also cap the amount of time you're allowed out of the country. Photoguard offer an 'anywhere in the world' policy for 365 days.

Phone Photoguard on 02476 851000 or visit www.photoguard.co.uk for an instant quote.



Theft and accidental damage are the two most common insurance claims - make sure you're covered by your travel insurance policy.

What to look for in a policy

Even with specialist insurers, keep an eye out for what is excluded from cover (even if this means having to dig a little deeper into the wording or spending a little time on the phone)...

- Check that you can keep your equipment in a car overnight
- Check that 'theft from a public place' is covered
- Check if there are specific security conditions for where you'll be keeping your equipment
- Check what excesses there are

Damage limitation

When you're abroad, ensure that you keep your camera bag with you at all times. Bags are frequently stolen while photographers are setting up a shot and have momentarily turned their back on their bag. You can reduce the risk of losing some or all of your equipment...

- Do not have your camera on view, or carry it around your neck, when not in use
- Ensure that when the equipment is in transit it is in a rigid body case to minimise damage. Alternatively, take it on the plane as hand luggage where possible
- Try to use the hotel safe to secure your equipment when not in use
- Try to stay alert when you have your equipment with you on long journeys, and attach the strap or tie it to your person if you are going to be asleep for any part of the journey
- When photographing at difficult angles put the strap over your wrist to avoid dropping the camera

Travel checklist

There's much more to taking travel pictures than knowing where to go and what to shoot. You'll need to be prepared for all eventualities – illness (or Delhi belly as it's better known as), recharging batteries and laptops, and eagle-eyed passport controls. Here's a checklist for a smooth trip...

First aid kit

Be prepared in case of bumps, scrapes and tummy upsets. A basic first aid kit should include Paracetamol, Ibuprofen, Imodium (diarrhoea relief), rehydration fluids, Piriton (antihistamine), insect repellent, bite treatment and plasters. See a GP for additional advice.



Travel guide

Walking around your chosen destination with a Lonely Planet book under your arm may mark you out as a tourist but at least you'll be able to delve a little deeper into the local culture and lifestyle. For great pictures look for market days, events and festivals, and to blend in find out how to say please and thank you (at the very least). Grab a few travel brochures and magazines for some inspiration – Lonely Planet's *The Cities Book* (reviewed last month) comes highly recommended.



Fuel your imagination with tomes such as Lonely Planet's *The Cities Book*, which are full of stunning travel images.



Travel plug

If you're travelling overseas and have got batteries to charge or a laptop to plug in, you'll need a travel plug. Fuji's worldwide travel adapter (£20) features a UK three-pin socket for your existing chargers and plugs and a two-pin European/American socket for use with 110v power. It can also be used the other way round, allowing two-pin plugs to be powered from three-pin sockets, provided your devices can work from 240v supplies.



Passport

You'll need a full British ten-year passport, even if enjoying a Eurostar day trip, as you'll be expected to produce valid ID if asked. Before you leave, make sure you've filled in details of your next of kin, made a photocopy of your passport details page and left it with a friend, and you have one other form of photo ID with you at all times. Check when your passport expires as

some countries won't let you enter unless it has six months left to run – if your passport is in its last year check the rules of the country before you travel. Phone the UK Passport Service on 0870 521 0410 or visit www.ukps.gov.uk for up-to-the-minute advice. To check visa requirements contact your travel agent or the embassy of the country you plan to visit.

Healthcare and inoculations

The European Health Insurance Card (EHIC) has replaced the E111 form and entitles UK residents to reduced cost or free state-provided healthcare anywhere in the EU, Iceland, Liechtenstein, Norway and Switzerland. The EHIC is free, valid for up to five years and can be applied for online at www.dh.gov.uk/travellers or by phoning 0845 606 2030. Check with your GP that you are up-to-date with all immunisations required in the areas that you're travelling to or through.

Currency

Other than a few notable exceptions (Bulgaria, Croatia, Czech Republic, Britain...) all European countries now have the Euro as its sole currency, which makes travelling between borders a lot easier than it was ten years ago. If you're travelling outside of the EU you'll need to find the best exchange rate – most banks, buildings societies and holiday operators offer next day collection services on most commonly used currencies.

TAKE BETTER TRAVEL PHOTOS

Travel gear

The type of photographic kit you pack depends on the kind of holiday and the amount of time you plan to devote to taking pictures. Let's look at the options.

