

# INSIGHTS TO TRAVEL PHOTOGRAPHY **Part 2**

A look at 100 more travel images with detailed descriptions, settings and the insight as to how and why they were taken.



Written by **Nina Bailey**



**Written, designed and images by**

**Nina Bailey**

**[www.eos-magazine.com/ebooks/es/](http://www.eos-magazine.com/ebooks/es/)**

With grateful thanks to Brian and Mike who endured many long hours of proofing on these books.

## Foreword by the author

When I started to put together the Insight to travel photography ebook, it became very obvious that it was not all going to fit in the one ebook.

So in part 2 of this ebook, I have decided to pick out a 100 more of my best travel images from all around the world and give you an insight as to the thought process that went into taking them, the settings and equipment that was used and any other relative information about them. Part two follows on and looks at some of the more obscure and unusual travel images and techniques, that would not fit in part one.

In this ebook I have continued to include some of the little extra hints and tips, that I started doing in the first book. I have tried to avoid repetition and so between the two books a large number of topics are covered. As the first book covers a lot of the camera features and techniques, this book is leaning more towards covering the creative and the artistic side of photography, in addition to adding some more practical travel tips.

I have included a short section on wildlife photography, because travel often includes visits to see wildlife. However, this really is just grazing the surface of this very broad topic and I do plan at some stage in the future to have a specific Insights to wildlife photography book.

Enjoy the book and your travels and I hope it will inspire you to take wonderful images of your own.

Nina



*Madeira after a long climb. June 2014*



*Spitsbergen walking on drift ice July 2005*



*Posing with the cormorants April 2014*

## Sections

Getting the gear out there	05
How do cameras cope with climatic extremes	07
Looking after the camera whilst on the trip	09
01 Sunrise and sunset	10
02 Historic places	22
03 Coasts	35
04 Details	44
05 Wildlife	58
06 Modern buildings	71
07 Gardens	80
08 Looking down	89
09 Looking up	98
10 Colour	108
11 Black and white	119
12 Silhouettes	134
13 Abstracts	144
14 Panoramic images	152
Summary	161
Statistics of the images used	162

PREVIEW  
EDITION

INSIGHT

## Getting the gear out there

A question that I've probably been asked more than almost any other, is how do I cope when travelling with all the equipment that I carry. This can be an interesting question to answer, because in this ever changing world, baggage regulations can change literally overnight as to what you can and cannot take.

There are also a number of factors that will affect things like the hand baggage that you can carry. The biggest one of these will be the airline that you are travelling with. The airlines can break down into three categories the good, the average and the downright awful.

The majority of the trips that I do, I tend to have a fair amount of control over the airline that I travel with. For example on the trips to China that I lead, I generally get to request the preferred airline. So if you're travelling out with the main group, you'll be flying with the airline that I've decided will be the easiest to travel with.

On the trips that I organise myself, I will specify the airline I want to be used when the trip is booked, even if I'm going through an agent. Occasionally I will go on a cheap last minute trip. If I'm doing this is normally because I'm going on a holiday to relax and the equipment will be minimal anyway. So the baggage allowances are not so important.

If I'm travelling on my own, I tend to pay more attention to the hand baggage allowances, as when travelling with my partner I can usually get a lot of my equipment in his share of the hand luggage. If I'm travelling on my own, then it's more important to have sufficient weight allowance for the carry on.



My airline of choice is normally British Airways. That's got nothing to do with being patriotic or wanting to fly with a British airline. British Airways currently has about the best baggage allowance to carry on of any airline. At the time of writing on European and

long haul flights it's 23 kg split between two bags for economy passengers. Now that's more than the hold baggage allowance given by some of the economy airlines. In addition to your 23 kg carry on, you also have another 23 kg in the hold.

Most of the scheduled airlines will have a reasonable allowance. It's rare to see less than 10 kg being allowed, and the majority also allow two bags. It's also fair to say on the scheduled airlines, the weight limit is seldom strictly enforced, especially if your a photographer or a person carrying specialist equipment that obviously couldn't go in the hold.

The charter airlines tend to be more restrictive with smaller bags being allowed and normally a maximum weight limit of between 5 and 8 kg. You are also more likely to find the weight limits been strictly imposed with hand luggage being weighed.

