

RICHARD I'ANSON

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LONELY PLANET'S GUIDE TO

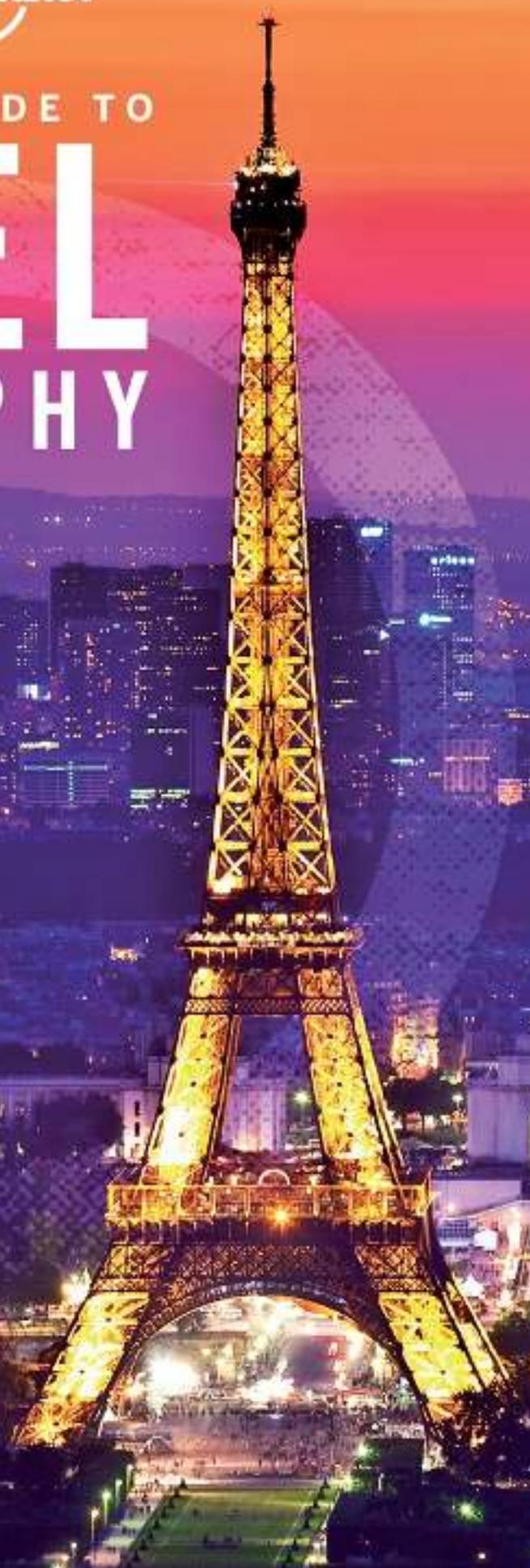
TRAVEL PHOTOGRAPHY

**Get the best out of
your digital camera**

Choose the right gear

**Take control of the
picture-taking process**

**Make money from
your photos**



LONELY PLANET'S GUIDE TO

TRAVEL
PHOTOGRAPHY

Richard l'Anson

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TRAVEL PHOTOGRAPHY

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THE AUTHOR

Richard l'Anson is a freelance photographer who has built a career on his twin passions for travel and photography. Over the past 30 years he has travelled the world amassing a substantial and compelling collection of images of people and places in more than 90 countries on all seven continents.

Richard received his first camera as a gift from his parents when he was 16 and has been infatuated with photography ever since. After studying photography, film and television for two years at Rusden State College in Melbourne, he worked in a camera store and minilab before going freelance in 1982.

His work is published worldwide in books, magazines, newspapers, brochures, calendars, posters, cards and websites. He has published numerous books: *Chasing Rickshaws* (1998) and *Rice Trails* (2004), both collaborations with Lonely Planet co-founder Tony Wheeler; *Travel Photography* (2000, 2004 and 2009 editions) and *Urban Travel Photography* (2006); and the large-format pictorials *Australia: 42 Great Landscapes Experiences* (2006); *Nepal: Kathmandu Valley, Chitwan, Annapurna, Mustang, Everest* (2006) and *India: Essential Encounters* (2010).

Richard is a double Master of Photography with the Australian Institute of Professional Photography (AIPP) and was judged top travel photographer in *Captivate Magazine's* 2007 Australia's Top Photographers Awards.

Lonely Planet has been using Richard's photographs for 21 years and his work has been featured in over 500 editions of Lonely Planet titles. When he's not on the road, Richard lives in Melbourne, Australia. To see more of Richard's images log onto www.richardianson.com and www.facebook.com/richardiansonphotography.

