



HOLIDAY AND TRAVEL PHOTOGRAPHY

- KNOW-HOW
- EQUIPMENT
- SHOOTING TIPS





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KNOW-HOW



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SHOOTING TIPS



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Photo: Michael Rogosch

HOLIDAY AND TRAVEL PHOTOGRAPHY

Intro

More photos are taken on holiday and when travelling than at any other time of the year. How do you turn experiences and encounters into exciting picture stories? How can you make interesting use of subjects you have photographed many times before? What does photo travel luggage look like? This guide offers recommendations on which Canon cameras and lenses to pack.



What stories do you want your images to tell? When it comes to travel photography, a unique point of view provides subjects beyond the postcard.

TRAVEL PHOTOGRAPHY TELLS STORIES



By choosing perspective, framing and focus, the photographer determines which aspect of the subject he or she wants to emphasise. Photo: Michael Rogosch

Anyone who grew up in the 70s or 80s will know that there were few things that put you to sleep like an endless evening of slides. The reason: too many pictures, too little narrative structure.

Professional photographers who make their living from multimedia shows about their adventurous travels or exotic destinations know how to do it better: weave a common thread, alternate spectacular moments with quieter images, include anecdotes - if you can tell a story visually, you will get the attention your images deserve.

Tip: If you want to present your pictures later at home or online, you should have a narrative structure in mind and use it as a guide. Reacting spontaneously to situations can definitely be part of this "master plan".



The Maasai, with their colourful robes, are a must-see for travellers to Kenya.

STORIES ABOUT PLACES AND PEOPLE

Successful individual images also work on their own. But it is more exciting to bring the viewer closer to their own travel experience in the form of a story. One narrative device is to take the viewer "by the hand".

It is also useful to show side scenes and details. For example, people in a pub toasting each other; a table in a restaurant with typical local dishes; ropes on a ship's railing; a craftsman at work. Indirect perspectives, such as reflections of subjects in water or shop windows, can also be attractive. They draw the viewer into the picture and set the "mental cinema" in motion.

Tip: In your photo series, find a protagonist who "discovers" a place and its inhabitants.

Tip: Our view of the world is shaped by narrative. This is why cinematic stylistic devices are also used in photography: Long shots, medium shots, close-ups and reverse shots create tension in a series of images. Another way is to visualise movement. For example, through logical changes of location or long exposure times that make passers-by appear blurred.



THE JOURNEY IS THE REWARD

Basics

When travelling, you never know what subject you will come across next. Curiosity and a willingness to experiment are great ways to add to your experience with every successful shot.



Whether it is natural light or, as in this case, artificial light, the light determines the colours.
Photo: Lorenz Holder, Canon Ambassador

COLOUR TEMPERATURE AND WHITE BALANCE

Whether it's the blue of the sea and sky, the ochre facades of southern European cities, the lush green of meadows and deciduous forests, the warm red of the setting sun, or the mesmerising grey in the blue of a mudflat landscape, colour plays a central role in travel photography.

For these colours to appear as you see them, the white balance must first be correct. The automatic white balance (AWB) setting usually gives good results. If you want to optimise your images further, you can use the presets for different lighting scenarios (cloudless sky, closed cloud cover, different types of artificial light).

The automatic multi-range White Balance function of the PowerShot models, which analyses the colour temperature of different areas of the scene, is particularly useful in mixed lighting situations, such as when the artificial light of street lamps meets the natural light of twilight.

For even more accurate colour temperature readings, use manual white balance. All you need is a grey card (or a white sheet of paper) to set the camera to the exact colour of the light at the touch of a button.



As the light fades in the evening, magical scenes often emerge.

MAGICAL MOMENTS WITH NATURAL LIGHT

Whether in the city at night or in the countryside at twilight: In travel photography, the most interesting subjects often appear only when the light fades. Using a flash is generally not recommended - it drowns out the natural light on location and doesn't reach far enough for most outdoor shots anyway.

There are a number of other ways that photographers can achieve sharp images: using a tripod, using a fast or stabilised lens, or using a high ISO setting.

Image stabilisation in Canon's EOS system lenses extends the shooting range by up to five stops. For example, photographers can use a telephoto lens with a constant aperture and sensitivity for 1/15th of a second instead of 1/500th of a second to shoot handheld in twilight.