The budget airlines are budget for a reason, the normal reason you go with them is that airline is charging significantly less to get to your destination than one of the scheduled airlines. So don't expect all the same frills as you would get on a scheduled airline and that includes the ability to take large amounts of baggage.

That said, the carry on allowances on some of them like Easy Jet, actually compare favourably to British Airways, providing of course you buy a hold baggage allowance to take majority of your luggage. Of course some are more restrictive, frequently being in the news for the new ways of extracting money out of the customer - I'm sure you all know who I am talking about.



PREVIEW  
EDITION

## Getting the gear out there



The bigger problem I find is normally trying to find the space to get the camera bag into the overhead locker, as everybody's avoiding paying the hold baggage charges.

I would also suggest not always assuming that the budget airlines will be cheapest. On several occasions I have saved significant

amounts of money by flying by BA instead of Easy Jet, but to do this you do have to avoid flying from Heathrow. Remember to factor in that on BA luggage allowance in the hold normally comes as standard.

So how do we maximise what we can actually carry with us. Ideally before booking, go to the airlines website and actually see what their allowances are. When on the main page for the airline, simply type in baggage allowance into the search and it will take you to the right page with it all detailed.

It's also sometimes worth contacting the company that is operating your tour. I was concerned on the recent trip to China, that the internal carry on baggage allowance was much lower than the international one. When I spoke to the operator, they informed me that on the trips they had done to China the carry on baggage and never ever been queried or weighed. Having now travelled throughout the country, I have concluded that providing the baggage is not alive, it goes on the aircraft!

Make a careful note of the maximum measurements mentioned and try to stick to them, if you don't your bag is likely to wind up in the hold.

Then try and stick to the baggage allowance as close as is realistically possible. I find with my camera equipment I can normally get under a 10 kg allowance, providing I'm not doing a wildlife trip. My laptop normally takes me over the baggage allowance, however I normally manage to get away with it.

I have a selection of camera bags, and change the bag according to the kit that I'm taking. When buying bags also check the weight, some are

ramarkably heavy for their size. Avoid taking everything. Think seriously about what you do need and stick to it.

My hand baggage is always heavier travelling out, as I do not put my chargers and other items I need into the hold baggage, in case they're missing. On the way back my hold baggage weight invariably goes up by about a kilo as these things travel back in the hold.

Okay, this next bit is always a little bit unpopular, especially with the ladies. You need to think about what you really do need on the aircraft. You don't need changes of clothes, you're complete cosmetic set, half of your book library and many of the other things I see people haul onto the aircraft.

I carry my travel documents, my passport, a wallet, a pen, my iPhone with headphones, lipsalve, any medication I need whilst on the flight and occasionally my iPad. I tend to listen to audio books via my iPhone, however if you must read, invest in an ereader, it's significantly smaller and lighter than carrying several books. Most mobile phones today have a flight safe mode and so they can be left switched on, just in the flight safe mode, so you can still use things like audio book readers on your phones or iPad.

It's surprising that by discarding most of the junk you normally carry in bags how much weight is saved and how much extra camera gear manages to get on to the plane. Also avoid wrapping all your equipment in additional bags as it all adds weight.

One thing that is going to be important to remember from now on, is that your devices must be able to be switched on at the security check. So make sure all your items are charged and make sure you do not run them absolutely flat if you're changing flight's. The one thing I do also carry if I am changing flights is a plug adapter for the country I am changing in, as normally in an airport you can find a spare socket to start charging some of your equipment.

If you are taking a coat, you can also stash a few heavier items in the pockets if necessary!



PREVIEW  
EDITION

## How do cameras cope with climatic extremes



*This was my accommodation when I was in the rain forest, as it was not air conditioned I had no problems with humidity and the camera. The huts even came with their own family of bats that kept you company at night.*

The climate we enjoy in the UK is actually very gentle on our camera equipment. When we travel all this can change. Some countries have very high humidity. Somewhere like the Amazon rainforest can have up to 98% humidity for the majority of the time you're going to be there.

It is rare in the UK to come across a location that is very dusty. We also have very few locations, apart from the seaside, where our camera is likely to get coated in anything corrosive or damaging.

We also do not endure extremes of cold in the winter. If the temperature drops below  $-2$  or  $-3^{\circ}\text{C}$  it hits the headlines. However, there's many countries that we may travel to in the winter which regularly see temperatures down  $-30^{\circ}\text{C}$  or even colder, which actually are on similar latitudes to ourselves.