FROM THE AUTHOR

It's a pleasure to be able to share what I've learned and seen in more than 30 years of shooting travel photographs. Thanks to the rapidly evolving developments in the world of digital photography, it's a serious challenge for all of us involved in the imaging industry to keep up to date with equipment and software offerings. Writing this book gives me the opportunity to gather, assess and present a relevant snapshot of the information alongside the more creative and timeless elements of the art, subjects and practicalities of travel photography.

It's also a great opportunity to thank again the people who have played a significant part in my journey and contributed in various ways to my body of work from which I draw the contents of this book. Thanks then to Tony and Maureen Wheeler, Lonely Planet founders, Nick Kostos and Sue Badyari at World Expeditions, Peter Cocklin at Kodak Australia, Lothar Huber and Doug Porter at Bond Imaging, Rick Slowgrove at Canon Professional Services and Rik Evans-Deane at Camera Action Camera House in Melbourne.

At Lonely Planet, Ben Handicott and Ryan Evans made significant contributions to this edition.

THIS BOOK

USING THIS BOOK

Travel is an exciting experience and your photography should reflect that. *Travel Photography* introduces you to every aspect of the picture-taking process and the wide range of subject matter that you'll encounter on your travels, to help you produce vibrant and meaningful images. It aims to increase the percentage of good photographs you take and to lift your travel photography to the next level of creativity. No matter where you're going or what camera you use, you'll find the information you need to make the most of the picture-taking situations that come your way. It will help you create photographic opportunities and to make your travel experience more photography-friendly, with practical advice, tried-and-tested tips and inspirational images sure to get you thinking about both your photography and your next trip.

With film cameras no longer being manufactured, every new camera these days is a digital model. Although film still has a loyal following, the book assumes readers will be travelling with a digital camera. And although there is a substantial amount of technical information, the heart of the book lies in the images. The advice and suggestions are just as applicable whether you capture your experiences on the pixels of a sensor or the silver halides of a film emulsion.

Although the focus of the book is on capturing great still images on digital cameras, digital technology has opened up other possibilities for recording images. In the (not so) old days, you needed a camera for taking photos, a phone for making phone calls, an MP3 player for listening to music and a video camera for taking videos. Now you can do all of these things on one device. This is called technology convergence and it is leading to some truly exciting innovations. The most relevant examples to image making are the camera phone, allowing both still and video images to be captured on a device made for making phone calls; video-capture mode on digital still cameras; and still-capture mode on video cameras. The introduction of video mode on digital cameras and mobile phones has introduced many people to the world of video-making for the first time. This book follows the convergence trend and offers advice about making photographs and videos with camera phones, digital cameras and video equipment.

Part 1 will bring you up to speed with digital photography, discussing all your gear options and the many features and functions you need to know about to buy the right camera and get the most out of your gear (note that prices are given in US dollars throughout the book). It shows how research, planning and practice will enhance the experience of travelling with your camera. **Part 2** looks at the art of photography and will give you the tools to create images that reflect your own vision of the world. **Part 3** is an in-depth look at the subjects you'll encounter, providing all the information you'll need to successfully capture them, and is packed with inspirational images from around the world. **Part 4** deals with photography post-trip, including digital workflow, image editing, sharing and selling your pictures, as well as an insight into the business of travel photography.

This 4th edition of *Travel Photography* is also full of new images and insights from the

road. Since the 3rd edition was published in 2009 I've been to India (10 times), China, Hong Kong, Taiwan, Bosnia, Montenegro, Hungary, Italy, Iceland, England, Ireland, France, Malaysia and Myanmar, as well as to every Australian state.

Even though this book is about travel photography, it could be said that a photography (outside the studio) is travel photography. One person's backyard is another's dream destination. Although this book is packed with images taken all over the world, you don't have to have immediate plans for the ideas and techniques to be useful. You can put into practice much of what's discussed here next time you photograph your family, your pets, go on a day trip and certainly on a holiday in your own country. In fact, I highly recommend that you do just that. Study the resulting photographs, and then go back out and take some more. You'll learn a lot from your own successes and failures and reap the rewards in better photographs on your next trip to someone else's backyard.

THE AUTHOR'S APPROACH

I've had the privilege of photographing all over the world and, most importantly from a creative perspective, had many opportunities to return to some countries three, four, 10 (China) and even more than 20 times (India and Nepal). And even after all these years the thrill of arriving at my destination, dropping the bags at the hotel, grabbing the cameras and getting out there hasn't waned. In fact, I enjoy it more now because I'm confident I'll be able to capture the pictures I've come to take.

