

Stockton Camera Club

The Shutter Tripper

April 2018

March Digital Images of the Month

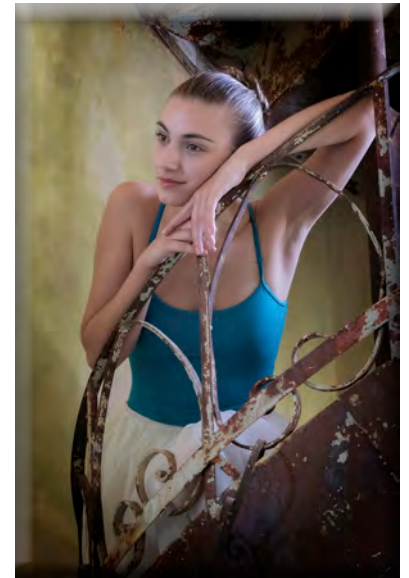


Viaggio Winery

Class A Image of the Month - Wayne Carlson

Contemplation

Class AAA Image of the Month - Sharon McLemore



Startled Sandhill Cranes

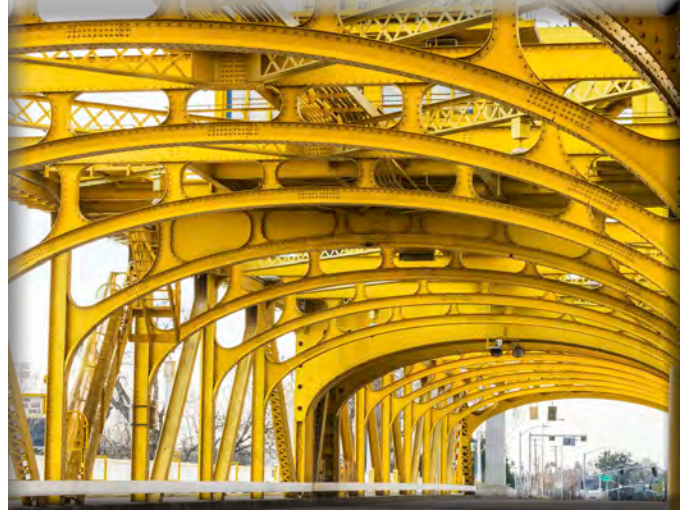
Class AA Image of the Month - Heide Stover



March Print Images of the Month

Arches #546

Class A Print of the Month - Wayne Carlson



Busting a Pose

Class AA Print of the Month - Paul Chapman



Cranes in Flight

Class AAA Print of the Month - Doug Ridgway

March 10's of the Month



Waking to Light
Em McLaren



**Male Ring Necked
Pheasant**
Heide Stover



Boot Arch, Alabama Hills
Susanne Nichols



Metate Arch
Sharon McLemore



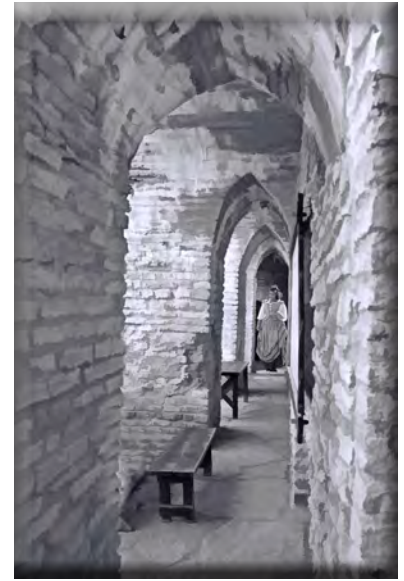
Gurdwara Arches at Sunset
Dean Taylor



**Mission Bells Of
San Juan Bautista**
Paul Chapman



**Guru's Wall
Winter**
Dean Taylor



Castle Corridor
Joanne Sogsti



Sun Lit Saguaro
Susanne Nichols



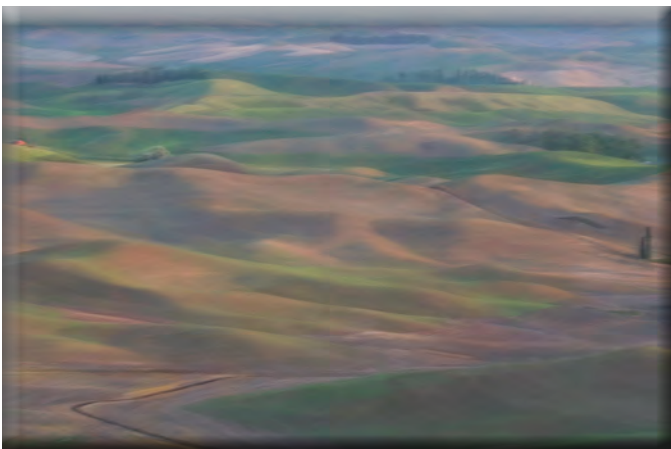
Natures Arches
Em McLaren



Around the Corner with Me Two
Wayne Carlson



Giant Moreton Bay Fig Tree Roots
Joanne Sogsti



Waves in the Palouse
Sharon McLemore



Winter Wolf
Dean Taylor

Macro Photography, Printing and Matting Workshop

The workshop will start promptly at 10:00am, on April 28, in the Boat House at Oak Grove Park (Eight Mile Road at Interstate 5) and will continue until the afternoon. To help offset the cost of renting the Boat House, there will be a \$10 fee for members and a \$15 fee for Non-members.