How to travel light

If photography is only a small part of your travel itinerary (and working on your tan and drinking at the pool makes up the rest) it may be more economical to take only the bare

minimum of kit. Choose which type of camera bag to take from the list below, grab a suitable compact for snapshots and pack an SLR-style camera or budget D-SLR for the picturesque sunset/sunrise shots.



Compact

The lightest way to travel is with a digital compact. Look for models with manual exposure modes such as aperture and shutter-priority for more creative results.

SLR-style

An SLR-sized camera with a fixed lens, SLR-style cameras offer a good range of features. Look for models with either a wide-angle (24-28mm) or long telephoto (180mm and above) lens depending on your needs.



Lenses

You could invest in a 55-200mm to complement your standard 18-55mm lens, or you could opt for an 18-200mm to save on space. With an impressive focal range, these lenses are well suited to travelling.



D-SLR

Current budget cameras (£300-£600) are lightweight (most D-SLRs weigh around 500g) and compact, making them ideal travel companions. Just remember to pack the battery charger and a suitable power adapter.

[Turn the page for more advanced gear options](#)

BAGS

Choosing which gear to take is no easy task but having the perfect camera bag will make your job a lot easier. And you won't have to check your precious kit in as hold luggage!



Shoulder-style

As the name implies, these bags have a shoulder strap and hang down by your side. They range from compact-sized right up to massive (two pro SLRs, lenses and accessories). Handiest for quick lens changes but they are also the easiest type of bag to steal.



Toploader

The smallest bag to comfortably house an SLR, this style of bag has room for a body and lens and not much else. Great for travelling with the bare essentials but lacks room for extras.



Day-pack

The top half of the bag is a large compartment for essentials such as maps, drinks and sandwiches, while the bottom half has space for a camera, lenses and accessories. These bags are the slowest in terms of access to gear but are great for travelling with a modest camera load.



Photo rucksack

The classic backpack has lots of pockets and a sizeable main compartment big enough for a full complement of camera gear. You can even attach a tripod to the back. If photography is your main aim while travelling, this is the style of bag you should opt for.

Travel fully loaded

With most enthusiasts having so much kit (memory cards, portable storage, tripods...), knowing what to leave behind is as important as knowing what to take.

Be realistic about the kinds of photos you'll be taking and pack the minimum of kit for those particular subjects. Taking too much gear is just as bad as not taking enough.

Camera

Resist the temptation to take every camera body you own – unless you're going on a photo tour you'll just end up leaving gear in your hotel room or being weighed down by the gear you're not using. If you're spoilt for choice, take the camera you use most from day to day.



Lenses

This really depends on what you are planning to shoot. We'd suggest a wide-angle (below 17mm), standard zoom (17-40mm), telephoto (70-200/300mm) and macro (50/100mm) as a rough guide to make sure you don't miss a single picture.

TELEPHOTO



STANDARD



WIDE



MACRO



Portable storage

Smaller and more convenient than a laptop, portable storage allows you to download your memory cards and back-up your images. Essential for taking on photographic trips when memory cards may fill up quickly.



Tripod

It goes without saying that a tripod is necessary on many shoots. Make sure the tripod is small and lightweight but stable enough for your camera. On flights, remember to pack it in your hold luggage to be on the safe side.



STORAGE ON THE MOVE...

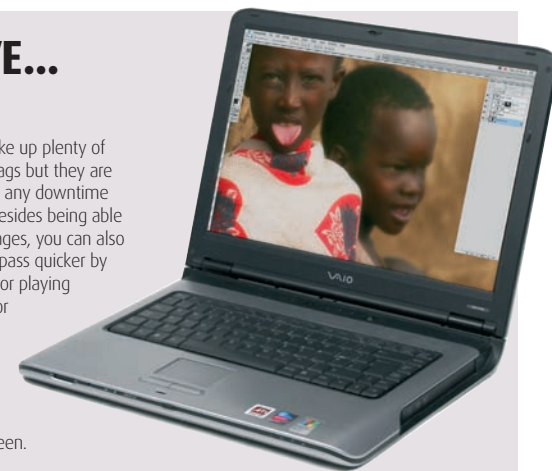
MEMORY CARDS

The only area that you should really max out on is memory cards. It's best to take as many as you own and even buy one or two extra cards if you're not planning to take any portable storage with you.