Photographing travel for a living is an intense, exciting, tiring and thoroughly rewarding endeavour. I often walk 5km to 10km a day, shoot between 300 and 400 images and get very little sleep. But by the end of my trip I'll have a comprehensive collection of images that capture a good cross-section of the places to see, things to do and people who live there. You can read more about my own travel photography practices on [p350](#).

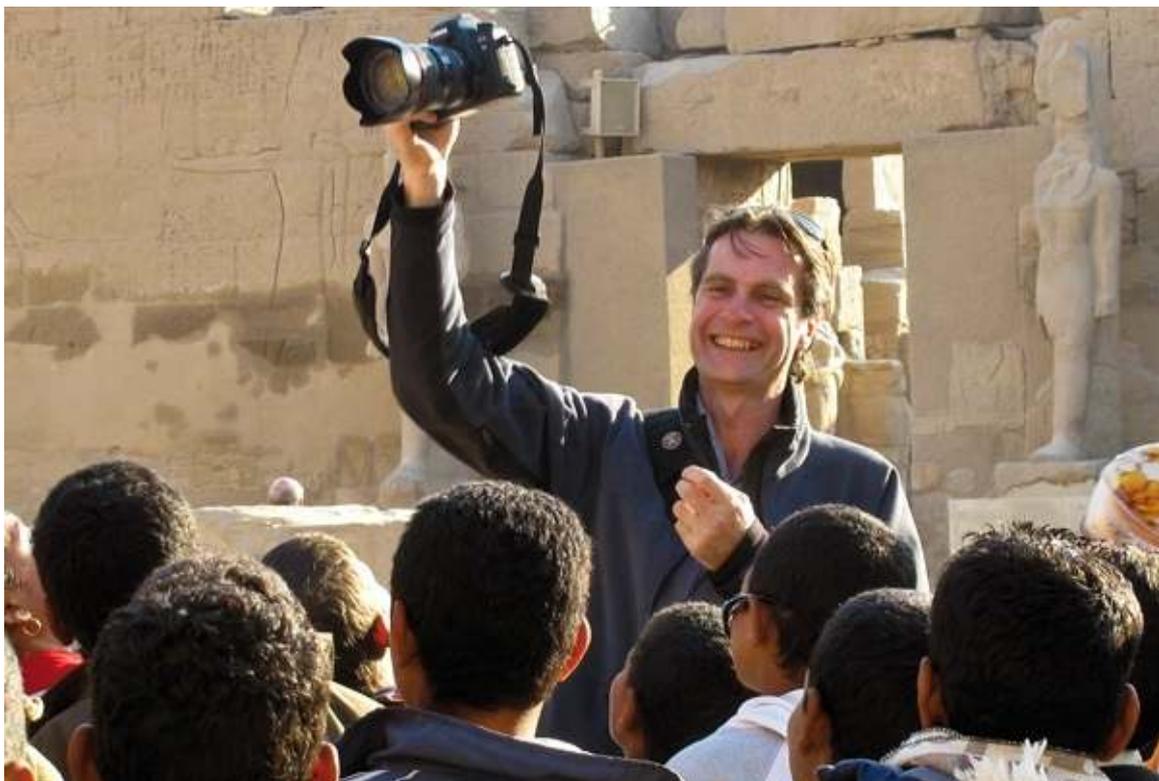
The way I go about taking travel photographs has developed over the years and I am constantly assessing my methods and images in an attempt to make the results of each trip better than the last. I capture all my images digitally and now wonder how I ever lived without some of digital imaging's most useful features: at the capture stage, the flexibility of changing the ISO from frame to frame, and the ability to instantly review the shots. Seeing the pictures immediately is helpful when shooting but, just as importantly, it allows me to make accurate decisions regarding completion of a subject shoot. At the post-capture stage, it is easy and quick to label large quantities of images and find them again when you need them, thanks to workflow software. Finally, although the digital workflow has pushed a lot of work back onto the photographer that was previously performed by photo labs and photo libraries, the gain in control over the entire imaging process, from capture to output, means the pictures will always be seen how they are intended to look.

But that's just the technical stuff. What hasn't changed is my aim to capture the reality of a place (as I see it) through strong individual images that build on each other to create a comprehensive coverage of a destination or topic, so that viewers get a sense of what it's like to be there. My own interpretation – my style – is expressed through choice of camera format, lens, aperture and shutter-speed combinations, what

I choose to photograph, the composition I settle on, the light I photograph in and finally, the images I choose to show.

