

TIME TRAVEL



By Hannelie van Schalkwyk

A mini-thesis submitted towards the subject Visual
Communications III

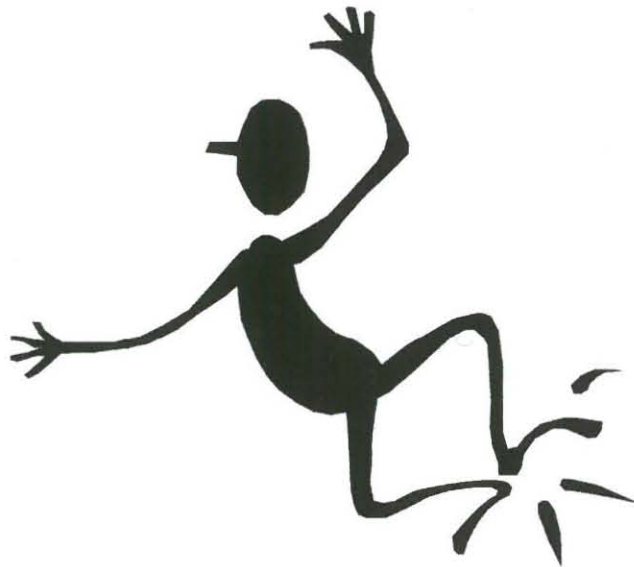
Department of Photography
Faculty of Human Sciences
Technicon Free State

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I hereby declare that the work contained in this mini-thesis is my own independent work and that all sources consulted or cited have been indicated in full.

Signature: *H. Schalligt*

Date: *Nov 1999*



"The spirit of modern writers is essentially that of the traveler." Maxim Du Camp¹

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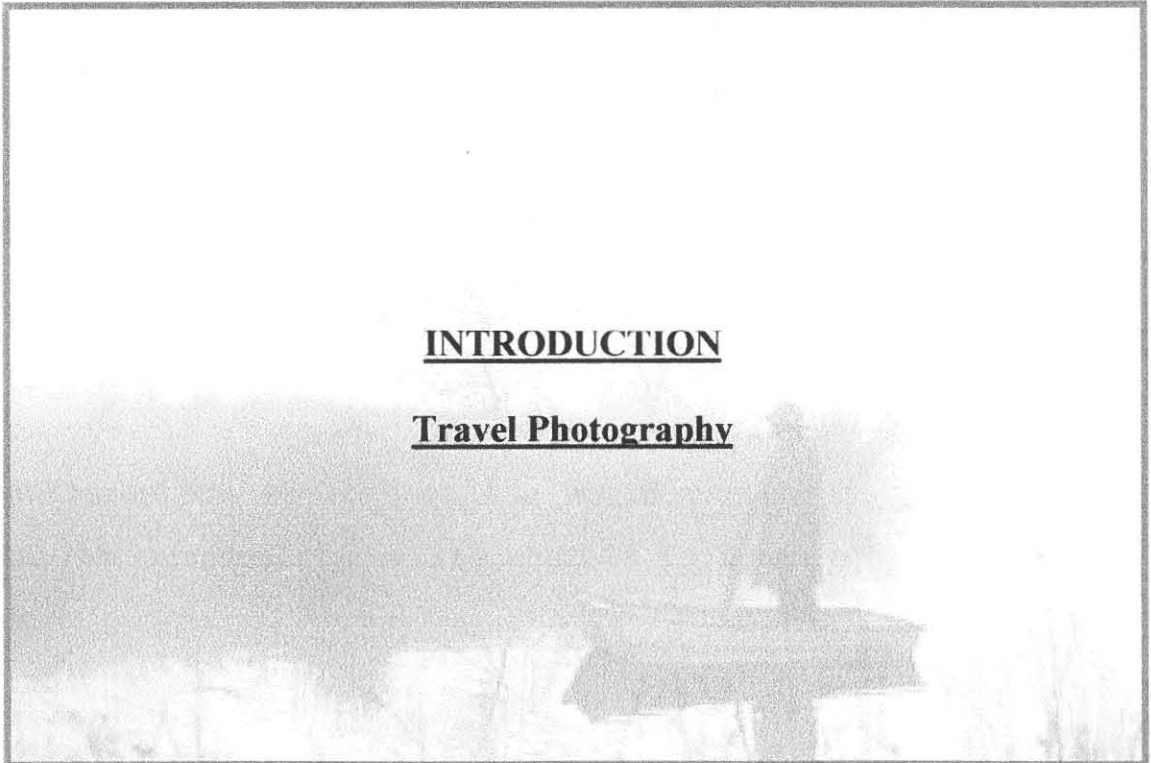
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INTRODUCTION

Travel Photography



Travel Photography:

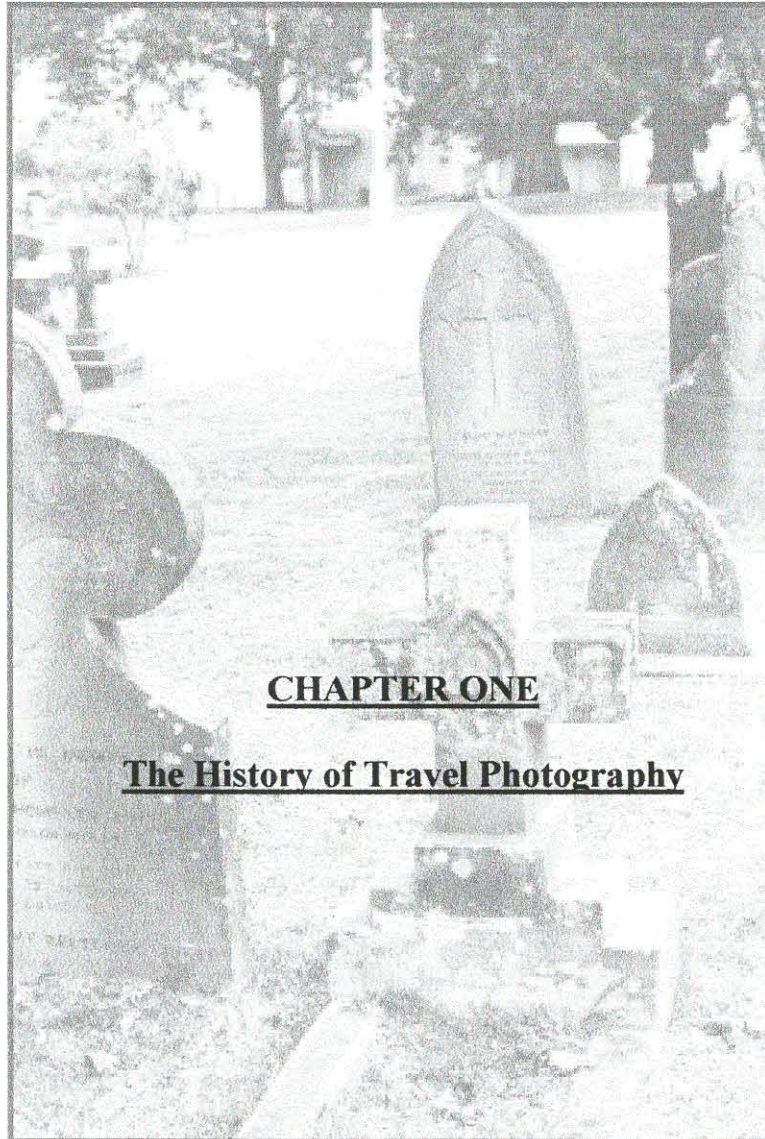
To travel the world and bring it into the homes of others to entice them to travel to exotic destinations, to see the world. But could you imagine travelling without a camera to capture your memories, unthinkable.