All of these things can affect our cameras well being. The one climatic condition we should be used to in the UK is rain. Yet even that, we seldom see in the quantities that can be present in the countries that we travel to.

So how well do the cameras stand up to all of these things. How durable your cameras in these conditions, will depend on where it sits within the

model range. Over the last few years we have seen improvements in things like the water resistance on some of the midrange models. At the same time the professional models become even better.

The introductory models have very little in the way of water and humidity sealing. As a result they will be more vulnerable to being damaged in these conditions. They will withstand a little bit of drizzle, but should be kept well away from heavy rain and dust. The midrange models are fairly well sealed and will withstand a reasonably heavy rain shower, providing they are dried off afterwards. The high-end professional models will withstand an awful lot of rain, dust and are impervious to most things that you can throw at them.

When we go into high humidity you need to be careful how the camera is handled. The problem is not the humidity itself, but the change when we go from a climatically controlled location such as a hotel, out into high humidity and then back again. The colder the air conditioning runs, the more problems this will cause. If possible I will try and keep my camera either in the bag or in a location that is protected from the full force of the air conditioning, and certainly when coming back in, leave it in the bag to acclimatise for an hour or so. Avoid changing lenses when the camera is misting up, as it will mist up the sensor and the interior glass surfaces in the camera, rendering it unusable for several hours.

Most models can cope reasonably well in the cold. The biggest problem tends to be the batteries, as they have a capacity of about half what they would normally give, once it gets below freezing. If the temperatures are  $-30^{\circ}\text{C}$  or below, it is unlikely that you will be out in the cold for more than a couple of hours and the cameras are more than capable of withstanding that. If you're shooting a lot in very cold temperatures, make sure you take one or two additional spare batteries with you to cope with the lack of capacity.

If you are camping in those temperatures, like a number of other things the camera needs to be kept warm, so putting it at the bottom of your sleeping bag is not such a bad idea.

PREVIEW  
EDITION

# Looking after your camera whilst on the trip

## Basic cleaning



Photographers seem to come in two distinct varieties when it comes to looking after their equipment. The first polish the equipment to within an inch of its life and look after it, sometimes almost to extremes. If you fall in that category skip to the next page.

There are then those who seem to think that the camera will thrive on neglect. In the UK that's probably true, unless you spend a lot of time down by the coast in stormy conditions, there isn't too much that's really going to harm the camera.

When we travel, we get into a lot of different climatic

conditions, which we've just looked at on the previous page. If the camera gets wet, most photographers will at least give it a reasonable amount of drying, to get the worst of the moisture off.

The one thing I didn't really talk about on the previous page was the issue of dust. The very first safari where I was leading a photographic group, we had significant problems after 4 or 5 days with camera reliability. When we looked at the cameras close up, it became very obvious, very quickly that there was no routine cleaning going on at all. Camera bags were being left open whilst travelling, rear caps were being left off and no attempt was being made to remove dust from the camera body.

On a safari it is not unusual for the vehicles to be travelling in a line. If you're in the lead vehicle that's great. In the vehicles behind, you're more likely to get covered in dust, and so is the camera, if it's not protected.

There was one lady on the trip who actually came up with a brilliant solution for keeping the camera clean. She had taken a couple of pillowcases with her and the camera was being put inside the pillowcase whilst we were travelling along. When we stopped, the camera was simply removed from the bag avoiding scaring the subjects and came out clean.

The reason for having two, was the camp had a laundry service and one was being laundered every day to make sure it was always clean.

This has since become a standard recommended piece of kit on any trip that I lead, where it is likely to be very dusty and as a result I've not had reliability problems with cameras on the trips ever since.

I would still recommend that you take a basic cleaning kit, especially on a safari type trip and ensure that the camera, lenses and hoods are cleaned thoroughly at least every couple of days.



PREVIEW  
EDITION

# 01 - Sunrise and sunset

## About shooting sunrise and sunsets

Most photographers enjoy shooting a good sunrise or sunset. It is a time of day when there is an opportunity to produce great looking images with a relatively simple technique.