I take the same gear on every trip and it consists of the following items:

- Two Canon EOS 5D MkIII DSLR camera bodies
- Canon EF 24–70mm f2.8 L USM zoom lens
- Canon EF 70–200mm f2.8 L USM image stabiliser lens
- Canon 300mm f4 L USM image stabiliser lens
- Canon 1.4x teleconverter
- Canon Speedlite 430EX II
- Hoya multicoated skylight 1B filters (permanently attached to all lenses for protection)
- Hoya circular polarising filter
- Gitzo G1228 carbon-fibre tripod with Induro ball head. (I photograph landscapes, cityscapes and interiors, where possible, on the tripod; everything else is hand-held)
- Assorted 8 GB, 4 GB and 2 GB Compact Flash II memory cards totalling 24 GB capacity
- Laptop computer with 15-inch screen loaded with Adobe Lightroom, an image-processing and management program
- Two 750 GB portable hard disks
- Memory card reader
- Crumpler 7 Million Dollar Home soft shoulder bag – holds everything bar the tripod and 300mm lens
- Crumpler Whickey and Cox backpack for carrying gear onto planes and when trekking.



Day to day, I keep my gear as simple as possible but, to cover the range of subjects I know I'll encounter and to work as fast and as efficiently as possible, I always carry the two DSLR cameras, one with a 24–70mm lens and the other with a 70–200mm lens. I only carry the tripod, 300mm lens and flash unit when I know I'll need them for specific shots. All images are captured in the raw file format. My default sensor sensitivity setting is ISO 100.

PHOTO CAPTIONS

This book contains images taken with the equipment listed above, and also images shot on various other cameras I've owned or loaned over the years, including both digital and film cameras.

The photographs in *Travel Photography* are accompanied by both informative and technical captions that will help you learn about taking photographs in a variety of circumstances and give you an insight into many of the issues encountered when shooting on the road. Captions include the following information:

- Image title, location and country
- Camera type and lens
- File or film format
- Exposure (shutter speed, aperture and ISO)
- Any accessories used (tripod, filters and flash).

Note that all focal lengths are given as 35mm equivalents (see [p52](#)).

FOREWORD

Plenty of my photographs have appeared in Lonely Planet guides over the years. Some of them have been good enough to find their place in photo library collections; I can even claim to be a Getty photographer. Not because I've pulled any strings. Just being, for many years, Lonely Planet employee number one – number two if my wife Maureen, pulls rank on me – didn't get me any favours. (I've even written a whole book on travelling across the Pacific, only to have it rejected by Lonely Planet's travel literature publisher – 'not exciting enough', she announced.)

No, my travel photographs appeared because they were good enough to make the cut. Of course, the fact that I manage to get to some pretty unusual places helps. There's less competition for photographs from, say, Saudi Arabia, Haiti or North Korea than from Italy, France or the USA. But, at the end of the day, they're still going to have to be very good photographs.

What's in front of your lens may help things along, and high-quality camera equipment is a given, but it's your skill – the quality of your photography – that is going to make all the difference. I reckon there are three secrets to getting those 'wow factor' photographs. First of all, take lots of photographs; there's no substitute for experience and that means point your lens and exercise that finger on the shutter release. Secondly, there's education, which can mean taking a photography course or reading a good book on photography, like the one in your hands right now. Thirdly, there's no better way to find how to do it than to watch and study a real expert.

I've been lucky enough to have several intensive experiences of that third element of a photographic education. I've travelled with Richard I'Anson to work on our book *Chasing Rickshaws and Rice Trails* and I've travelled with both incarnations of Richard – the film and the digital photographer. The history of this book has tracked the shift from film to digital photography and this latest edition reflects the current situation: it's an almost-total change; film is an endangered species.

Of course, many aspects of photography are just as relevant to the digital world as they were to the old film one. Composition, focus and exposure are all important skills which this book will help you master, but while digital photography has brought new conveniences and opportunities, it also presents unexpected new challenges.

Sometimes travelling with Richard simply confirms that the very oldest photographic clichés are still true: the light really is better at dawn, otherwise why would I have suffered so many predawn wake-up calls when I've been in Richard's company?

I've also been horrified by how much camera equipment Richard seems to carry around, and moving into the digital world hasn't made that load any lighter. Photographers no longer have to carry all that film and worry about keeping it cool, out of the sun and away from X-ray machines, but the bag is going to be weighed down by a laptop or some other digital storage medium, and calculating the remaining gigabytes of storage capacity can be just as big a worry as how many frames of film remain.