LAPTOPS

Laptops may take up plenty of space in your bags but they are really handy for any downtime you may get. Besides being able to edit your images, you can also make journeys pass quicker by watching DVDs or playing solitaire. Look for models with hard drives of around 80GB, at least 512MB of RAM and a high quality screen.



How to wear a camera bag

If you plan to spend a lot of time walking in search of great travel pictures, how you wear your bag will make a huge difference to how comfortable you'll be (and how much

you'll ache the next day!). It's always tempting to sling it over your shoulder without a second's thought and march on, but let's take a moment to study the science of wearing a camera bag...



TOP OF THE BAG – The key to maximum comfort and safety is not stacking the weight directly onto your back. Your shoulders should bear most of the weight, but don't pull the straps so tight that the bag is flush to your skin. You'll sweat far more if you do!

BOTTOM OF THE BAG – The rest of the weight should be borne by your hips, so make sure your bag sits comfortably in the small of your back. Don't pack anything that's likely to dig into your bag either – have a look at the next page for tips on how to pack.

BODY STRAPS – Securely fastening the waist straps will ensure the bag stays in place, while the chest straps will stop the shoulder straps from slipping as you walk around. Both will more evenly distribute the bag's weight and will ensure a more comfortable day's walking.



LOAD YOUR BAG PROPERLY

A well-organised camera bag will help distribute the weight, avoid damage to your back, and prevent your gear from rattling around and breaking. It'll also mean you know where everything is, so next time you're in a hurry you can grab the essentials in seconds...

ACCESSORIES – Avoid filling empty spaces with excess gear. Instead, use padding such as waterproofs (so long as they're not wet) to ensure that extras such as filters and portable storage devices aren't going to rattle around. Keep them away from impact points.

TELEPHOTO LENSES – Before packing any lens into a camera bag make sure that both lens caps and rear lens caps are in place. Pack long telephotos towards the bottom of the bag with the rear lens cap pointing up, and remember to invert any hoods.

SMALL LENSES – Optics with focal lengths below 100mm should be placed with lens caps facing down – when you pick them up you're grabbing the strongest point (the lens mount) and not a focusing or zoom ring. Also make sure they're packed snugly to avoid damage.



TAKE BETTER TRAVEL PHOTOS

Travel technique

...and now for the fun part. Capture new and exciting views of familiar subjects and make sure you're using the best settings.



David Noton's photography has taken him all over the world, and he shares his travels each month in PP.

Take a fresh look at familiar views

If you're lucky enough to visit one of the world's iconic travel destinations then you'll be itching to take some pictures. But why settle for the standard tourist shots that, let's face it, we've all seen before? It's all too easy to get carried away and take the safe shots, just so you know you've got something, but if you really want your shots to impress the folks back home, then you'll need to give the old views a new twist. Photo traveller extraordinaire David Noton shows us how and why he did just this, and shares his top travel tips (and they're not what you might expect!).

Change your perspective

"Stand underneath the Eiffel Tower, shoot straight up with a wide-angle against a blue sky – simple, graphic, bold. Enough said?"

 **Turn here for more advice from David**



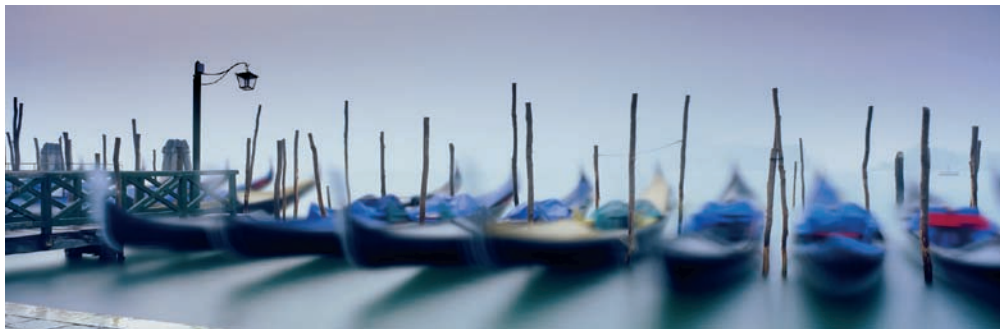


📍 Mix old and new

"Ancient sites weren't built with modern life in mind, so you may be surprised to turn up at your chosen destination to find it less than romantically placed in the middle of a traffic junction, smog-ridden and over-run with tourists. Faced with the colossus of the Coliseum, now buzzing not with the roar of the crowds but by modern Rome's equivalent to the chariot, the ubiquitous Vespa, what do you do? Shoot a section as a night shot with streaky traffic to emphasise the urban setting. A shift lens kept the verticals parallel."