Photography is, according to Hargrave (1995) "Drawing with light."

Travel photography is a way to capture that memory, or to draw that memory with light, so that it can be shared with friends or strangers. A travel photographer is a wonderer who like Columbus has discovered something new and returns to teach others about that discovery.

Taking photographs becomes a way of life. It becomes who you are. It shows what the photographer sees and thinks. As photographers we look at the world through the filters of our own personality we see what is in front of and what can be.

With this book the author will try to show the beauty of travel photography and also the hard work, passion and difficulties that go into creating an image.



1.1. The History of Travel Photography

Before the camera was discovered, there was only painting and drawing to catch an image.

In the year 1500 Leonardo da Vinci³ said that, "when the images of objects which are illuminated, penetrate through a small hole into a very dark room, these images are received in the inside of the room on a white paper situated some distance from the opening, you will see on the paper all the objects in the proper form and in full colour."

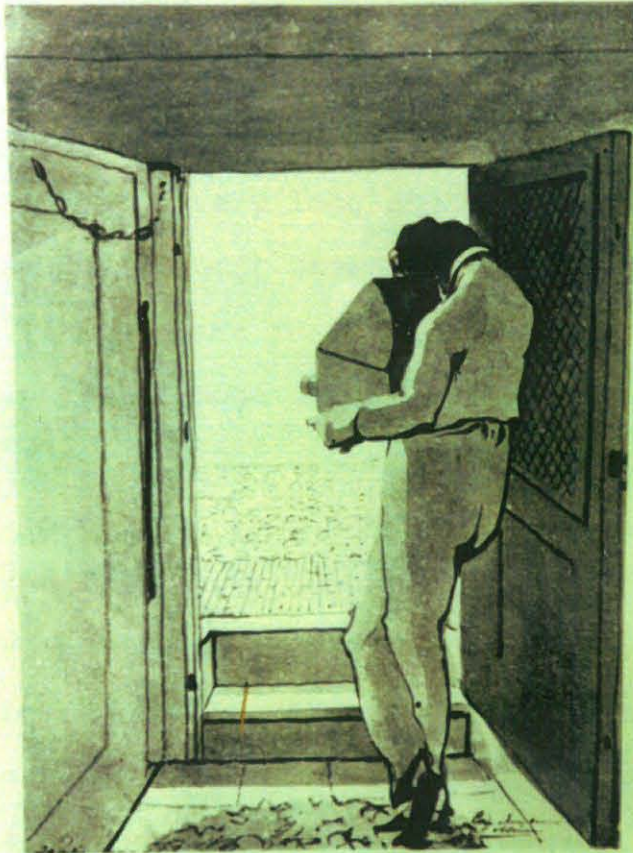
But it was Giovanni Battista della Porta who, half a century later, received the credit as the inventor of basic working of the camera after his publication in the *Magia Naturalis*.

By 1611 Johannes Kepler designed a portable "camera obscura" (as he called it), constructed as a tent. The next generation of cameras became smaller and smaller, equipping the photographer with chemicals and extensions all mounted on a wagon for easy transport.

The first photographers had to lug their cameras and dark rooms all over the place with them unlike today's light weight equipment. They had a kit called the travelling camera⁴ which was a wagon load of chemicals and photographic equipment.

The first photographs taken of different countries brought to life myths and fantasies of remote lands and cultures as it still does today.





Christiaan Andriessen. *Artist with a Camera Obscura*. c. 1810. Pen and wash drawing

Fig. 1

With the development of the Daguerreotype in 1839 travel photography became a craze which was helped along by the invention of the train, steam boats etc.

As a result of these improvements Karl Immermann⁵ said "staying home is the exception for the travel photographer."

The Daguerreotype was developed by Louis Jacques Mande Daguerre in 1839.

The Daguerreotype was made on copper plates and developed with mercury. It had a very long exposure time but good quality images. The biggest draw back was that it couldn't be reproduced. In the same year Sir J Hershel discovered that Hyper Sulphite of Soda could fix the image better and faster.

In 1840 Henry Fox Talbot came out with a smaller camera that created the first ever negative. It had faster exposure times and was called the calotype. It didn't have the same quality as the Daquerroes. It was printed on normal writing paper.

Maximim du Champ used this method when travelling through the middle east in 1852 with Gustaf Flaubert⁶. He photographed people, places, landscapes and almost everything he saw. He also had his photographs placed in the first book that contained original photographs. It was called 'Egypt, Nabie, Palistine et Syrie' and was published by Blanquart Eurand in France. He founded the first photographic workshop in 1851.



P. Dujardin. Portrait of Daguerre. after a
miniature by Millet de Charlieu. 1827.
Lithograph

Fig. 2

Then the great break through of the wetplate process was invented by Frederick Scott Archer in 1851. It combined a good image quality and it was a negative. It used glass pates sensitised by silver nitrate.

William Henry Jackson (1870-1877) adopted this method in the American frontier.

Another good travel photographer was Francis Frith, a quaker who decided to leave "dreary Liverpool"⁷ behind to travel to the middle east in 1856. He stayed until 1859 travelling from Wadi to the dead sea to Lake Genesoreti to Damaskas and on. He had a two volume book on Egypt and Palistine published.

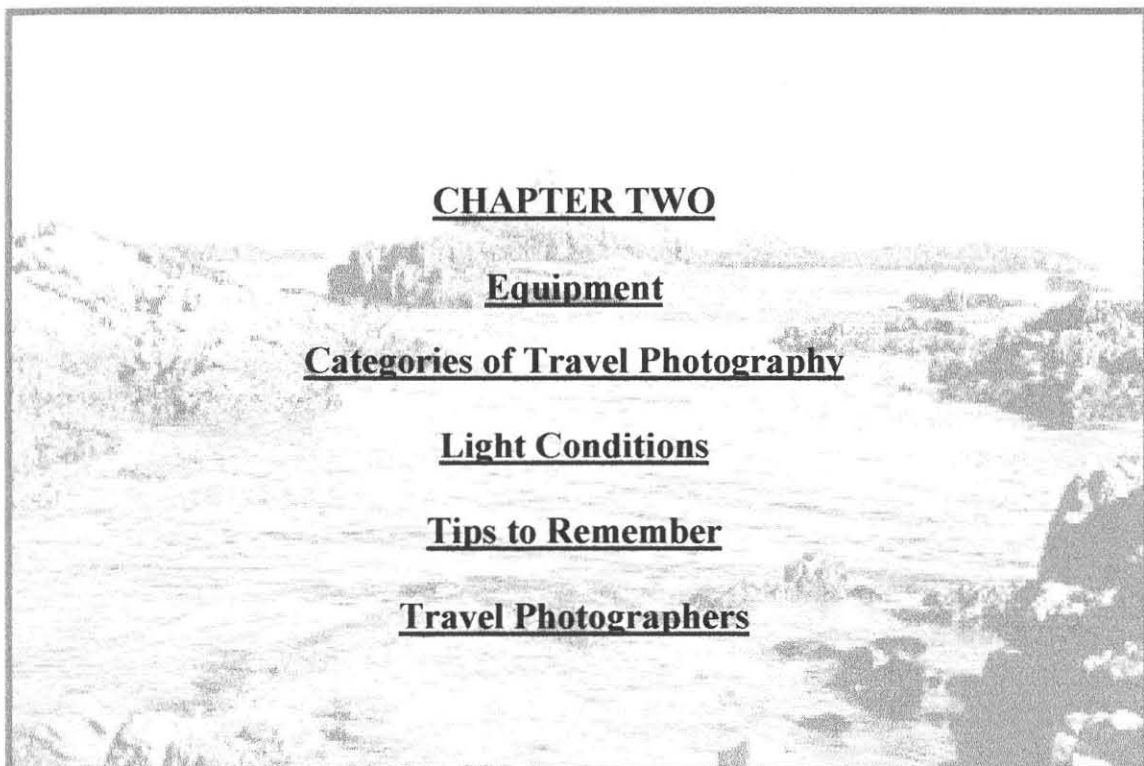
But it was only in 1879 that a Dr Richard Leach Maddox made it possible through a process called "Ripening" for photographs to be taken at 1\125th of a second. After that, things started changing faster.