My first digital trip with Richard, a little coast-to-coast two-week trek across England from the Irish Sea to the North Sea, brought those changes home, along with the

necessity of always heading out, waiting for that unexpected opportunity to pop up. ~~The longest and duller day of the walk also happened to be the day with the worst weather.~~ Yorkshire weather. Our fellow walkers all decided this was the day to take the bus; Richard and I walked on, through a thunderstorm. Richard because there always might be a photograph out there. And me? Because I'm crazy, I guess.

No matter how good your equipment and how skilled the practitioner, successful travel photography can come down to sheer luck. Or sheer perseverance. Sometimes you simply have to tough it out in search of the perfect photo. On one trip to Nepal our search for rice terraces with snow-capped mountains in the background had been thwarted by day after day of nonstop rain. Finally the sun broke through just hours before our departure. We diverted our airport-bound taxi to the edge of the Kathmandu Valley and sprinted up a hill to find, on the other side, the perfect view – rice fields being harvested, picturesque houses in the foreground, soaring Himalayan peaks as backdrop. And a river separating us from the picture. We tore off our shoes, rolled up our trousers, waded across the river, got the photographs, spoke to the farmers, and still made it to the airport in time for our flight – a little damp and rather muddy, but with the images we needed.

On another Nepal visit I staggered to the top of Kala Pattar, the Everest viewpoint overlooking Everest Base Camp. Richard was already there, wedged against a rock hanging on in a wind fierce enough to strip the Gore-Tex off your back and the camera out of your hand. I soon decided to head back down to my tent, leaving Richard to look for that perfect sunset shot of the world's highest peak. Perseverance won out; he got it.

Equipment, expertise, luck and straightforward hard work are all only parts of the photographic story. It's travel that takes us out there and puts those amazing images, whether of people, places, nature or scenery, in front of our cameras.

TONY WHEELER
FOUNDER, LONELY PLANET



Woman praying at Lama Temple, Beijing, China
DSLR, 70-200mm lens at 200mm, 1/200 f13, raw, ISO 200

INTRODUCTION

I started travelling to take pictures over 30 years ago, but the adventure that is travel photography continues to stimulate and challenge me. The range of subject matter encountered on the road is truly diverse: it can see me standing alone beside a glacial lake at dawn one day and negotiating the crowds in a Chinese temple at festival time on another. The mix of travel experience and photographic endeavour that culminates in new images in such different settings, cultures, time zones and climates is exciting to say the least.

Although I'm shooting photographs commercially, I love that every picture has a personal story: about the subject or the journey or how the photograph was taken. Often it's all three, and I get to relive my experiences time and time again as I work with the images. The one constant that unites my photography and travels and connects all my images is the desire to be in the right place at the right time, giving me the opportunity to match my subject to the best possible light. That can mean rising before dawn or simply deciding on which side of the road to stand as a procession passes by. The ability of light to transform a subject or scene from the ordinary to the extraordinary cannot be over emphasised. It is the light a photographer shoots in that sets images apart. My photography took a quantum leap when this message sank in and I've been obsessed with the colour, direction and quality of the light ever since.

I'm often asked what came first, travel or photography? It's hard to say: the first photograph I ever took was a travel photo. I was in the Canary Isles, I'd ridden from the port to the town in a horse-drawn cart, and when the driver had been paid I took a shot of him and his cart and my family – I was 10 and on my first big overseas trip, sailing from England to Australia. I remember the moment as though it were yesterday; the foreign sounds, language and smells; the click of the shutter. It must have made a deep impression. Six years later I got my first camera. My first thought was where can I go to take pictures? Ninety-odd countries, seven continents, hundreds of thousands maybe millions of pictures later, and the list of places to see is still longer than the places I've been. Travel is like that; it's addictive. So is photography. Combine the two and you have a lifetime of restlessness where the next trip is planned before the one you're on is finished, time and money permitting. I solved the financial problem by turning my passions into my work, but I'm certainly not alone in wanting to capture and share what I see when I travel.

In over 30 years of travelling I can count on one hand the number of people I've met who deliberately left home without a camera. Travelling provides a natural stimulus to picture-taking and even those who aren't 'into' photography display a strong instinctive urge to record new places, new faces and new experiences.

For some, travel photography is simply a record of a trip. For others, it's a chance to release their creative side. Photo enthusiasts revel in the never-ending opportunities to take pictures that normally have to be planned and fit into regular life back home. For the professional travel photographer, it's work. But for everyone, travel photography is about memories, experiences, engaging with new people and places, and sharing the journey with others.