📍 Isolate your subject

"This is another of Europe's classic views – bobbing gondolas at San Marco in Venice. You know you can't resist it. Just stop and consider how many pictures have been taken here. Most of them in colour though, and with the city as a backdrop. On a misty grey morning I shot this monochromatic image with lots of movement, letting the background melt off into a misty mystery so as to concentrate attention on the gondolas themselves. Venice is one of those places a photographer never tires off. In the differing lighting situations it just has so many moods. I like it most in soft, diffuse light."



📍 Shoot detail

"London has so many recognisable sites that it can be difficult to decide what to point your lens at, let alone get a fresh take on such a familiar subject. Westminster Bridge is one of the most photographed bridges, situated in the shadows of the Houses of Parliament and Big Ben. The shot above captures all of these features but it doesn't say anything new. Solution? Take two instantly recognisable icons of Britain, mix well with a long lens perspective, add a splash of strong lighting, polarise and Bob's your Uncle."

➔ Find more top ideas over the page

tip BE FIRM WITH TAXI DRIVERS

"Taxi drivers are usually the first people you deal with on arrival. You're tired, bewildered, unused to the currency, language and customs, and they are out to take every advantage of your vulnerability. Avoid the unofficial cabbies who besiege you as you exit customs. Agree a price before jumping in. Know where you want

to go and don't assume the driver knows his way anywhere. I once had to give directions to a New York cabbie who didn't know Broadway. Avoid disclosing your plans. Most taxi drivers in Asia will want to be your guide, interpreter and travel agent for the rest of your life. Avoid discussions on the price of your chosen accommodation. A sharp

intake of breath and a nodding of the head will follow the disclosure, followed by the information that he can take you to a better, cheaper hotel, which just happens to be run by his brother. Having said all that we have known some lovely drivers – they've invited us into their homes and become friends. It's easy to become too suspicious."



📍 Add people

"Sometimes a scene is just so well-known, such as Sydney Harbour bridge (left), that you'll need another element to add interest and appeal. All around Sydney harbour at dawn there are legions of joggers, cyclists and roller bladders all looking outrageously fit. It has to be THE most beautiful setting for any New World city, doesn't it? I set this up with my cousin's daughter running up and down with the first light of day beaming down the harbour. Shooting digitally I was able to control the amount of jogger blur by varying the shutter speed."



TAKE YOUR TIME

"It's all too easy to get sucked into a whistle-stop tour of attractions. It's often far better to slow down and get beneath the surface of a place, and observe it in action – this is when the best photo opportunities come. I make it a rule to stay at least three days on each leg of the trip, but often it's four or five."

DON'T THINK ABOUT IT TOO MUCH

"Venture beyond the limits of your comfort zone. I never read the health and safety warnings in the guidebooks until I'm committed to going. What with tales of malaria in Africa, snakes in Australia and pickpockets in Barcelona you'd never go anywhere if you didn't take a hefty pinch of salt with all the dire vibes."

📍 Look for mystery

"Something about Prague inspired me to shoot in black & white, I can't really explain why. I think this view along the Charles Bridge is one of Europe's classics. At dawn on a dull day I was set up waiting for a glimmer of sunlight when this couple ambled over the deserted bridge. We scanned the negative, at which stage I was able to

introduce some contrast to the somewhat flat lighting along with the gradation in the sky. The final image is quite mysterious, with a certain air of *film noir*. Who are they, where are they going, what's in the briefcase and is there an assignation (or assassin) around the corner...? Probably not, but it sounds good!"



📍 Get up early

"Let's just get one thing straight first – the Taj Mahal is the most beautiful building in the world, no ifs or buts about it. This shot was taken from Agra Fort across the Yamuna Valley. I wasn't allowed to use a tripod here so had to wedge myself against a pillar. I love the composition of this but the early start is what makes it a real winner, thanks to the soft, slightly hazy morning hue and all the subtleties of the changing dawn light. The Taj is such a distinctive shape it's an obvious icon for all things Indian."