The County will also charge \$6 per car to enter the Park. The class will be limited to 20 participants.

Itinerary

Please note that, except for the starting time, the times listed will be somewhat fluid depending interests, expertise, etc.

10:00 – 11:00 – Power Point presentation on monitor and printer calibration and set-up.

10:00 – 12:00 – Demonstration of cutting mats and matting a photograph.

12:00 – 1:00 – Lunch Break (Bring your own food).

1:00 – 2:00 – Demonstration of doing focus stacking using Lightroom and Photoshop.

- 2:00 – 5:00 – 1. Getting more depth of field in Macro Photography.
2. Creating more depth of field in Landscape Photography.
3. Using focus stacking to create motion.
4. Practice photographing flowers, which will be provided.

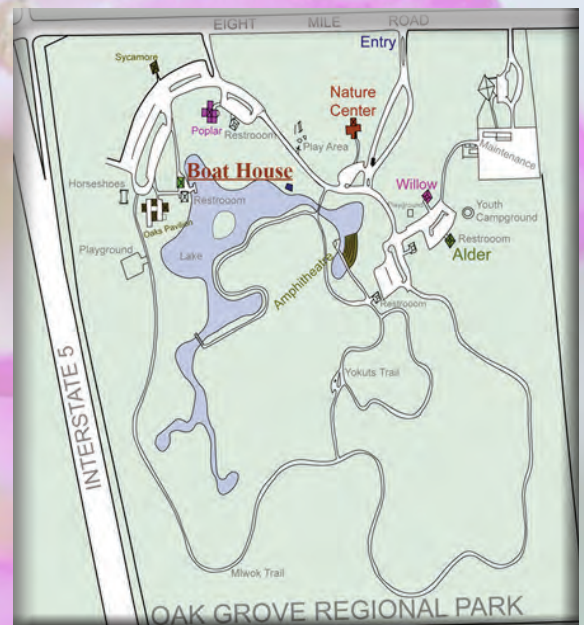
What to Bring

1. Camera – It's suggested that you bring a DSLR.
2. Lenses – You probably won't need anything over 105mm in length.
3. Tripod – A tripod to give you a steadier platform.
4. Filters – A CPL is good to remove glare while doing macro photography.
5. Intervalometer/Remote Switch – If you don't have one, you can use your camera's self-timer.
6. Laptop Computer – We may be able to work our images in the afternoon. Have Lightroom or Photoshop on it. You can get a 30 day free trial on either.

For Further information, Contact:

Heide Stover

h1stover@aol.com



March Meeting Notes

Heide opened the meeting. She explained that our club belongs to PSA and is a member of the PSA Council. That means we can enter in their competition. Sam Shaw picks the best of the 10 clubs to enter them in competition. If you need further info on this, please contact Heide. h1stover@aol.com

1. The club will be holding a day of training at Oak Grove Park on April 28th. Bring a sack lunch and your camera. Members will donate \$10 per person and nonmembers \$15 to cover the rental cost of the boat house where the training will be held. There is also a \$6 parking fee charged by the park. More info will be sent about the kinds of training as the time gets closer.

2. The SJVCCC will be meeting on April 8th. If you want to attend or send your prints please contact Heide, Sharon or Dean for further info.

3. Doug announced that Dave Henry, Canon, will hold a workshop in Old Sacramento on March 30th. He will be photographing the Full Moon and bright lights, of Old Sacramento, from 5:30 to 8:30PM. The cost is \$99. For further info please contact Doug at: doug_flyfisher@yahoo.com

4. Dean recommended viewing the photos of Steven Johnson at the View Point Gallery in Sacramento. The show is mixed media and is titled "Explorer of Light". Dean also said the Lodi Community Art Center will be having a 58th Annual Spring Show on June 8th at the Lange Twins Family Winery ((209) 334-9780 in Acampo. They are accepting entries from March 1 to April 22. It will be a juried show with money prizes. Please contact them at: www.lodiartcenter.org or call 209-333-3855.

5. It was announced that Em won a grand prize for her photo in the California Farm Bureau's Magazine "California Bountiful," Jan. 2018 issue. Also, Susanne and Em were both in the Collision V Show at the Mislin Gallery in February. The show paired photographers with poets and a book will be done from the shows entries.

Dean introduced the judge for the March competitions. He is Stephen Greiner who was one of the original founders of the Tracy Camera Club and still keeps in touch with the club. He also had the Tracy Camera Store from 1985 to 2003. Stephen enjoys photography but is now doing mostly judging for many different shows and clubs.

PRINT COMPETITION MONTHLY WINNERS

CLASS A "Arches #546" by Wayne Carlson

CLASS AA "Busting a Pose" by Paul Chapman

CLASS AAA "Cranes in Flight" by Doug Ridgway

DIGITAL COMPETITION MONTHLY WINNERS

CLASS A "Viaggio Winery" by Wayne Carlson

CLASS AA "Startled Sandhill Cranes" by Heide Stover

CLASS AAA "Contemplation" by Sharon McLemore

Congratulations to all the winners!

Please remember that there is no competition meeting at the bowling ally in April. Instead there will be a Stockton Camera Club Workshop at Oak Grove Park on April 28. There will be more info on it in April. Please send Heide your RSVP. It will also be open to other camera clubs.