At its most basic, travel photography provides a visual record of the places visited. ~~At its best it gives an insight into the world at large in all its diversity, adding something new to our understanding of a place and the people who live there.~~ It portrays familiar places in unique ways, reveals lesser-known places with equal import, captures the spirit of the people with dignity and encapsulates unique moments in time that surprise, inform and intrigue viewers. It's the counter to the incessant reporting and news footage that focuses on the negatives of people and places. Ultimately, it inspires in others a desire to see the world for themselves, and to take their own photographs along the way.

Thanks to the ease in which digital images can be captured and shared via the internet, more pictures are being taken by more people than ever before. (That's *more* pictures, not *better* pictures!) The idea that creating good photographs is simply a numbers game is as misguided as the camera manufacturers' claims that by using the latest camera anyone can instantly produce professional-quality images. Without doubt, digital photographic technology has captured the public's imagination and rejuvenated many people's interest in photography, but it certainly hasn't made people better photographers.

Digital capture is now the norm, but there is plenty to learn about the technology. Consequently, and quite understandably, a lot of emphasis is still being placed on the equipment, rather than the image. Modern cameras certainly give the impression that taking pictures is easier than ever before with the emphasis on automatic features that take care of everything, but people can still be left disappointed with their photos.

If you want to avoid disappointment and elevate your pictures from simple snaps of your travels to the next level of quality and individuality, you need to understand the elements that go into creating good photographs. Then you can begin to take control of the picture-taking process.

Automatic features are brilliant *if* you know what they are doing and the impact they are having on the image, so that you can decide if that is really how you want your photo to look. Exposure, for example, is often seen as a technical problem that the camera can solve automatically. And yes it can, in terms of exposing the sensor to the right amount of light. However, the variables that go into attaining 'correct' exposure (ISO, shutter speed and aperture settings) should actually be regarded as creative elements, as the combination selected can dramatically affect the look of the image. This is why professional photographers decide these things for themselves. In fact, every decision you make should be thought of as a creative decision, including your choice of camera and lens, exposure settings, whether or not you use a flash or tripod, the position from where you take the photo and the time of day you release the shutter.

I hope that when you hit the road, *Travel Photography* inspires you to see and think creatively and to bring back images that best reflect your personal response to the people and places you visit.

Enjoy the journey.

RICHARD I'ANSON
MELBOURNE, AUSTRALIA



Icebergs carved from Fjallsjokull glacier in Breidarlón glacial lagoon, Breidamerkursandur, Iceland
DSLR, 70-200mm lens at 130mm, 1/60 f18, raw, ISO 100, tripod

A SHORT HISTORY OF TRAVEL PHOTOGRAPHY

The connection between photography and travel runs deep. The oldest surviving image produced by a camera was made around 1826 when Joseph Nicéphore Niépce photographed a street scene at Saint-Loup de Varennes, in France. Arguably, this is also the oldest surviving travel photo. The photograph, taken in daylight, required an eight-hour exposure.

In Paris in 1839, Louis Jacques Mande Daguerre introduced the photographic process now known as the daguerreotype. The process was complicated, requiring lots of equipment and handling of chemicals, but was embraced quickly. Each daguerreotype was unique and recorded scenes with excellent detail. It also allowed people to travel with cameras. The first owners photographed their local area: Notre-Dame Cathedral, the River Seine and the Pont Neuf; subjects that are considered a 'must take' by today's tourists. The appeal of photography was as obvious to travellers in the middle of the 19th century as it is today. Daguerre himself suggested that his camera could easily be taken along on a journey. He was right, but it wasn't quite that simple. The travelling photographer also had to carry a portable darkroom tent and enough chemicals to stock a small laboratory.

Around the same time, William Henry Fox Talbot, Daguerre's English contemporary, invented the calotype (better known today as a negative). This made multiple copies of an image possible, but without the detail achieved in a daguerreotype. Talbot too imagined the appeal his invention would have to travellers:

...THE TRAVELLER IN FOREIGN LANDS, WHO LIKE MOST OF HIS BREED, CANNOT DRAW, WOULD BENEFIT IMMENSELY FROM THE DISCOVERY OF SUCH A MATERIAL. ALL HE HAS TO DO IS TO SET UP A NUMBER OF SMALL CAMERAS IN DIFFERENT LOCATIONS AND A HOST OF INTERESTING IMPRESSIONS ARE HIS, WHICH HE DID NOT HAVE TO DRAW OR WRITE DOWN.