PP editor Andrew James loves travel photography & has visited countries the world over.

Tell a story with your people photographs

One of the great things about travel is that it brings you into contact with people from other cultures, and naturally you'll want to photograph them. But pointing your lens at a stranger is quite daunting, even when you are in a situation where it's okay. Plus, the chances are you're working in less than ideal

conditions and with limited time. Your best approach is to work quickly, be polite, smile a lot, and really try to shoot a series of images that tells a story about where you are. For travel portraits, place and behaviour is as important as the people themselves. Here's how I shot life in a manyatta, a traditional Masai village...

➡ Turn for more hints & tips on people photography...





Environment

The contrast between the mud/dung coloured huts and the bright clothing of the Mara people was very striking. I wanted a simple shot that emphasised this but getting an uncluttered image in the busy village wasn't easy. When these two youngsters walked past I grabbed the opportunity, ensuring my composition included space to the front to give it some balance.

Be friendly

Smiling a lot definitely relaxes your subjects and it works across all cultures. Although the child on the left looks glum he's just mimicking a silly face I'd pulled to make him laugh moments before. The frame after this shows him collapsed into hysterics. I like the fact he's the only one in the line-up that is fixing the camera with a direct stare and the rogue dog that's sneaked into the bottom corner of the picture!



Different angles

The angle from which you take your shot can make or break it. I didn't even have the camera to my eye for this image of children singing and clapping, but held it inches above the ground for an upward view. Not only did this give a different viewpoint, it also meant the children were unaware I was taking their picture so they behaved in a more natural way. My main focus was the little girl at the front.



Be respectful

The masai performed a traditional dance (left) and although I was less interested in the typical 'tourist' shot, I spent a lot of time taking these images to show respect for my hosts before taking the more informal shots of the kids copying the adults. For the shot above I 'tilted' the camera up and down during the exposure to get the boys sharp while the others are blurred.

Longer lens for candid

For many of my shots in the village I relied on a wider lens to include the people and the environment. But a longer telephoto was certainly useful for little candid. An aperture of f/5.6 helped to differentiate the main subject from both the background and the two companions framing him. Remember, when using a longer lens handheld you'll need a faster shutter speed to prevent camera shake. In the bright conditions, a speed of 1/500sec was used.



Suggested camera settings – portraits

Getting great portrait shots on holiday often means working quickly and in unfamiliar situations. So you don't want to spend ages setting up your camera before you can take a shot. Unlike landscapes and buildings, many of the best portraits rely on you being able to get

the shot quickly before your subject gets bored, or the ideal moment for the shot has passed. While the default settings on your digital camera will be okay in many situations, here are a few simple adjustments that will allow you to make the most of your travel portraits...



Shooting mode

Unlike many traditional portraits when you'd want to blur the background, travel portraits usually work best when both the subject and their environment are both in focus. So try to use an aperture of around f/8 to keep both elements sharp enough.



Settings

Cameras such as the Nikon D50 have a portrait option in the set-up menu, which will allow you to get the most accurate skin tones in your pictures.



Focus

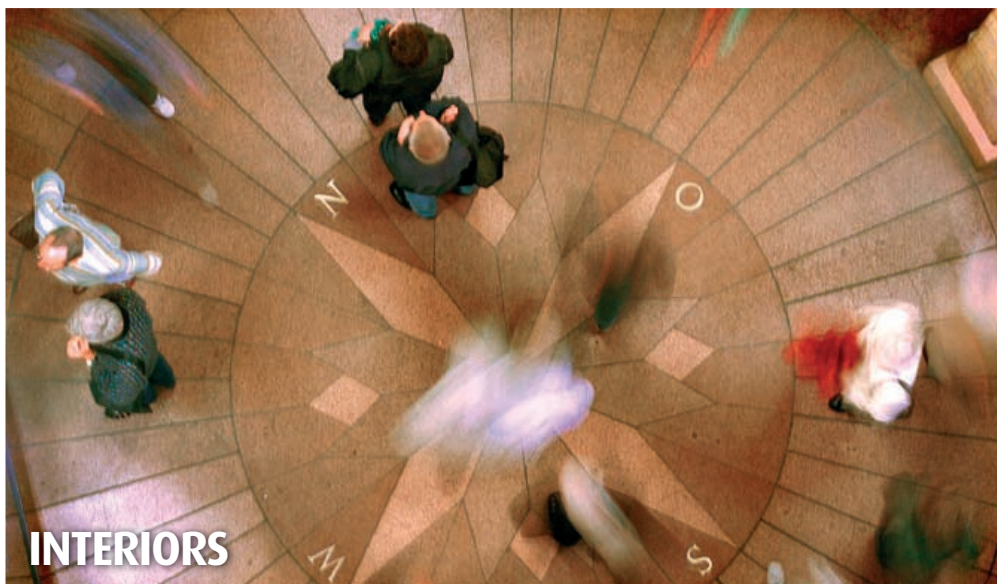
To make sure that the subjects' eyes are sharp in your pictures, select the focus point on your camera that falls on the face of your subject.