In 1888 George Eastmen made the first small hand held camera called the Kodak no.1. and coined the slogan "you press the button, we do the rest."⁸ This boosted travel photography to the next millennium. And that was just the start.



Photographer unknown. *William Henry
Fox Talbot*. c. 1855

Fig. 3



2.1. Equipment.

There is such a diverse amount of good quality equipment that choosing is very difficult. No one can make that choice for another person as every person has different preferences and if the photographer is not comfortable with the equipment it will show in his work. One thing is agreed upon about choosing equipment and that is "less is better", as the photographer must carry the equipment for hours from one location to another. Testing and cleaning equipment before leaving on a trip is very important also during the trip, depending on the location e.g.; in the desert you will clean it more often than in a city. It is not always possible to have equipment repaired or replaced on a trip. Remember no matter how good the equipment, it is still the eye of the photographer that creates the image, not the camera.

2.1.1 Cameras :

The 35mm SLR autofocus is the most popular because it is light, and small which makes it easy to carry around. Autofocus allows the photographer to concentrate on the image while it decides on shutter speed and f. stop.⁹ Auto rewind and advance saves you time during film changes. The SLR can use a wide range of lenses. Disadvantages; The size of the negative is small and can not be printed in very large format without losing detail and sharpness. It is very difficult to change film in mid-roll.

Advantages; The view screen shows exactly what will appear on the film. The SLR gives a good compromise between picture quality and convenience, and accessories and economy. The SLR can use a wide range of lenses.

The author prefers the Pentax ILX 35mm camera.

A compact camera can be taken along for those fast responds or when the photographer wants to be less noticeable.

With the new digital cameras, photography is moving into the space age. These cameras are small, light weight and easy to operate. The earlier cameras had to be connected to a computer to be down loaded when the memory space was full but now they work with flash memory cards that works like a hard disc of a computer. Now when the memory is full the card is removed and a clean one put in. There are different types of memory cards like; Stiffy disk ;ATA flash or smart media cards¹⁰.

To download the images into the computer software like Photo suit; Photography kit or Photo Shop is needed. From there you can manipulate the images and print them out. A definite plus is that the photographer can advertise his or her work on the Internet. Getting work to a client is fast and easier too¹¹.

2.1.2 Lenses:

Different lenses give different perspectives on an image and, as already stated, the SLR takes a wide range of lenses so the choice will depend on factors such as subject, lighting, location and objective. Here are a few ideas.

Telephoto lenses:

90-135 for portraits [it has a narrow depth of field, no cluttered back ground]

200-1000mm for wild life and close ups

Zoom lenses:

a wide variety is available, it saves space as two zoom lenses could take the place of 5 other lenses.

Wide angle lenses:

These are available from 35-15mm for panoramic views and interiors

The 50mm lens is used for general purposes and in marginal light because of its wide aperture range.

A 2x converter can double the length of any lens.

The author would suggest a wide angle of 24 or 28mm, a 50mm lens. A zoom of 70-210mm and a telephoto lens of +400mm or 600mm.

2.1.3 Filters :

Once again the choice is wide and diverse. There are many makes like Cokin and Kenko. Some are round and screw on, others are square and slip into a hole under the lens. They are very expensive. There is a rectangular plastic filter which is not so expensive.

Here are a few that the author recommends.

UV filter mostly used as a protection for lenses as it doesn't influence the image.

Polarizer is used to help remove reflection and glare from shining objects like glass. It also darkens the colours of the image¹².

Colour correction filters used to correct colour casts an image can pick up [as when a daylight film is used under tungsten lights]¹³.

Haze 1 can reduce haze at high altitude.

2.1.4 Film:

Here the photographer has to decide between using black and white, colour or slide film. Then there is the choice between what brand to use. It is once again a very personal choice.

When going on an assignment it is always a good idea to take as much film as possible as not all types of film is sold every where.



	COKIN FILTER	FILTER FACTOR	F - STOP
	YELLOW	A001	2
	RANGE	A002	2,5
	ID	A003	8
	GREEN	A004	4
	PIA	A005	4
	PIA LIGHT	A045	2
	A	A026	1,4
	B	A027	1,4
	EF	A037	1,5
	A	A023	1,3
	B	A024	1,5
	C	A025	1,6
	A	A020	2,4
	B	A021	2
	D	A046	2
	W	A036	2,4
	LD	A047	1,5
	2	A152	2
	4	A153	4
	8	A154	8
	A	A031	2,3
	B	A029	2
	C	A030	2,1
	INSET	A197-A198	1,3
	MAN	A050	2,3
0	A070	1	0
1	A071	1,2	1/3
2	A072	1,3	1/3
3	A073	1,3	1/3
4	A074	1,3	1/3
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To protect film keep it away from heat [keep in fridge or cool bag] and X-ray [when going through the X-ray machine at the airport, carry film in clear plastic bag¹⁴].

Approximate film speeds to choose from;

100 ISO used in daylight

400 ISO used for low light

1000 ISO used for night

Slide film does not tolerate even the slightest exposure fault, so light reading must be done very carefully.¹⁵

2.1.5 Basics:

Tripod should be sturdy, light and strong. Can also use a mono pod or a mini tripod. It makes the photographer slow down and think about image. It also leaves the hands free to compose the shot. Natural supports like walls and posts can also be used.¹⁶

Use cable release for slow exposures.

Flash for dark conditions or as fill in.

Extra batteries for camera and flash.

Cleaning kit.

Lens shade and cap [front and back] for protection.

Strap to carry camera on to keep your hands free.

Camera case that can carry all your equipment.

Shoulder bags are popular but can get uncomfortable, the author prefers using a backpack.

Notepad and pen can be good for remembering good locations, addresses, bus no. and other information.