MASTERS OF EARLY TRAVEL PHOTOGRAPHY, R FABIAN & H ADAM, 1983

In 1851, Frederick Scott Archer invented the wet collodion plate, which became the standard photographic process until 1880. This new process, which reduced exposure times to a mere two seconds, matched the detail possible with a daguerreotype and the calotype's ability to be reproduced, and overcame the long exposure times required by both. It didn't, however, ease the burden for the travel photographer. Each glass plate had to be prepared in the field and processed immediately while still damp. A standard outfit in the 1850s included a camera (on the large size), tripod, glass plates and plate holders; a tent-like portable darkroom; chemicals for coating, sensitising, developing and fixing the plates; and dishes, tanks and water containers. Even so, photographers carted their equipment around the world. The Great Wall, feluccas on the Nile, temples on the Ganges at Varanasi, high passes in the Himalaya and the Grand Canyon had all been photographed in great detail by 1860.

Many of the travel photographs taken in the mid-1800s were recorded during scientific and exploratory trips, but they also served to create public interest in distant lands. Although cumbersome in the field, the collodion process produced good-quality images that were easily reproduced.

As tourism increased, so did the demand for pictures as souvenirs, and

photographers began shooting for commercial reasons. According to Fabian and Adam, the first postcard was introduced by the Austrian postal service in 1869. In 1910, France printed 123 million postcards and the world's mail systems processed around seven billion in the same year. The images, once painstakingly produced by hand, were now being churned out by printing presses, and the purists were bemoaning the loss of the craft. The insatiable desire for postcards led critic Walter Benjamin to declare that photography had lost its 'aura'. Others suggested that the sheer quantity of photographs being printed and released onto the market was causing a loss of interest in the medium.

The bulk, weight and messiness of the photographic process restricted the gathering of images in the early years to a small group of people who were part adventurer, part scientist, part camera technician and part artist. Noting the needs of the travelling photographer, the Michelin guidebooks of the day included an icon to indicate that a hotel had a *chamber noir*, ie a darkroom, available for developing film.

But by the end of the 19th century tourists could take their own pictures. In 1888 George Eastman, the founder of Kodak, invented a camera using a roll of film. He launched the first point-and-shoot with the now famous slogan: 'You press the button, we do the rest.' The camera came loaded with a 100-exposure film and a memorandum book that had to be filled in to keep count of the photos. When the film was finished the camera was posted back to the factory. The camera was returned with the print and loaded with a fresh roll of film. In the first year Eastman sold 13,000 cameras. They proved instantly popular with tourists as this testimonial shows:

'IT IS THE GREATEST BOON ON EARTH TO THE TRAVELLING MAN, LIKE MYSELF, TO BE ABLE TO BRING HOME, AT SO SMALL AN OUTLAY OF TIME AND MONEY, A COMPLETE PHOTOGRAPHIC MEMORANDUM OF HIS TRAVELS.'

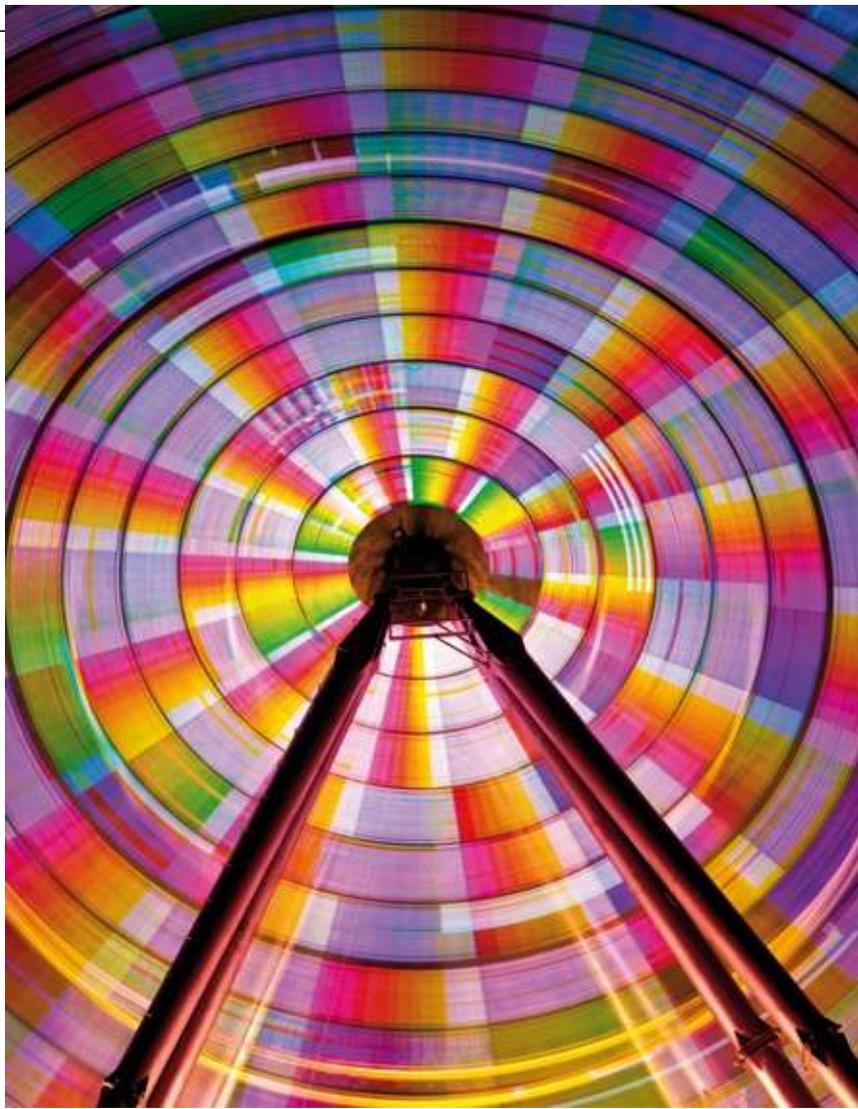
THE BIRTH OF PHOTOGRAPHY: THE STORY OF THE FORMATIVE YEARS, 1800-1900, B COE, 1977