tip **INDOOR PORTRAITS**
To make use of the ambient light indoors select aperture-priority mode and set a wide aperture of around f/4. Ensure that the shutter speed doesn't fall below 1/30sec though, otherwise camera shake or subject movement can cause blur. Increasing the ISO setting to 400 will help to record the ambient light without affecting the foreground exposure. Also, because the flash is being used as the main light source, set the white balance to flash to get the most pleasing skin tones in the portrait.



Suggested camera settings – buildings

From modern city skyscrapers to tumbledown cottages, the differing architectural styles can be among the most defining elements of the sites on your travels. Here are the typical settings to use when shooting buildings...



Shooting tips

For this type of shot you'll need a steady platform, ideally a tripod, although you can always rest the camera on a wall or table to combat camera shake. If you don't have a remote release use the camera's self-timer to ensure you don't move the camera during the exposure.

ISO

Shooting between ISO 200 and 400 is the best compromise between getting a reasonable shutter speed and high quality results. You should also use the long exposure noise reduction feature in the camera settings menu.

Settings

You're likely to encounter a variety of light sources when shooting interiors, often with two or more together, so the automatic white balance setting will give the most accurate colours.



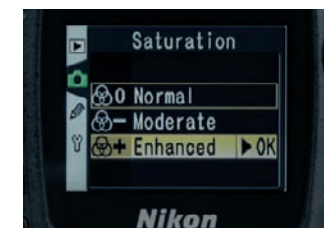
Shooting tips

The aperture-priority exposure mode is ideal for shooting buildings, as it gives you complete control over your image's depth-of-field. Choose a small aperture of f/16 or f/22 to keep as much of the scene as sharp as possible.



ISO

If you're shooting buildings in bright conditions you should use the lowest ISO setting on your camera for the best quality. The majority of Canon D-SLRs offer a lowest ISO of 100 while most Nikon and Pentax D-SLRs offer 200.



Settings

Just as you can with landscapes, you can make the most of the colours in the scene by increasing the saturation controls in your camera's shooting menu.

Suggested camera settings – landscapes

You probably won't have hours to spend capturing the scenery and landscape of your destination. So to help you to make the most of every opportunity here are some settings to use when shooting landscapes during the day and at sunrise or sunset...

DAYTIME



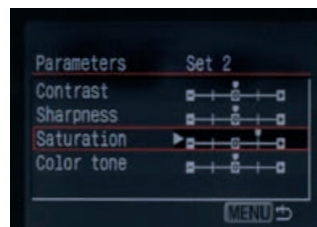
ISO

For the best quality select the lowest ISO available on your camera. You'll find this in the shooting menu or on a separate button.



White balance

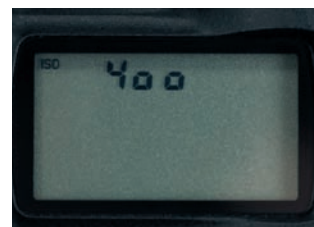
You'll get the most accurate colours by selecting the daylight or sunny white balance when shooting during the day – if you're lucky enough to be shooting in sunny conditions!



Settings

Most holiday landscapes will benefit from bright, punchy colours. In the shooting menu of your camera you can boost the vibrancy of your shots by increasing the saturation setting.

SUNRISE AND SUNSET



ISO

A tripod will allow you to use the lowest ISO setting. For handheld shots in low light you may need to use ISO 200 or 400 to give a useable shutter speed.



White balance

To make the most of the warm colours at sunset or sunrise choose either a cloudy or shade white balance setting.



Settings

Try to use a medium aperture of f/8 or f/11 to ensure there's enough depth-of-field to keep the whole scene sharp.