The coordinated image stabilisation of the EOS R5 Mark II, R6, R3 and R1 cameras with sensor

image stabilisation can achieve up to 8.5 f-stops of image stabilisation.

The higher the ISO sensitivity, the higher the noise. However, PowerShot models with large sensors, and especially Canon's EOS cameras, still produce very good quality images at higher ISOs.

ISO
25600
12800

High ISO values enable photography and filming in available light situations. The image quality decreases at extreme ISO settings.



Wide-angle shots set the scene for urban architecture.

PERSPECTIVE, FOCAL LENGTH, VIEWPOINT AND COMPOSITION

If you want your travel photos to stand out from the crowd of holiday shots, consider the local conditions and alternative angles before you shoot. This is even more important for frequently photographed subjects, such as a famous building. An elevated shooting position - this could be a bollard or a footbridge - creates a panoramic view and gives a sense of space.

The frog's-eye view makes buildings or natural features appear more imposing.

A deliberately chosen foreground, such as a person or plant, adds depth to urban landscapes and a visual layer to the composition.

The lens also has a significant impact on the effect of the image. Telephoto lenses condense space and ensure that the main subject stands out vividly against a blurred background when the aperture is wide open. Wide-angle lenses, on the other hand, emphasise the vastness of urban and natural spaces, providing consistent sharpness and allowing the viewer's eye to 'breathe'.

Tip: The rule of thirds provides a guide to successful composition. This division of the image, which most people find particularly harmonious, is relatively easy to find by looking for patterns of grid lines in the viewfinder or on the screen of a Canon EOS or PowerShot camera.



In tricky situations such as backlighting, Scene Modes can help with camera settings.

AUTOMATICALLY LOOKING GOODSCENE WITH SCENE MODES

Entry-level and mid-range EOS R cameras offer a variety of scene modes, indicated by "SCN" on the mode dial.

These are called scene modes because they optimise the camera's settings for classic subject situations. Ambitious photographers mistakenly avoid these supposedly amateurish modes. The Sports mode, for example, provides continuous shooting, with the autofocus automatically following the main subject.

In Landscape mode, the camera automatically selects the deepest possible depth of field so that the subject is in focus from foreground to background.

Portrait mode automatically ensures that faces have natural skin tones and a wide aperture makes them stand out against a blurred background.



The Night Shots Scene Mode automatically sets a high ISO value.



A wide angle zoom lens like the Canon RF 15-30mm F4.5-6.3 IS STM offer versatility, whereas the RF 24mm F1.8 Macro IS STM can be useful in lowlight situations and close ups.

TRAVEL EQUIPMENT DEPENDS ON YOUR STYLE

You can plan a lot on holiday, but there are always surprises. You should be prepared when packing your equipment. Consider the following:

Camera or pocket:

What kind of photographer are you?

The best camera is the one you always have with you. On the one hand, that's true. On the other hand, an entry-level SLR or R-series mirrorless camera with a standard zoom is clearly superior to even top-of-the-range compacts when it comes to image quality, creative possibilities and handling. Ideally, you should take both with you on holiday or when travelling: a camera with interchangeable lenses for demanding shooting situations and a compact camera that you can keep in your jacket or trouser pocket and use when the EOS is left in the hotel or holiday home.

The third option is to take a camera that is more compact than a full-frame EOS, but just as flexible and powerful. The EOS R APS-C mirrorless cameras, such as the EOS R50 with interchangeable lenses, are great travel companions for shooting stills and video.



Two compact cameras, both perfect for travelling: the EOS R8 with a full-frame sensor (left), and the EOS R50 (right) with an APS-C size sensor.



Zoom lenses such as the RF 24-240mm F4-6.3 IS USM are popular for travel photography because they can replace several fixed focal lengths. The strengths of fixed focal lengths lie in their compactness, light intensity and quality.

ALL-ROUND TRAVEL LENSES

One lens for all: this is the ideal profile of so-called travel zooms. They cover a wide range of focal lengths and are compact and lightweight.

The bottom line is that a zoom lens saves space in your camera bag, money when you buy it and time when you change lenses.

Among the RF lenses for EOS R cameras, the **RF 24-240mm f/4-6.3 IS USM** is a great travel zoom lens. It is surprisingly compact and light for a lens with a 10x zoom range.

The Canon **RF-S 18-150mm F3.5-6.3 IS STM** is a versatile zoom lens, recommended as a universal lens for APS-C sensor cameras.