Further refinements saw the introduction of the Kodak Brownie camera in 1900, which made the photographic process accessible to millions of people around the world. Photography had become a mass medium and tourists were travelling with small, easy-to-use cameras. According to some, by the start of the 20th century, the world had been photographed to death.

Mr Benjamin and friends will be spinning in their graves when they get wind of recent InfoTrends statistics that suggest over 500 billion digital photos will be taken in 2009. With the combination of affordable digital capture and the distribution powers of the internet, imagery is flooding the market like never before. It's also interesting to consider the demands of the changing technology on the travel photographer. In a way it feels as though we've come full circle. For years, between the days of hotels with darkrooms and the advent of digital photography, all travel photographers had to carry was camera equipment and film. We could concentrate on being adventurers and artists. The messy and cumbersome developing and printing process was left to technicians in photographic labs. Yes, we had to wait a day or two for our pictures, but when they came they were in neatly cut strips in filing sheets or in little boxes of 3 mounted slides. Now, just like the old days, we carry the digital equivalent of a darkroom everywhere we go and again do the processing ourselves; the wet plate

dishes and tanks replaced by memory cards, computers, storage devices, battery chargers, plugs and cables; the chemicals replaced by software. Once again we have to complement our adventurous and artistic natures with additional skills, replacing the scientist and camera technician abilities of our predecessors with computer literacy and sophisticated software skills. When choosing somewhere to stay we still look for a relevant icon – only now it indicates broadband internet or wi-fi access.

If the world had been photographed to death a hundred years ago, imagine how we must feel now! We all know what world-famous destinations look like even if we haven't been there ourselves. The content of our pictures rarely surprises the travel-savvy society we live in, yet images are published every year that cast new light on old subjects and push our visual awareness into new territory. And so what if everyone you know has photographed the Taj Mahal, the Pyramids and the Eiffel Tower? There's nothing quite like the thrill of seeing places yourself and making your own version of the 'classic shot'. When you do, you're making your own contribution to a genre of photography that has been around since the very first photograph.



01 GETTING STARTED

There are plenty of things you can do, both at home and at your destination, to make your travel photography a fun and creative experience. It's as important as ever to select the right camera and lenses. Understanding digital technology and the myriad features and controls found on digital cameras will help you to decide which model is for you and how to get the most out of it. The right accessories will help you to get the image in any situation. Research, planning and practice will ensure that you not only make the most of your photo opportunities but create them as well, resulting in more and better pictures.



Christmas lights on Via Corso, Rome, Italy
DSLR, 24-70mm lens at 43mm, 15 secs f14, raw, ISO 100, tripod

DIGITAL PHOTOGRAPHY

There is a lot to like about digital photography. From a capture point of view, being able to review images as they're taken and change the ISO setting from frame to frame are brilliant features. Post capture, the flexibility and control we have over how an image looks is unbelievable. Yes, you could scan a colour slide and enjoy the same image-editing options offered by programs such as Adobe Photoshop, but not having to scan each slide is a serious advantage in terms of cost, workflow and minimising computer time.

The world of digital imaging can seem a little daunting at first, but it needn't be. Here's a simple summary of what happens after you press the shutter on a digital camera.

- The lens focuses the light onto an image sensor made up of light-sensitive cells.
- The light is converted into electronic data and processed by in-built software to

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