2.1.6 Protecting and cleaning equipment:

- Place your name and contact no. on all equipment.
- Take camera bag as hand baggage on plane.
- Walking with two or even one camera around one's neck or in plane view is not a good idea.
- Expensive camera bags with big labels on is a walking temptation for thieves.
- Insurance is a must.
- Be alert and careful
- Cleaning equipment regularly is important. Take the camera apart in a dust free area, then use air, brush and clean cloth to wipe to remove all dust.
- Check the functions of the shutter, mirror box, view finder and light meter regularly.



2.2 Categories of Travel Photography.

Travel photography is very diverse. As long as it shows a place at its best light almost anything goes. Here are a few categories to choose from and a discussion of a few of these follows.

Landscapes : Panoramas , Earth forms
 Deserts , Forests

Seascapes : Cruises , Beaches
 Coastlines, Waterfronts

Cityscapes : Skyline , Street scenes
 : Fares , Markets
 : Commerce , Parks

People : Religion , Work
 : Customs

Villages : Homes etc.

2.2.1 PEOPLE;

People are one of the hardest subjects to work with. People don't stand still and their reactions are unpredictable. But they are the most fascinating with all the different emotions, expressions and personalities. Every person is unique, this uniqueness must be captured. People can be captured in candid or posed photographs or in portraits.¹⁷ The more photographs a photographer takes, the better his photo's will be. He will learn to trust his instincts.

Candid photographs are more natural but harder to do as it requires a spontaneous image taken without the person knowing. It can either be taken from the hip or with a telephoto lens from a distance.

Posed images on the other hand can be taken from closer up. But permission should be asked. Most people like to have their photographs taken but if they do refuse move on. For portraits the best shots are simple close ups removing any clutter from the picture. Move in close, get just the face and the expression.

Learning the local customs and laws can keep you out of trouble. As most Arabians don't allow photographs to be taken of their women. Also some churches and buildings etc. are some times also off limits. Human nature is an important thing to understand to take good photographs of humans. Talking to people gives a photographer insight into a persons personality. Most photographers would say that natural images are best but as the ideal can not always be attained we must make the best of what we have¹⁸. By posing a subject the photographer decides in which setting to place the subject to show their way of life. First find the face, then find the location that enhances the person. If moving the person is not possible, use what is at hand.

2.2.2 ARCHITECTURE.

Buildings that take so long to build take only seconds to record forever.

Architecture can be seen under the following headings; complete buildings, details of buildings, interior. Basically any thing man made.

2.2.2.1 Buildings:

Photographers try to show the character and history of the building being photographed. The angle of view and lighting used by the photographer is very important and adds to the mood being created. Interesting patterns can also be created with light and dark areas on the buildings. The sky can also be a great influence, blue and cloudy skies look good were as overcast grey skies are boring and creates bad light Different lenses give different appearances to the building.

Linear distortion may occur when the camera is tilted to get the top of the building in the picture. To rectify this the camera could be kept level with the building, loose the top of the building or use a perspective correction lens. Also standing on another building shooting from a high viewpoint or from a distance works well. Try to include people for scale and human interest.



2.2.2.2 Interiors:

Here the photographer is working in a confined space with bad light, a wide angle lens can be a good idea to get more of the interior in the picture. For the bad light a longer exposure or faster film is needed. Flash can be used but are not always strong enough. It can be used as a fill in flash for dark corners. Reflectors can also be used.

2.2.2.3 Detail:

This is a closer, more intimate look at a building. It shows detail, colour, texture, form, lines and light. Detail can sometimes shows more about a building. What lens is used influences the distance and size of the subject.

2.2.3 CITIES.

The photographer does research on the location and talks to the locals to find interesting locations. Start exploring in the early morning when the city is just waking up. The photographer travels light and dress right. Taking only the necessary as the rest will only slow you down. Use subjects that symbolises the location and try to bring fresh perspective to every image.¹⁹

The photographer tries to show the culture, people, markets etc. of the city.

Even store front windows give great images.

2.2.4 LANDSCAPES.

Ansel Adams declared landscape photography to be the supreme test of the photographer.²⁰

It's a very broad area of photography and it includes all elements in nature like flora, wildlife and lots more. Mother nature is ever changing, creating different moods by using weather, seasons and time of day. Different seasons give different moods to an image. Also different lenses give different perspectives like wide angle gives you more of a panoramic view while a telephoto lens comes up close and personal.

Landscapes look best at dawn or dusk. It should be a mixture of colours, tones, textures, forms and perspectives, not a jumble of subjects. When taking a landscape it is not always easy to convey what you see, so choose your image carefully.

"All light is the best light"

Ernst Haas, 1985

2.3. Light Conditions.

Light is very important, it can make or break an image. The mood of the image can be set by weather conditions like mist, and dark clouds can create an ominous, sad mood. Light casts can create moods of calm or energy.

2.3.1. The Influence of the Time of Day.

Time of day plays an important role in deciding when to take or not to take photographs, especially in the case of travel photography. The difference in the quality of light between sunrise, midday, sunset and night, and the moods created by each is so marked by comparison that the good photographer must take these factors into consideration when working out doors.

2.3.1.1. Sunrise/Sunset.

Can be captured every where. It creates a tranquil and peaceful mood. The low rays of the sun create theatrical shadows and wonderful colours. Everything seems to have a vibrant glow.

When taking a photograph of the rising or setting sun, taking a reading of the area around the sun and of the sun and the choosing a reading in the middle, is always a good suggestion. Even then you still have to bracket at least +1

or -1 stop, depending on the brightness of the sun.

The image can also be made more interesting by including a subject into it. This can be accomplished by using a flash on the subject during exposure, illuminating the subject and preventing it from showing up as a dark, undefined blotch.

2.3.1.2 Midday sun.

It is the most difficult time of the day to a photograph because the sun is very intense and creates bleached out colours.

The way to rectify this problem when using colour print film is to use a polarizer. When using slide film, you must under expose in increments of $\frac{1}{2}$ stops up to 1.5 stops. This procedure reduces the glare and shows the true colours of your subjects. To get deeper colours, use a polarizer, use a narrow tonal range, use a saturated slide film and under expose slightly.²¹

Another problem is the harsh contrasts between shadow and light areas. In compensating for the one, the other loses detail. To rectify this, one can eliminate one of the extremes and decide to expose on either the shadow or the sun.

Taking photographs of people this time of day can result in harsh shadows on their faces as well as squinting²². To fix this problem, take the photograph in the shadow or have the subject face away from the sun. Using this technique means measuring the light close to the subjects face. This will over expose the background but not the face.

2.3.1.3. Night.

Taking photographs does not have to stop when the sun goes down. Traveling in cities at night is fascinating. It shows a different aspect of the city and of human life.

Night shots are taken with time exposure as flashes are too weak to illuminate large areas. To reduce risk of movement while taking the image, use a tripod or a sturdy surface.

Use a cable release to reduce the risk of movement even further. (When using daylight film, remember to bracket at least 6 shots per image.)

Moving lights also creates great images. It looks like colour streaks across the image.

Good night photographs can also be taken when there is lightning. Multiple exposures might be needed to get the best shot.