The **RF-S 18-45mm F4.5-6.3 IS STM** is a good choice as a lightweight "always on" lens, featuring 4-stage image stabilisation for handheld shooting in low light. The STM focus drive is extremely quiet, so you can shoot discreetly.



The compact Canon RF 24-240mm F4-6.3 IS USM is a handy zoom lens with a wide focal range.



The RF-S 18-150mm F3.5-6.3 IS STM with STM motor for fast and quiet focusing and a 4.5 stop image stabiliser.

Wide angle lenses for travellers

Fixed focal length lenses have a number of advantages over zoom lenses. For example, they tend to have less aberration, give a sharper image and are comparatively lightweight. On the other hand, they are not suitable for all subjects. A good compromise is a 35mm lens for full-frame cameras. It is wide enough for landscape and city panoramas, ideal for street photography and also suitable for portraits. Also important for people shots: With an open aperture, it exposes the subject against a blurred background.

A 35mm lens is the ideal fixed focal length for photographers on the move. The Canon RF 35mm F1.8 IS Macro STM lens with Hybrid IS is available for the EOS R range of mirrorless cameras.

For Canon EOS R cameras with an APS-C sensor, the fast Canon RF 24mm 1.8 IS Macro STM lens is recommended. Equivalent to full frame it has a focal length of 36mm.



The **RF 35mm F1.8 IS Macro STM** is an ideal prime for travel and street photography.



The **RF 24mm F1.8 MACRO IS STM**, when used with an APS-C camera, provides a full-frame equivalent focal length of 36mm.



This image, taken with 35mm wide-angle lens, has a pleasingly natural-looking angle of view.

Share your travel impressions instantly

Most EOS cameras are equipped with a touch-screen display that rotates, tilts or folds for exceptional viewing angles, and are WiFi enabled. This means that not only can the cameras be controlled wirelessly via the free **Canon Camera Connect app**, but images can also be transferred wirelessly to a smart device - a great benefit for those who want to share their holiday photos with others.



The PowerShot G7 X Mark III with large 1" image sensor and 4.2x zoom lens.

Travel photography with compact cameras

Travel photographers looking for the best possible image quality and creative options in a small package should take a look at Canon's top-of-the-range PowerShot G series, such as the PowerShot G7 X Mark III.

It offers a wealth of creative options and a large 1.0" sensor. Combined with a fast lens, it delivers high quality images in low light. The fast lens and large sensor also make it possible to create with sharpness and blur. With a focal length of

24-100mm, the high quality lens covers all major subject areas from landscapes to street scenes and portraits. The 4-stage image stabiliser, 31-point autofocus system and up to 8 continuous shots per second.



Photographers who are travelling light but don't want to do without the advantages of a DSLM should take a look at the EOS R10. The small and lightest EOS R with APS-C sensor and rotating and swivelling display weighs just 429 grams.



When travelling, you have to weigh up how much equipment you want to take with you, and it is tempting to be prepared for every situation.

ACCESSORIES FOR TRAVEL

Photo bag: For protection and transport

Customisable compartments, flexible carrying systems, high levels of comfort and light-weight yet durable materials are all reasons to use a dedicated photo travel bag.

However, depending on your location, you may want to consider whether an inconspicuous backpack or a discreet bag would be better to prevent thieves from noticing your valuable gear.



EOS R8: The choice if you want to travel light with a full frame camera.

Tripods: the photographer's third hand

The use of tripods is particularly useful for landscape photography (e.g. blue hour), but also for architectural and night-time urban photography. As well as stability, size and weight are important considerations when choosing a tripod. Thanks to innovative materials and designs, there are now travel tripods that are very light, compact and affordable.



Filters: Beat the light

In addition to a lens hood, which eliminates unwanted reflections caused by light coming in from the side, it makes sense to use neutral density (ND) filters. These grey filters allow long exposure times in bright light. This is particularly interesting when shooting streams or rivers and capturing the gentle flow of the water. It can also be used to create interesting effects, such as people in front of a building who appear blurred by motion.



Batteries and memory cards

The most exciting subject is always the next one. To avoid running out of power, always carry extra batteries and memory cards.



Battery
LP-E17



RIGHT IN THE CENTRE: OUT AND ABOUT IN THE CITY

Shooting tips

Successful city photography - ideally a true city portrait. Make the architectural and cultural highlights of a city more interesting by looking for unusual perspectives. Experiment with graphic abstraction - for instance, taking detailed shots or deliberately underexposing a building to highlight its shape and structure.