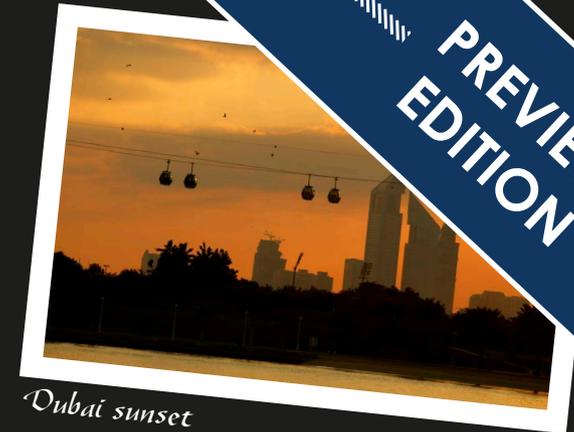
Some of the locations we are likely to travel to, may well present excellent opportunities for this type of photography. Especially if travelling between the two tropics, where the sunsets can be dramatic and very colourful.

The first rule when photographing a sunset or sunrise is to know when it's going to happen. This is much easier today as we can simply look this up on the internet. The second rule is to know where it's going to happen. That's facing east for a sunrise or west for a sunset. You also need to figure out from a map where that's going to be and where is the best place to shoot from.

I would love to say that's all you need to get a great sunset or sunrise, but it also requires a degree of luck. For a sunrise or sunset to have a good colour, you normally need to have either haze or some clouds in the sky. Without either of these you will get very little colour.

The other thing you need to think about is what's going to go in front of the sunset or sunrise to make it work. I prefer shooting them by water, as this gives me some foreground interest. If you haven't got this, you need a subject that is going to go up into the sky that will give a good focal point.

Your exposure always needs to be from the sky and so you have to accept that anything in the foreground will become a silhouette. This is not normally a problem providing it has an interesting outline, which is going to make the shot work.



*Dubai sunset*



*Malta sunset*



*Venice sunrise*

PREVIEW  
EDITION

INSIGHT

## Sunset, Masai Mara, Kenya (2004)



### About the location

The Masai Mara is normally known for its very prolific wildlife. However, being located almost on the equator, it can also have some spectacular sunrises and sunsets.

It's a location where you often have to be creative about what you're going to use as a main subject. Here I've used one of the acacia trees, silhouetted against the sky to give a nice outline, with a couple of other smaller ones in the background.

### Shooting details

Camera	EOS 1D Mark II
Focal lens used	320mm
ISO	400 ISO
Shutter speed	1/800th
Aperture	f10
Mode	Program
Exposure bias	0
Metering	Evaluative
White balance	Cloudy preset

### About the image

Sunsets vary a hell of a lot, and this one was not particularly good, whilst the sun was setting, but once the sun had set below the horizon, the afterglow set in and I sent up the most amazing colours.

One of the things that it's important to take note from this image is the focal length of the lens that it's taken with.

Sunsets are normally good in a very small area around the horizon. If you take too wide an area, they can be very disappointing and also very difficult to get exposed correctly as the contrast in the scene can be too high to successfully capture.

Shooting this with a 320mm lens enabled me to fill the frame with the bit where the bulk of the colour was.

I also set the camera to the cloudy preset. This will boost the colours and warm them up a little bit.

The intensity of the colour here only lasted for at most a minute or two and so you had to be quick to capture all the shots that you wanted.

PREVIEW  
EDITION

## Sunset, Keoladeo National Park, India (2006)



### About the location

This image is taken in Keoladeo National Park, which is renowned in the wet season for the density of bird life that it supports. The image was taken late in the afternoon as we were walking back out of the park.

I had got a lot of great bird images and this really rounded off the day nicely with a great sunset which photographed incredibly well.

The water in the foreground reflected the colour and the small islands in the water helped to give the much needed foreground interest.

### Shooting details

Camera	EOS 1D Mark II
Focal lens used	98mm
ISO	400 ISO
Shutter speed	1/500th
Aperture	f9
Mode	Program
Exposure bias	-2/3
Metering	Evaluative
White balance	Cloudy

### About the image

If you can have a bird in the foreground when you take a sunset, it adds to the image.

Here it is adding foreground interest and a lot of colour. The island has also added to the interest to the shot, giving something to fill the frame area right up into the sky.