2.3.2. The Influence of Adverse Weather Conditions.

Mist, fog, snow and rain creates its own charm as well as problems for the photographer. These conditions tax as well as bring out the best in the photographer who can, by using his technical skills, create superb mystical, or sharp abstract images.

2.3.2.1. Mist and Fog.

In this type of weather, remember to protect all equipment. As the photographer will be working in low light conditions, a tripod is essential.

Fog and mist is mostly found early in the morning or after rain. It is in the habit of disappearing very quickly. To retain the whiteness of fog or mist, over expose the image by $\frac{1}{2}$ a stop. Placing a person or object in the image creates a silhouette effect which gives the image a sense of mystery.

2.3.2.2. Rain.

In rain, cover all equipment.

Depending on what type of image the photographer wants to create, he will either use a slow shutter speed, creating a streaked effect, or a fast shutter speed to capture the raindrops as frozen images.

Placing a person or persons in the image can create interesting effects.

2.3.2.3. Snow.

Snow as a background causes under exposure of your object. If the object is dark and close up, it should compensate for the glare. If it is dark and at a distance, the light should be measured close to the object.

Different films create different colour casts. Colour correction filters should be used to remove the cast.

(Slide films turns snow blue while Kodac colourprint film turns it pink).

Be sure to take extra batteries, as they expire quickly in the cold.

Protect equipment from the cold and wet conditions.

2.4 TIPS FOR THE TRAVEL PHOTOGRAPHER.

Here is a mixture of information the author thought important;

2.4.1 Add Depth

Depth is important as the photographer wants the viewer to look at the image and not see it as flat. So add pointers to assist the eye.²³

2.4.2 Use Proportion

This is done by using a technique called the rule of thirds. Imagine the frame divided into thirds [horizontal and vertical] then place the subject on one of the lines or intersections. Avoiding the middle as this becomes dull if used to much.

2.4.3 Film Usage.

The more images you take the more likely that there will be a good one among them. Use every angle possible of a subject. National Geographic uses only one out of every 1000 shots taken.

2.4.4 How to Get Deep Colours.²⁴

- 1] Use a polarizer filter
- 2] Shoot in the late afternoons
- 3] Use saturated slide film
- 4] Use a narrow tonal range

5] Keep your lenses clean

6] Under expose slightly

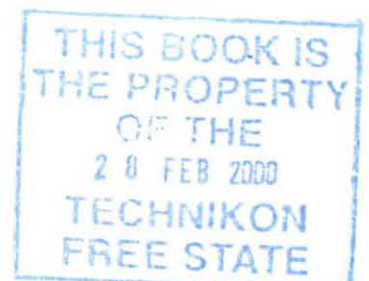
2.4.5 At the Airport.

Some countries only allow a certain amount of equipment and film into the country. So a good idea would be to check with them before hand. This precaution is taken to ensure that no one is selling items at profit without paying duty. Stress camera is personal property.

Make a list of all your equipment so that the list can be registered with customs, this will make things easier when leaving your own country and entering a foreign one.

2.4.6 Laws.

Permission is needed to take photographs of works of art or other copyrighted items, people, and some churches.



2.5. Renowned Travel Photographers.²⁵

Tamotsu Enami;

Born in Japan. He was an assistant to Kazuma Ogawa. His name appears in the Asahi Photographic Annual and the Japan Photography Yearbook of 1930\31. After world war 2 he disappeared.

McCurry, S.;

Born 1950 in Darby, Pennsylvania. Worked for National Geographic from 1980 as a free lance photographer. He also worked fore the New York Times. In 1985 he published The imperial way; by rail from Peshawar to Chitagong. London Hamish Hamelton.

Abercrombie, J.T.;

Born 1930 in Stillwater, Minnesota. He has been with National Geographic since 1956. Magazine photographer of the year 1959. He now lives in Shady Side, Maryland.

Wolinsky, C.S.;

Born in 1947 in Pittsburg, Pennsylvania. Became a photographer for National Geographic in 1972 after leaving Boston Globe.



Fig. 5

2.5.1. Interview With Wolinsky:²⁶

Q] Why travel?

A] Travel is the key to meeting people. Its fun diving into other cultures and photographing what makes them colourful.

Q] How do you research a trip?

A] Before going on a trip go to the library. On arrival go to a book store, buy the most helpful books and the Yellow Pages it gives information to interesting businesses, restaurants etc. If you know a little about the people, their history, they'll respond to you better.

Q] How does one survive the airport?

A] The fact that modern airports are designed to make travellers as uncomfortable as possible makes for humorous pictures.

Q] Customs tips?

A] Well...

*Carry a typed inventory of your equipment.

*Don't carry dutiable items, it's asking to have your bag inspected.

*Check if you are carrying in more equipment than a country will allow

*Register your equipment with your country's customs before leaving.

*Be nice to customs people.

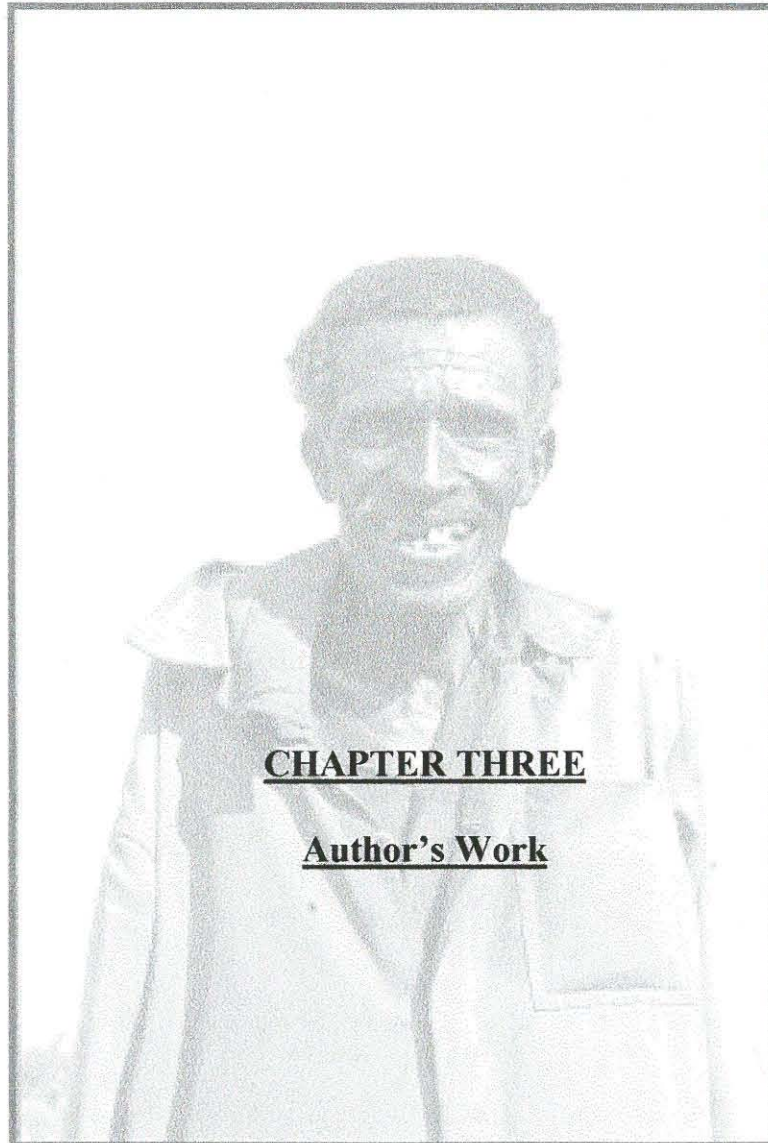
Q] How do you handle luggage?