The next Special Subject will be in MAY and it is: TRAVEL (PSA rules)

Please let me know if there are any corrections or additions to the notes.

Thanks, em

SCC Officers 2017

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President's Message

April 2018

By Heide Stover

Steve was a wonderful judge with great comments and a friendly way of making his points. It was a real pleasure having him judge for us and I hope he will come back again. I think we all managed to learn something from him.

We do not have a regular meeting in April, this is our month off. But we do have a workshop at Oak Grove Park, 8 Mile Road and I-5, on April 28th. We are meeting at the Boathouse in starting at 10:00am.

Doug will be giving a class on matting and calibrating printers to paper types. This will be very handy as we do have a print month in June.

Sharon and Wayne will be giving a class on focus stacking which I think is a great subject. We have seen a lot of focus stacking images over the past months and it will be nice to know how this is done. After the classes everyone can go out and do some photographing around the park.

To help offset the cost of renting the Boathouse, we are charging \$10 for members and \$15 for non-members. There is also an entry fee of \$6.00 per vehicle, so try to carpool if you can.

Happy Shooting! See you at the Park!

Heide

A Big Thank You to Our Sponsors!



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2018 Competition Policy

A. GENERAL RULES

1. Only paid-up members may enter club competition.
2. Regular print and digital image competition period: Once each month except January. A competition year is February through December. Current regular meetings are February, March, May, July, September, October and December. The number of meetings may change from time to time at the discretion of the Board of Directors and approval of the general membership as facilities permit. The Annual Awards Dinner will be held in January.
3. A total of four (4) images (all prints, all digital or a combination of both) may be entered each competition month. A total of three (3) images may be entered in the Open Division and a total of one (1) in the Special Subject Division. The number of entries may change from time to time at the discretion of the Board of Directors and the approval of the general membership.
4. Each image will be scored from 6 to 10 points. All prints or digital images receiving 9 or 10 points will be classed as an honor image. The title of each print or digital image entered will be read before being evaluated. The name of the maker will be read for 9-point honor winners. Maker's names will be announced for the 10 point images after the Print & Digital Image-of-the-Month winners are chosen.
5. A print or digital image that does not receive an honor score, may be re-entered one more time in the same division.
6. A print or digital image may be entered in all divisions for which it qualifies; i.e., an honor image in Open may also be entered in the Special Subject Division at another competition. A print or digital image that receives an honor score may not be re-entered in the same division.
7. Any print or digital image that appears to be ineligible for competition or not qualified for a specific division could expect to be challenged. The Competition Vice-President shall decide whether or not the image is acceptable.
8. The exhibitor must have exposed each negative, slide or digital image entered. All images submitted for judging must be the work of the photographer/maker including the taking of the images and any digital enhancements and/or manipulation of the image. This does not apply to the processing of film or printing by a commercial processor.
9. The same image should not be entered both as a print and a projected digital image in the same competition.
10. In the event of absence or barring unforeseen circumstances, a member may submit make-up prints or digital images for one competition night per competition year; and whenever possible must submit all make-up prints or digital images at the meeting immediately following the month a member failed or was unable to submit the prints or digital images. Make-ups in the Special Subject Division must be the same subject as the month missed. Also, in case of absence a member may assign the responsibility of submitting his or her prints and/or digital images for competition to another member.
11. A club member who serves as judge cannot enter his or her own prints or digital images in the same competition. The judge's make-up prints or digital images can then be entered in another competition during that competition year. This is in addition to the once-a-year make-up provision already

allowed.

12. Prints or digital images may be projected/viewed briefly before the judging of each division if the judge indicates he/she would like a preview.

B. PRINT ENTRY RULES

1. Each print entered must have a completed label attached to the back of the print including; name of maker, title, date entered and Division (Open or Special Subject). The writing or printing on the form must be legible. Labels must be attached on the back of the print in the upper left-hand corner for correct viewing of the print.
2. All prints must be matted or mounted with a total size (including mat board) of no larger than 18" X 24" and no smaller than 8" X 10". Exception: One side of a Panorama Print may be no larger than 36". Prints that are smaller than 5" X 7" will not be accepted. The maker's name must not appear on the viewing surface of the image. Framed prints shall not be entered.
3. Prints accompanied by entry forms should be submitted no later than 15 minutes prior to the start of the regular monthly meeting.
4. Prints receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Print-of-the-Month honors. Print-of-the-Month honors will be given in Class A, AA & AAA.

C. DIGITAL IMAGE ENTRY RULES

1. Digital images must be submitted in a format and by the deadline specified by the Competition Vice-President. Digital images may be submitted by email, mailed (CD) or delivered (CD) to the Competition Vice-President. Definition of Digital Image: An image taken with a digital camera, a negative, slide or print scanned into the computer and processed digitally.
2. Images must be in a format compatible with the projector. The key thing to keep in mind when formatting photos for submission is that the projector we use in the competition has a (maximum) resolution of 1400 x 1050 pixels. This means that any photo that exceeds this size in either dimension, could end-up being cropped by the projector. In other words: the image width cannot be more than 1400 pixels and the image height cannot be more than 1050 pixels. If your image is horizontal, only change the width to 1400, if your image is vertical, only change the height to 1050. Do not change both. Down-sizing the image from the "native" resolution coming out of your camera also significantly reduces the file size. This helps when emailing the files and takes-up less space on our hard-drives.
3. The maker's name, title of image, date entered and division (Open or Special Subject) must be included as the title of the image. When you have finished re-sizing your image save your image with a new title. For example do a Save as: Smith Sunrise Splendor 05-15 O.jpeg. (O-Open or SS-Special Subject). Specify whether you're Beginner, Advanced or Very Advanced.
4. Digital Images receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Digital Image-of-the-Month honors. Digital Image-of-the-Month honors will be given in Class A, AA & AAA.