DISCOVER NEW ANGLES

If you want to photograph familiar buildings in a "new" way, you can experiment with unexpected compositions. Two examples: The Eiffel Tower, which has been "photographed almost to death", becomes an attractive subject again when shot from the ground, incorporating the boots of a passer-by or a passing pigeon. And the Colosseum becomes exciting again when an "assistant" holds up a plastic model of the Roman arena from the souvenir shop.

Tip 1: If you want to give chance a helping hand, find a street photography trap - such as a wall or a table in a street café opposite a 'photogenic' location - and wait for something exciting to happen.

A city portrait includes typical scenes from everyday life. Details complete the picture: the town's musicians in front of the cathedral, flying merchants, a couple strolling through the park holding hands, typical local products or advertising hoardings. The icing on the cake are the ambiguous snapshots: funny situations that arise spontaneously in the street scene. Keep your eyes open - and your camera ready.

Tip 2: Shots of city signs, maps, landmarks and arrival and departure scenes structure a city reportage and act as "visual subheadings".

Portrait photography on holiday:

People in front of the camera

People in a foreign environment can often tell you more about a country than its landscapes and buildings: the traders at the local market, the lottery ticket seller on the street, the waiter in the restaurant. **Important:** Ask the person in front of you for permission before taking a photo. This is sensible and appropriate for a number of reasons:

- It shows respect for their privacy.
- You may strike up a conversation and learn more about the country and its people.
- You can use a portrait focal length instead of zooming in on the face with a powerful telephoto lens. The result will be much more harmonious and literally 'closer'.
- Every person photographed has a right to their own image. If you are using travel photos, for example in a blog or commercially, you should obtain written permission.

Tip 1: As with landscape and urban photography, the same applies to portraiture, at least in summer: morning and evening light flatters the subject. When the sun is at its zenith, contrasts are usually too harsh. A fill-in flash is usually the only solution.



A wide-angle zoom captured the sweeping movement and the EF-S 10-22mm F3.5-4.5 USM was used for this shot.

Tip 2: "Less is more" is the rule of thumb for a successful portrait. In other words, don't put your feet in the picture, and don't put your torso in the picture either. Close-up portraits are particularly effective when, for example, only the central area around the eyes and mouth can be seen.





SPORTS & ACTION PHOTOGRAPHY

Surfing, walking, cycling or skiing: Sport is one of the most important activities on holiday – and a lot of them have a certain speed.

This has consequences for shooting technique and equipment. In addition to creative motion blur, a sharp image is generally desired. This "freezing" of the subject can be achieved with shutter speeds of around 1/500 sec. or shorter.

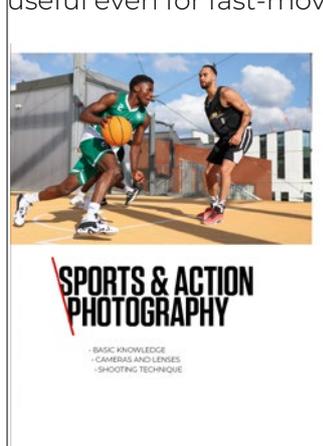
To achieve this, it is advisable to select the automatic aperture control (Tv): The photographer sets the exposure time and the camera electronics determine the correct aperture.

If the action in front of the camera is particularly fast, the Sports mode is ideal, as it automatically optimises all camera parameters for action shots.

AF Continuous mode, which continuously checks and adjusts focus, is ideal for sports and action shots.

If you want to capture action-packed scenes, such as the jump of a windsurfer or snowboarder, you should also look for a fast and accurate autofocus system and a high continuous shooting rate – for example, the EOS R6 Mark II achieves up to 40 fps with electronic shutter.

For water and winter sports, the action is often at a distance. A telephoto zoom lens is therefore usually the lens of choice. The RF 24-240mm F4-6.3 IS USM is light enough to be particularly useful even for fast-moving sports shots.



Tip: If you're looking for information on sports and action photography, the Canon Academy Guide to Sports Photography has tips and ideas on equipment and practice.



MORE OF THIS?

Want to learn more about exposure? At the Canon Academy workshops, our trainers will teach you step-by-step how to get the perfect exposure for any subject, but the Canon Academy has much more in store for you.

Check the Canon Academy website for the latest workshop offers and dates.