A] Carry onto the aircraft all the photographic equipment you can. Packing it in your luggage is risky. Then pack the

rest as if it were nitro glycerine and keep your fingers crossed.

Q] Tel me about photo diplomacy

A] You are an ambassador for your country. And when working for a magazine writers, researchers etc. still have to deal with your contacts. So be careful what you say. I feel strongly about sending photo presents to everyone that I possibly can. Business cards also come in handy.



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OF THE
- 5 SEP 2001
TECHNIKON
FREE STATE

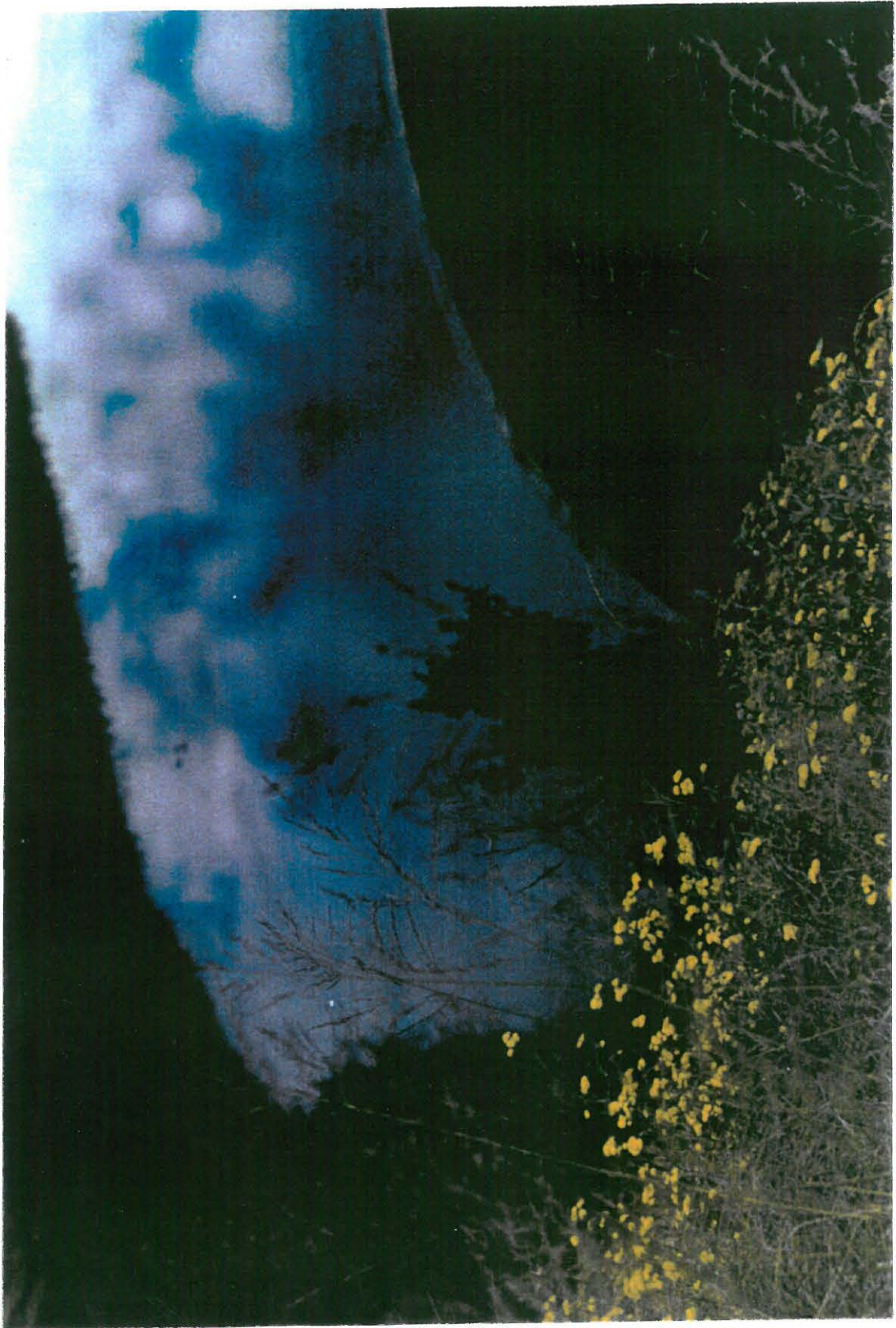


Fig. 6

**CLOUD REFLECTIONS
GOLDEN GATE NATURE RESERVE
MARCH 1999**

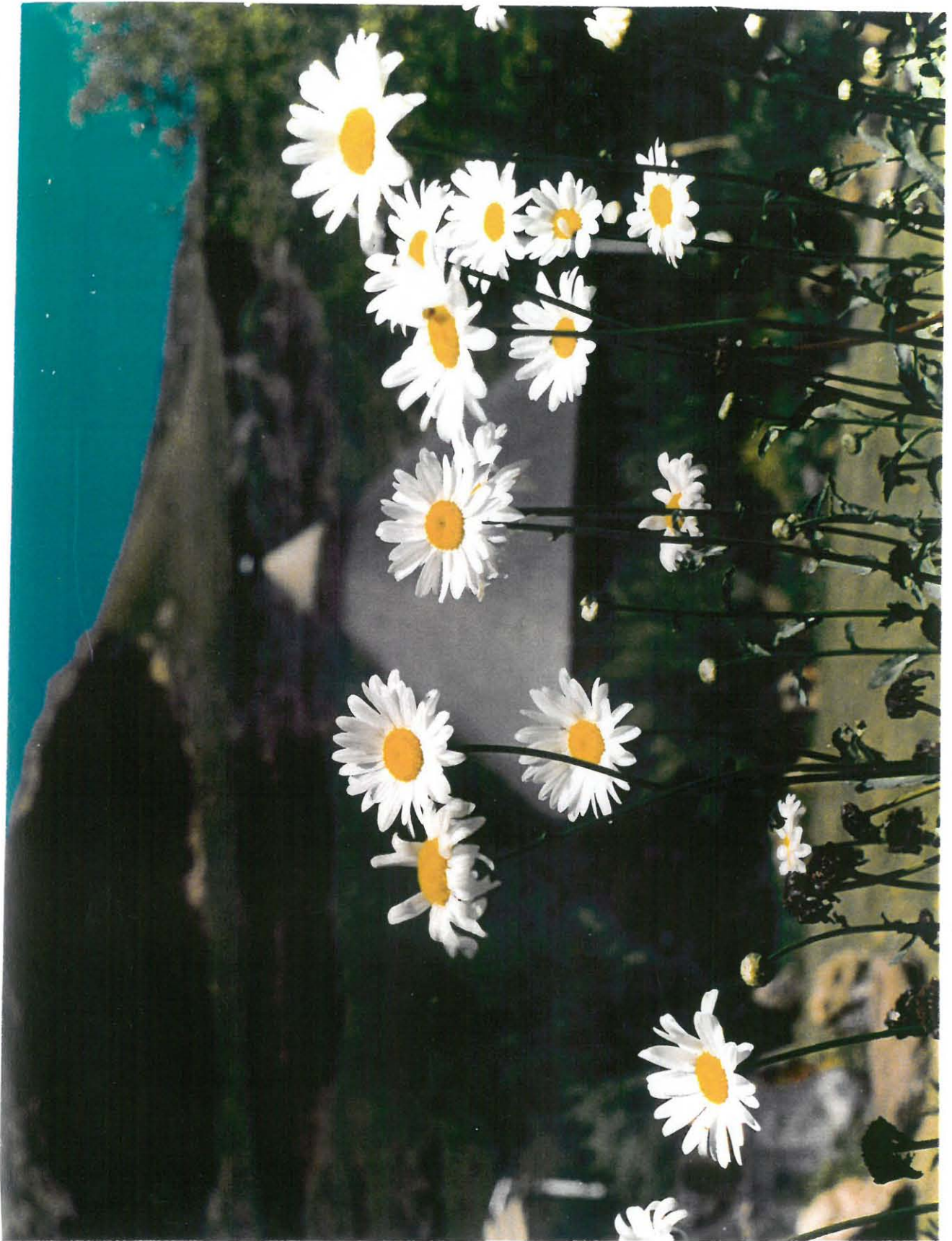


Fig. 7

DAIZIES
GOLDEN GATE NATURE RESERVE
MARCH 1999



Fig. 8

**MOSS ON RIVER
GOLDEN GATE NATURE RESERVE
MARCH 1999**

Situated near Bethlehem in the Free State Golden Gate lies in the valley of the Little Caledon river at the foot of the Maluti mountains.

A multitude of bird life, antelope and fauna inhabits the sandstone ridges, peaks, caves, etc. The author spent a few days there. The beauty at sunset and dawn is indescribable and well worth the trip.

The day can be spent hiking, climbing, fishing and nature drives. There are two camps to stay at, Brandwag a camping area and Glen Rheenen a hotel with chalets. Both camps are of very high standard with beautiful views. But the weather is very unpredictable so dress up warm.

Image one was taken at the Golden Gate dam in the late afternoon. The author used Fuji film 100 ASA and a Pentax 55mm lens with a Panagor auto tele converter 2x.

The second image was taken at the Brandwag campsite with the Maluti mountains in the background. The author used Fuji film 100 ASA and a 55mm lens with a Panagor auto tele converter 2x. This image was taken in the morning.