Stockton Camera Club
March 2018 Competition Standing

This month's judge, Stephen Greiner of the Tracy area, view 41 images with an average of 9.41 He awarded 21 tens. The following received image of the month honors.

Congratulations to all the Annual winners!!!

Print of the Month Class A – Arches #546 by Wayne Carlson

Digital Image of the Month Class A – Viaggio Winery by Wayne Carlson

Print of the Month Class AA – Busting a Pose by Paul Chapman

Digital Image of the Month Class AA – Startled Sandhill Cranes by Heide Stover

Print of the Month Class AAA – Cranes in Flight by Doug Ridgway

Digital Image of the Month Class AAA – Contemplation by Sharon McLemore

Please check out the website, <http://www.stockton-cameraclub.com/home.html>

Class A Standings	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Wayne Carlson	76	56	20	37	39	0	0	0	0	0	0	0
Sheldon McCormick	71	52	19	36	35	0	0	0	0	0	0	0
Ron Wetheral	27	27	0	27	0	0	0	0	0	0	0	0
Monica Hoeft	26	26	0	26	0	0	0	0	0	0	0	0
Jim Cahill	25	25	0	25	0	0	0	0	0	0	0	0
Kris Borgen	0	0	0	0	0	0	0	0	0	0	0	0
Gary Brown	0	0	0	0	0	0	0	0	0	0	0	0
Class AA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Em McLaren	77	57	20	39	38	0	0	0	0	0	0	0
Paul Chapman	71	52	19	34	37	0	0	0	0	0	0	0
Elizabeth Parrish	70	52	18	36	34	0	0	0	0	0	0	0
Heide Stover	68	59	9	39	29	0	0	0	0	0	0	0
Christine Blue	37	28	9	37	0	0	0	0	0	0	0	0
Stan Sogsti	37	28	9	37	0	0	0	0	0	0	0	0
Richard Bullard	0	0	0	0	0	0	0	0	0	0	0	0
Ed Richter	0	0	0	0	0	0	0	0	0	0	0	0
Class AAA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	Nov	DEC
Doug Ridgway	78	58	20	39	39	0	0	0	0	0	0	0
Dean Taylor	78	59	19	39	39	0	0	0	0	0	0	0
Sharon McLemore	77	57	20	38	39	0	0	0	0	0	0	0
Joanne Sogsti	76	56	20	39	37	0	0	0	0	0	0	0
Trey Steinhart	37	29	8	37	0	0	0	0	0	0	0	0
Susanne Nichols	20	10	10	0	20	0	0	0	0	0	0	0

2018 Calendar of Events

Every 3rd Thursday (Except April, June & Aug) 6:30 PM	West Lane Bowling Alley Stockton	Membership Meeting Contact Heide Stover h1stover@aol.com
Sunday April 7	Ramada Inn 324 East Shaw, Fresno, CA	April SJVCC Meeting
Saturday April 28	Oak Grove Park 4520 W. Eight Mile Rd., Stockton, CA	Macro & Close-up Photography. Printing & Matting Workshop Contact Doug Ridgway doug_flyfisher@yahoo.com
Thursday May 17	West Lane Bowling Alley Stockton	May General Meeting Special Subject - Travel With PSA Rules
Thursday June 21	West Lane Bowling Alley Stockton	June General Meeting Prints only with no special subject
Thursday July 19	West Lane Bowling Alley Stockton	July General Meeting Special Subject - Flowers
Thursday August 16	To Be Determined	Annual Pot Luck
Thursday September 20	West Lane Bowling Alley Stockton	September General Meeting Special Subject - Agriculture
Thursday October 18	West Lane Bowling Alley Stockton	October General Meeting Special Subject - Black & White/Monochrome
Thursday November 15	West Lane Bowling Alley Stockton	November General Meeting Prints only with no special subject
Thursday December 20	West Lane Bowling Alley Stockton	December General Meeting Special Subject - Before (Unprocessed) And After (Processed) Photo

I recently ran across a customer who was wanting some verification that our printer profiles were good. This particular customer was already a bit misled by some color management myths so he was already a bit dubious about our credibility. It was hard to know what to say beyond "Well, yeah - they're really good!" and maybe stomping my foot for emphasis. I could brag about how we have been making profiles for almost 20 years and have customers in over 90 countries, but it would be more productive to describe all the thought that goes into making a "good" profile these days.

As an aside, we published another article a while back that can act as a companion article to this one: [Making a Better Printer Profile](#) That article was more of a practical primer for those making their own profiles, while this one deals more with the philosophy behind a good profiling engine.