The third image was taken in a river close to the camping site in the late afternoon. It was taken on Fuji film 200 ASA and using a 55mm lens and a tele converter 2x.



Fig. 9 **GARDEN COLLAGE**
McGREGOR MUSEUM KIMBERLY
APRIL 1999

Kimberly

One of the most prominent towns in the Northern Cape and very popular with tourists. There is an enormous amount of places to see in this old diamond diggers town. There are many old and new churches to visit and also many museums in and around Kimberly. The most popular is of course the Big Hole and the mine museum. Here the tourist learns more about the history of Kimberly and South Africa. Here lies the memory and history of men like Barney Barnato and Cecil John Rhodes. There is also an abundance of hotels and guest houses. The best way to see the city and not have to do all the driving is by way of the Tram dating back to 1910. This electrically driven train takes daily trips around Kimberly.

This image was taken in the McGregor Museum gardens. The image was taken on Agfa 200 ASA film with a 55mm lens with a tele converter 2x.



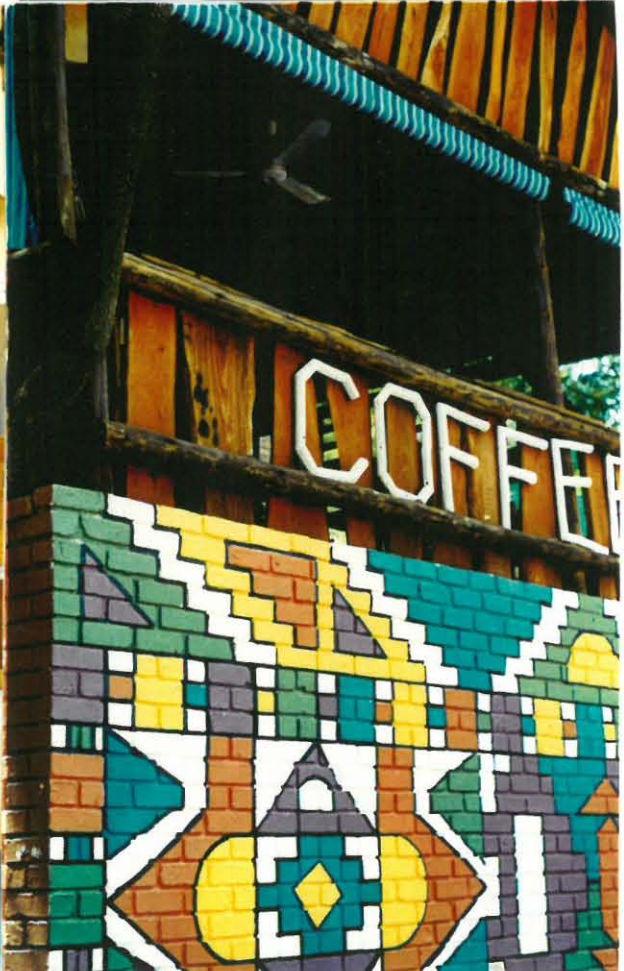
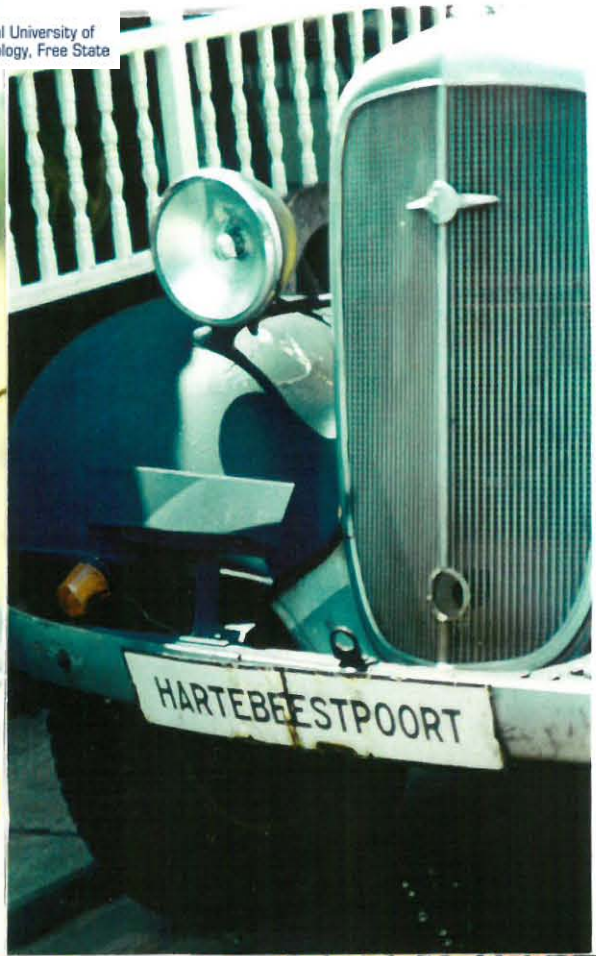


Fig. 10 TANT MALIE SE WINKEL
MAY 1999

Lies near Brits in the North West Province. The dam is fed by the Magalies and Crocodile rivers and lies at the foothills of the Magalies mountain range. It is a weak end retreat for anglers, boat owners and water sport enthusiasts. There are many interesting places to go like an aquarium, a zoo and snake park, a flea market, coffee shops and cable way ride to the summit of Magalies. From the snake park a ferry tour across the dam leaves regularly.