First, let's look at what people want (or think they want) to see in a good printer profile:

Accuracy

Of course, you think you want accuracy in a profile, but what does that really mean, exactly? Accurate to your profiling target? Accurate to the original scene that you shot with your camera? Consider this scenario: Say you have printed a profiling target that has printed well, except for one blue patch that has an imperfection on it, or maybe the native variation in your measuring instrument causes one blue patch to be a little "off." You don't really want THAT to be "accurately" reflected in the profile, do you? A good profiling engine will incorporate into its process a certain amount of smoothing to take care of just such anomalies.

On the other hand, a major use of printer profiles is to be able to predict on your display ([soft-proof](#)) what your image will look like when printed. Viewing a soft-proof allows you to make changes if necessary and get a perfectly matching print, saving you ink and paper. Here it is critical that the profile used in the soft-proof be truly accurate. Also, for the art-reproduction industry, accuracy is essential since that's kind of the whole purpose of the printing. Can you start to see how some of these choices depend on what industry you're in, and the purposes you have?

Smoothness

As mentioned above, smoothness is oftentimes preferable to accuracy. If you have a gradient (either an artificial color ramp from dark to white, or a natural gradient like a blue sky), you will want these color transitions to be smooth and gradual, not blocky and choppy. You don't want to see a blue sky with blocks of different shades of blue color. Facial colors especially should be very smooth. Since your profiling target probably didn't sample every single color in the blue spectrum, some smoothing - some interpolation between colors - has to happen. You really don't want the profile to reflect sudden changes between one sampled color and the next. You want it to make a smooth, realistic representation to allow all the blues in between to be reproduced.

Some profiling engines will spit out an accuracy number for their profiles, yet it is not all that clear what this number represents. But as you've seen so far, high accuracy is not necessarily what you're looking for. We have a profile accuracy test in [ColorThink Pro](#). It provides a delta E value showing how accurate the proofing direction of the profile is.

Putting a number on the quality of the printing direction of a profile is not so easy. One thing we have come up with is a visual presentation of the printing / rendering direction of a profile. This offers a 3D gamut view of how the profile renders color. This is a great test of a profiling engine's smoothness. This can also be used to verify whether the profiling engine is making the most of the printer's gamut - or if large sections of gamut are being sacrificed to preserve smoothness.

Pleasing Color

Or do you really want a print that looks good? For many this is the bottom line. There's no point in producing an image that you or your customer do not like - regardless of how accurate the print is. I have created profiles for some workflows that departed from accuracy to deliberately boost the saturation of flesh tones, giving people shots and portraits a more rosy appearance. But generally, to get pleasing color you will want to settle on some combination of accuracy and smoothness. Most profiling engines these days give you options for adjusting this one way or the other when building a profile.

Out-of-gamut colors handled well

Consider that sometimes, all this effort to achieve accuracy in reproduction is a lost cause! If your original color that you are trying to reproduce is outside the gamut of your printer, then it's beyond hope! There's no way that saturated blue is going to be reproduced accurately. Not really. Not if it is in fact outside of your printer's ability to reproduce. So, a good profile will be able to move that impossible color into gamut for your printer, and hopefully it will look as close as it can to your perception of



the original. Sometimes it's helpful to keep in mind that total accuracy of some colors is not going to happen. This applies not only to saturated colors, but also some shadows and dark colors like browns which are not in the gamut of some inkjet printers. Here's where it is helpful to have some kind of 3D graphing program like ColorThink, where you can bring in your images and compare where your pixels lie in relationship to your printer and monitor color spaces.

Make the most out of Perceptual

The other [rendering intents](#) are pretty straightforward, but dealing with colors in the perceptual rendering intent is almost a work of art. The different profile engines put a lot of research into perfecting how to bring out-of-gamut colors into gamut without desaturating other colors too much and make it all work in a pleasing way.

In version 2 of the ICC spec, the colorspace involved in the perceptual rendering intent was not very well defined, and different profile creators handled this differently. With version 4, the spec introduced a specific colorspace (the Perceptual Reference Medium Gamut) that the profiling engine is supposed to be using to convert to and from. So, choosing a version 4 profile when you print may help if you use the perceptual intent a lot.

Unfortunately, I don't think I had the presence of mind to explain all of this to my doubtful customer at the time. It was one of those times when I thought of all the right things to say long after the fact. Hopefully he was one who decided to go with us anyway and was one of the many satisfied customers we have had over the years.

Thanks for reading,

Pat Herold

[CHROMiX](#)



17 Useful Travel Photography Tips For Improving Your Photos

By [Matthew Karsten86](#)

This post may contain affiliate links. Read my [Disclosure](#).

Photography

Looking to improve your travel photography? I've spent the last 5 years shooting photos in exotic locations around the world, and these are my favorite travel photography tips.

Some people collect souvenirs when they travel, I prefer to collect beautiful images with my camera. Travel photography is like a time machine, freezing memories from a journey that you can look back on and enjoy for years.

Every travel destination has its own look, culture, history, people, feelings, landscapes, and stories. Learning how to capture these subjects through photos helps convey the spirit of a place to others, giving them a glimpse of what it might be like to venture there. I never went to school for photography. And yet here I am now, [making my living as a professional travel blogger & photographer](#) who regularly licenses images to tourism boards, brands, and occasionally glossy magazines.

I've slowly learned the techniques of travel photography over years of reading books, watching online tutorials, and regular practice to improve my craft. You can learn this way too — if you put in the effort!

Here are my favorite travel photography tips to improve your images.



Wake Up Early, Stay Out Late

The early bird gets the worm. I'm sure you've heard that phrase. Well it's also very true for travel photography. Light is the most important ingredient for great photography — and soft, warm, morning light creates amazing images.



Early Morning Blue Hour in Norway

Waking up early also means you'll have to deal with fewer tourists and other photographers. Want an epic postcard shot of a famous landmark like the ruins of Chichen Itza or the Taj Mahal? Just get there early right when it opens and you'll pretty much have the place to yourself!

Sunrise isn't the only time to catch good light. Sunsets are also great. The hour after sunrise and the hour before sunset are nicknamed "golden hours" because of their soft, warm tones and eye-pleasing shadows. "Blue hour", is the hour after sunset (or before sunrise) when the sky is still blue, but city lights are turned on.

In comparison, shooting photos at noon on a bright sunny day is probably the absolute worst time for travel photography! In fact sometimes I'll just take a nap during the middle of the day so I have more energy for early morning and evening photography missions, when the light is best.



Famous Postcard Location in Scotland

well prepared with research beforehand saves time so you can fully you're there, and maximize your time.



Shooting Portraits in Afghanistan

Some people will say no. Some will ask for money (I sometimes pay, but that's up to you). It's not the end of the world. Thank them for their time, smile, and move on to someone else and try again. Actually the more you get rejected, the easier it gets to ask!



Composition with Rule of Thirds

Pre-Trip Location Scouting

Read travel guidebooks about your destination. Scour the internet for articles and blog posts to help give you ideas for photos. Talk to friends who have been there. Reach out to other photographers. Become more knowledgeable about which images will capture the essence of a place.

Some of my favorite tools for travel photography research are [Instagram](#) and [Google Image Search](#). I use them to learn where iconic locations are. Actual postcard racks are also a great tool for helping to create a "shot list".

Once I know the names of potential photo locations, I'll do more research. Which time of day has the best light? How difficult is it to reach certain vantage points? What time does an attraction open, and when will tourist traffic be low? What will the weather be like?

Wandering around with no plans has its place, but being commit to producing amazing travel photography once

Talk To People

Photographing local people in a foreign country is tough for many photographers. What if they don't understand you? What if they say no? Will they get offended? It took me a couple years to get comfortable shooting portraits of locals, and even now I still get a bit nervous.

But I've learned the key is to talk to people first. Say hello. Ask for directions. Buy a souvenir. Compliment them on something. Chat for a few minutes BEFORE asking for a photo. It's far less invasive this way.

Always ask permission for close-ups too. Spend 15 minutes learning how to say "can I make a photograph" or "can I take your portrait" in the local language before you arrive. People really appreciate the effort, and it's a great way to make a new friend.

Rule Of Thirds

One of the most basic and classic of photography tips, understanding the [Rule of Thirds](#) will help you create more balanced compositions. Imagine breaking an image down into thirds horizontally and vertically, so it's split into different sections.

The goal is to place important parts of the photo into those sections, and help frame the overall image in a way that's pleasing to the eye.

For example, placing a person along the left grid line rather than directly in the center. Or keeping your horizon on the bottom third, rather than splitting the image in half. Remember to keep that horizon straight too!

Composing using the Rule of Thirds is easily done by turning on your camera's "grid" feature, which displays a rule of thirds grid directly on your LCD screen specifically for this purpose.

Now, before you compose a travel photo, you should be asking yourself: What are the key points of interest in this shot? Where should I intentionally place them on the grid? Paying attention to these details will improve the look of your images.



Setting Up my Tripod in Mexico

everywhere. I don't. But for tack sharp landscapes, low-light photography, self-portraits, flowing water shots, and sunsets/sunrises, a travel tripod makes a huge difference.



Get Low For A Different Angle

Focal compression is another great compositional tactic in travel photography. Compression is when a photographer uses a zoom lens to trick the eye into thinking objects are closer than they really are.



Shooting as a Storm Approaches

tours, try waking up early to wander alone for a few hours, getting photos before the tour starts. Even better, splurge on a rental car for a travel photography road trip. This allows you to control when and where you stop for photos. There's nothing worse than being stuck on a bus while passing an epic photo opportunity, powerless to stop and capture it!

Use A Tripod

I think more people should be using [lightweight travel tripods](#). A tripod allows you to set your camera position and keep it there. With the camera fixed, you can then take your time arranging the perfect composition.

You can also adjust exposure settings, focus points, and really spend time paying attention to the image you want to create. Or use advanced techniques like HDR, focus stacking, and panoramas.

Tripods give you the ability to shoot much slower shutter speeds (waterfalls, low-light, stars, etc) without worrying about hand-held camera shake. You can keep your ISO low (for less sensor noise) and use smaller apertures, so more of the image is in focus.

You'll have greater creative control over your camera's manual settings when using a tripod. This doesn't mean you have to lug a tripod around with you absolutely

Experiment With Composition

You can almost always come up with a better photo composition after some experimentation. Sure, take that first shot standing up straight. But then try laying on the ground for a low angle. Maybe climb up something nearby and shoot from a higher angle.