"Tant Malie se winkel" near the dam wall is a very popular place with tourists. It sells traditional and specialist goodies including handicrafts, pottery, curios, preserves and farm produce. There are many picnic spots in and near the Hartebeespoort dam Nature Reserve.

This image was taken at "Tant Malie se winkel". It was taken on Agfa film 100 ASA with a 55mm lens and a tele converter 2x.



Fig. 11

SUNSET

**THABA N'SHU SUN QWAQWA
JUNE 1999**

Thaban' shu

Thaban' shu sun is a hotel and casino surrounded by mountains. it is very luxurious and beautiful. With restaurant casino heated pool and gym to mention only a few of its luxuries.

This image was taken at Thaban' shu sun in Qwaqwa. It was taken at sunset as the clouds moved just in front of the sun creating a soft silhouette effect. It was taken on 100 ASA film with a 55mm lens with a teleconverter 2x.



Fig. 12

MINE TOWER

**GOLD REEF CITY; JOHANNESBURG
JUNE 1999**

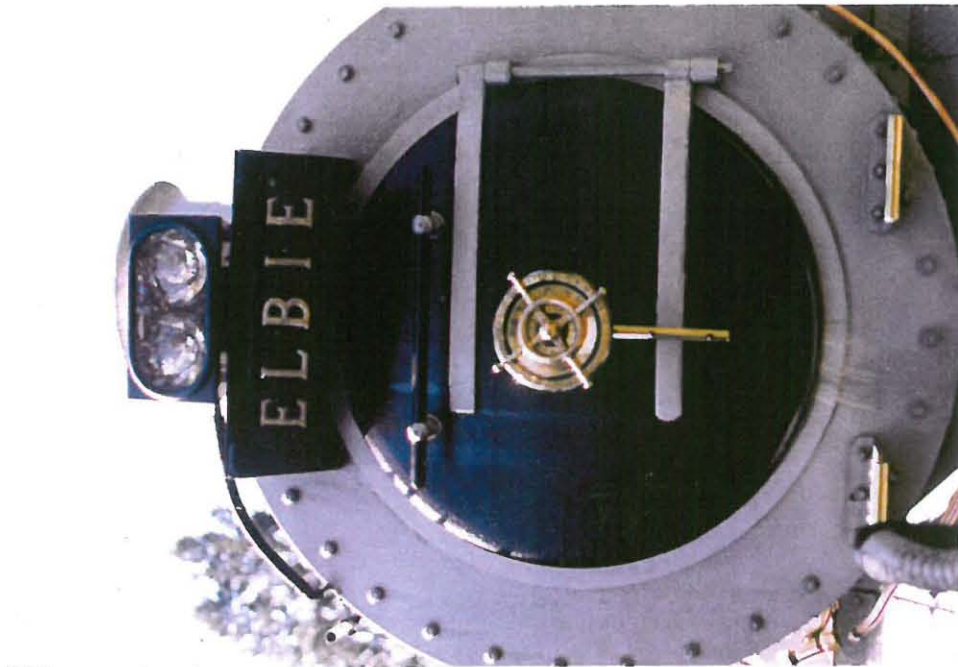


Fig. 13
TRAIN

Gold Reef City

Situated on the grounds of the old Crown mine in Johannesburg. It is a well known tourist attraction .It has curio shops , historical exhibits , restaurants and old pubs. The tourists can go down the mine shafts go on rides on a steamtrain or on hors drawn carriage. It is a historical mine town turned into a museum .

The first image was taken early morning with the sun behind the mine structure. It was taken on Agfa 100ASA. with a Vivitar 28mm wide angle lens.

The second image was taken late morning. It was taken on Fuji 200ASA film with a 55mmlens and 2x teleconverter.



Fig. 14 **MAN AND TIGER**

**PILGRIM'S REST; M'PUMALANGA
JUNE 1999**



Fig. 15 **TRIBAL WOMEN**

**PILGRIM'S REST; M'PUMALANGA
JUNE 1999**

Pilgrimsrest

A town started by Alec Patterson (kriuwa Alec) in September 1873 when he settled there in search of solitude. It didn't last very long as a man named William Traffod arrived and spread the word of gold to be found and Pilgrims was born. It is said that the town got its name when Taffod having found gold yelled 'Die pilgrim rus'. The town was then populated by men like French Bob, Sailor Harry, German George, Black Sam etc.

Mines like Theta, Clewer, Poniekranz, Jubilee and Beta was started and brought in over 20 million Pounds before it ran dry. Pilgrims became a ghost town. Soon after that it was restored and turned into a museum. Many of the old buildings like the Hotel and store are still in use there is also the small church and grave yard with the strange grave facing the wrong way. There are many ghost stories and legends that surround it. Which is what makes it a great tourist attraction.

The first image was taken early afternoon in the shade. It was taken on Fuji 200ASA film with a 55mm lens and a 2x teleconverter.

The second image was taken early afternoon. It was taken on Fuji 200ASA film with a 55mm lens and 2x teleconverter.

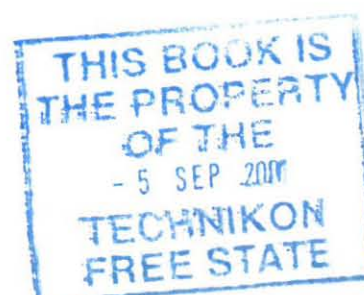




Fig. 16

THE PINNACLE

**GODS WINDOW; GRASKOP
JUNE 1999**



God's window

Near Graskop in Mapumalanga. Which provides a beautiful view across miles of thickly forested mountains, the lush and fertile lowveld and the Blyde River Canyon on a good day. If the clouds or mists roll in it looks as if it is the world's end.

This image was taken late afternoon on Fuji 200ASA with a 55mm lens and 2x teleconverter.

CONCLUSION

Conclusion

'While information is power it is practice which makes perfect' Sean Hargrave.

The author has tried in this script to show the reader what it takes to be or become a travel photographer. There is a huge difference between just taking photographs as a momento of a great trip and taking photographs to sell a place or just to sell the photo.

The reason the author chose travel photography is because she likes travelling and seeing the world.

To show the mysteries and beauty of the world to other people is an honour and a privilege, but it is also hard work because the world is not always as we want it to be.

The pictures we show to other people must be honest but enticing, true but beautiful. And in this lies the challenge.

The photographer needs to be objective and patient, he or she needs so many things and needs to be so many things. But photography is fun and a fulfilling as a career or a hobby. Combine this with travel and you can live what other people only dream about.

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