Along with different angles, try shooting from different distances too. Start with a wide shot, then a mid-range version, and finally, get up-close and personal. Never be satisfied with your first idea for an image!

Try to include powerful foreground, midground, and background elements too. If your subject is a mountain range — find a flower, river, animal, or interesting rock to include in the foreground. This gives images a 3-dimensional feel and helps convey scale, drawing a viewer's eye into the rest of the photo.

Make Photography A Priority

Attempting to take quick snapshots as you rush from one location to another will leave you with the same boring photos everyone else has. Make sure you plan "photography time" into your travel schedule. Good travel photography requires a solid time commitment on your part.

If you're traveling with friends who aren't into photography, it can be difficult to find the time necessary to create amazing images. You need to break off on your own for a few hours to make photography your priority. I often prefer to travel alone or with other dedicated photographers for this reason.

Good luck trying to explain to a non-photographer that you'd like to wait around for an extra 30 minutes until the clouds look better. It doesn't go over well. For organized



Contemplating and Complimenting the View

Adding a human element to photos helps tell a story too. Images seem to be more powerful when people are included in them. You can completely change the storyline of a particular photo depending on what type of human element you decide to incorporate.

The Human Element

People like to live vicariously through human subjects in photos. Especially if the viewer can pretend the person in the photo is them. It adds more emotion to an image, you feel like you're experiencing the location yourself.

How do you accomplish this? By posing the subject in such a way that they become anonymous. Not showing the subject's face. This is why [Murad Osmann's "follow me to" Instagram](#) photos went viral. Viewers felt like they were the ones being led around the world by a beautiful woman.

The human element also gives a better sense of scale. By placing your subject in the distance, you can get a better sense of just how big those mountains really are. It's why photographing "tiny" people in large landscapes does well.

Patience Is Everything

Photography is about really seeing what's in front of you. Not just with your eyes, but with your heart & mind too. This requires dedicated time and attention. Slow down and make a conscious effort at becoming aware of your surroundings before pressing the shutter.

Pay attention to details. Are the clouds in an eye pleasing spot? If not, will they look better in 15 minutes? Sit at a photogenic street corner and wait for a photogenic subject to pass by. Then wait some more, because you might get an even better shot. Or not. But if you don't have the patience to try, you might miss a fantastic photo opportunity!

When shooting the [Northern Lights in Iceland](#), I spent all night camping in the cold at a perfect location, simply waiting for the magical aurora borealis to appear. When it finally did, I waited a few hours more to capture the brightest possible colors.



Waiting For the Aurora in Iceland

Good photography takes time. Are you willing to spend a few hours waiting for the perfect shot? Because that's what professionals do. The more patience you have, the better your travel photography will turn out in the long run.

Protect Against Theft

Ok, this one is slightly off topic, but I think it's important too. Cameras are small expensive products. As such, they're a prime target for theft while traveling. I've heard many sad theft stories from other travelers. Luckily I've never had my camera stolen, but I also take precautions against it.

First of all, buy camera insurance. This is the best way to minimize losses if your camera gear does wind up in the hands of a criminal. Homeowner or rental insurance might already cover you. If not, organizations like the [Professional Photographers of America](#) offer insurance to members.

Keep your gear secured when not shooting, like in a hotel safe or hostel locker. Never check expensive photography gear under a plane, always take it carry-on. Try not to flash your camera around in sketchy or poverty stricken areas, keep it hidden in a nondescript bag until ready for use.

Register new gear with the manufacturer. Copy down serial numbers and save purchase receipts to help speed up insurance claims. Include your name & camera serial number on image EXIF data, so if your camera is stolen, you can track it down online using [StolenCameraFinder.com](#).



Long Exposure Waterfall Shot

By manually controlling shutter speed, you'll be able to capture motion in more creative ways. By manually controlling ISO, you'll be able to reduce the noise of your images and deal with tricky lighting situations. Here's a good free online tutorial about [Manual Mode](#).



Prepared for Wildlife in Greenland



Lost in the Streets of Granada

dangerous, but make a point get lost. Wander down alleys, to the top of a mountain, and around the next bend. In many places, locals tend to avoid tourist spots. So if you want to capture the true nature of a destination and its people, you'll need to get away from the crowd and go exploring on your own.

Shoot In Manual Mode

You'd think that modern cameras are smart enough to take incredible pictures on their own, in AUTO mode. Well that's just not the case. While they do a pretty good job, if you want truly stunning images, you need to learn how to manually control your camera's settings yourself.

If you're new to photography, you may not realize all the camera settings that need to be adjusted. These include ISO, aperture, and shutter speed. If you want the best images possible, you need to know the relationship between them, and how to adjust these settings on your own.

To do this, switch your camera's dial into Manual Mode. This camera mode gives you much more control of the look of your images in different situations. By manually adjusting aperture you'll have more control over the depth of field in your image.

Always Bring A Camera

There is a saying in photography that "the best camera is the one you have with you". Be ready for anything, and always carry a camera around, because luck plays a pretty key role in travel photography.

The difference between an amateur photographer and a pro is that the pro is planning in advance for this luck, ready to take advantage of these special serendipitous moments that will happen from time to time. You never know what kind of incredible photo opportunity might present itself while you're traveling. Maybe while out walking you happen to stumble upon a brilliant pink sunset, a rare animal, or some random street performance.

While hiking in Greenland I kept my camera ready and within easy reach with a 70-200mm lens attached. This helped me capture great shots of reindeer, rabbits, an arctic fox, and musk oxen. If the camera had been packed away in my bag, I would've missed these wildlife opportunities. Keep your camera on you, charged up, and ready for action at all times.

Get Lost On Purpose

Ok. You've visited all the popular photography sites, and captured your own version of a destination's postcard photos. Now what? It's time to go exploring, and get off the beaten tourist path. It's time to get lost on purpose.

If you want to get images no one else has, you need to wander more. The best way to do this is on foot — without knowing exactly where you're going. Grab a business card from your hotel so you can catch a taxi back if needed, then just pick a direction and start walking.

Bring your camera, and head out into the unknown. Check with locals to make sure you're not heading somewhere



Some of my Hard Drives...

Backup Your Photos

Along with camera insurance, I can't stress enough the importance of both physical and online backups of your travel photos. When my laptop computer was stolen once in Panama, backups of my photography saved the day.

My travel photography backup workflow includes an external hard drive backup of RAW camera files, as well as online backup of select images and another online backup of final edited images.

Sometimes, for important projects, I'll even mail a small hard drive loaded with images back to the United States if the internet is just too slow for online backup of large RAW files or video. I use [Western Digital](#) hard drives for physical backup and [Google Drive](#) for online cloud storage.

Post Processing

There is a ridiculous myth out there that editing your photos using software is "cheating". Let's clear that up right now. All professional photographers edit their digital images using software like Lightroom, Photoshop, or GIMP. Some do it more than others, but basically everyone does it.

Post processing is an integral part of any travel photographer's workflow. Just like darkroom adjustments are a part of a film photographer's workflow. Learning how to process your images after they're taken is FAR more important than what camera you use.

Learn how to improve contrast, sharpen image elements, soften color tones, reduce highlights, boost shadows, minimize sensor noise, and adjust exposure levels (without going overboard) using software.



Improve Your Photography with Processing

If you are going to invest money somewhere, I'd recommend spending it on [professional post-processing tutorials](#) before you invest in the latest camera gear. Post processing knowledge can really improve your travel photography.

Don't Obsess Over Equipment

Want to know what photography gear I use? [Well, here you go.](#) But if you went out right now and bought all that stuff, not only would it be super expensive, I guarantee it won't improve your photography skills.

Why? Because the gear you use is not what makes a great photographer. Just like the type of brush a painter uses doesn't make them a great painter. It's knowledge, experience, and creativity that makes a great photographer.

Camera companies are much better at marketing than paintbrush companies. That's why you think you need that \$3000 camera. Trust me. You don't.

Professionals use expensive gear because it allows them to produce a greater range of images. For example, extremely low light star photography. Or fast-action wildlife photography. Or because they want to sell large fine-art prints.



No Shirt, No Shoes, No Problem

Instead of buying new equipment, spend time learning how to use your current camera's settings. It's a far better investment, and cheaper too!

READ MORE: [The Best Travel Cameras For 2018](#)



Getting my Fortune Read in South Africa

Never Stop Learning

Enroll in some online photography tutorials. Invest in a travel photography workshop. Go out and practice on a regular basis. This is how you get better – not because you have the latest gear or use popular Instagram filters.

Even though I've been earning money with my photography for the last 5 years, there's always something new to learn. I regularly invest in online courses and books about photography to improve my craft. You should too.

Think you know everything about landscapes? Then go out and challenge yourself shooting portraits of strangers. Stalk animals like a hunter for a taste of how difficult wildlife photography is. Stay up late experimenting with long-exposures of the Milky Way.

You'll become a more skilled and resourceful travel photographer when you take the time to learn new techniques and skills from other genres of photography.

Travel Photography Resources

To go along with my top travel photography tips, here are some of the tools I've used to improve my photography over the years. I hope you find them as useful as I did! Remember, never stop learning.

Post Processing

- [Adobe Creative Cloud](#) – Powerful suite of editing programs (Lightroom & Photoshop) used by most professional travel photographers.
- [JPEG Mini](#) – Reduces the size of images by up to 80% without loss in quality. Amazing plugin for faster upload speeds and faster websites.
- [Google Nik Collection](#) – Free photography plugins for polishing your final images. Noise reduction, sharpening, color filters, etc.

Photography Tutorials

- [How To Capture The World](#) – Huge online travel photography course that covers everything from basics, to editing, and selling images.
- [Post Processing For Travel Photographers](#) – Excellent video course with modern post-processing techniques for travel photographers.
- [Outdoor Photography Experience](#) – Another awesome video course by famous Instagram adventure photographer Chris Burkard.

READ MORE TRAVEL TIPS

- [How To Choose The Best Travel Camera](#)
- [Ultimate Adventure Travel Gear Guide](#)
- [How To Start A Travel Blog](#)
- [Best GoPro Accessories For Travel](#)
- [DJI Mavic Pro Drone Review](#)

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Have any questions about travel photography? What about other suggestions? Drop me a message in the comments below!



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Updated: January 11, 2018 Filed in: [Photography](#) THANKS FOR READING

Hi, I'm Matthew Karsten — I've been traveling around the world for the last 7 years. Adventure travel & photography are my passions. Let me inspire you to travel more with crazy stories, photography, and useful tips from my travel adventures.

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