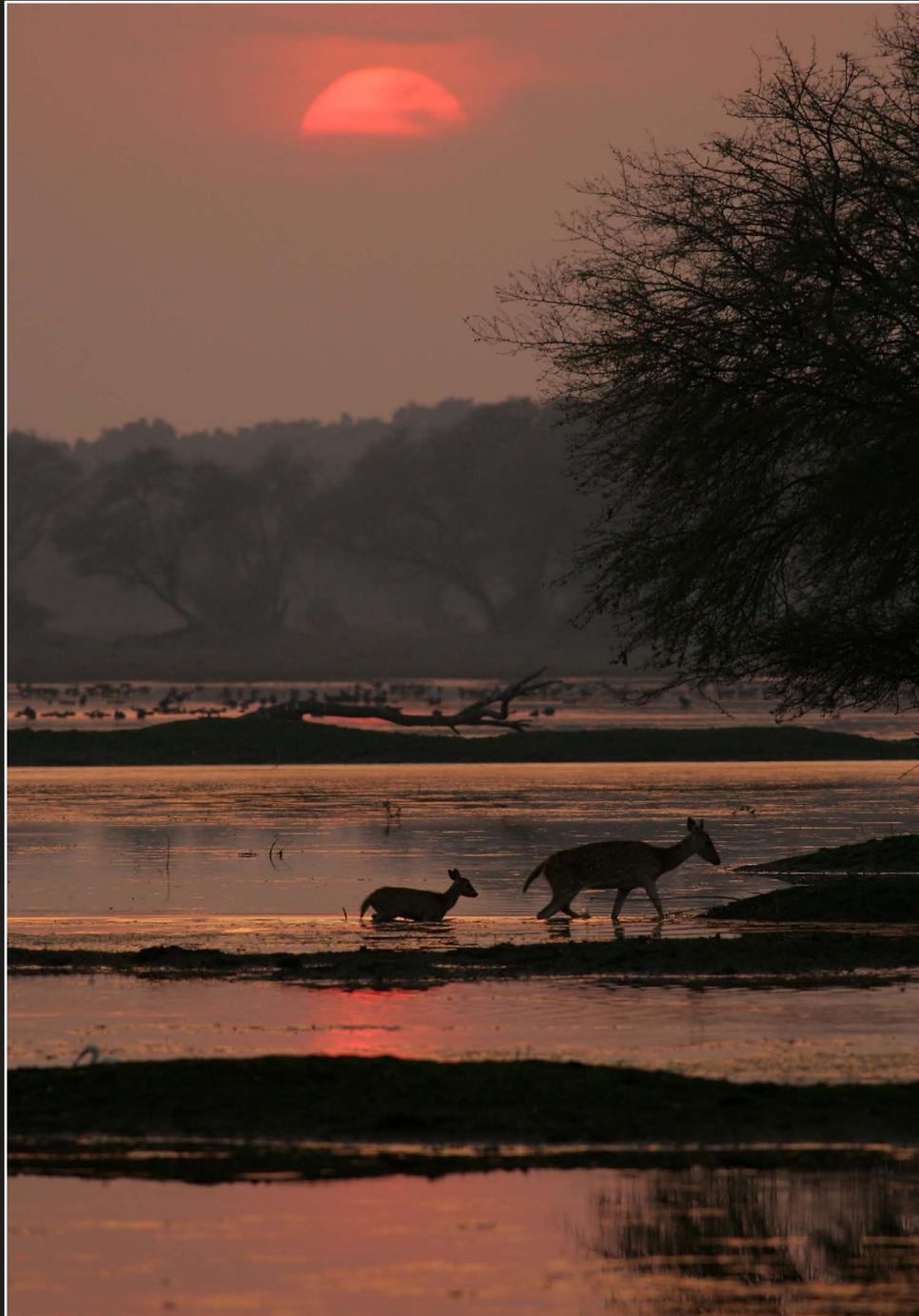
This was taken with a short telephoto lens and this is contributing to the sun being reproduced at a reasonable size.

When you actually capture the sun in the image, the reality is that 99% of the time it will be reproduced as a white disk and that disk will show as highlight burnout. Here I was fortunate that there was a mist in the area immediately adjacent to the sun, so it has not actually burnt out.

Once again the shot was taken on the cloudy white balance to boost the colours very slightly. Since the time when this image was taken, camera white balance systems have improved quite a lot and so today it may not have been necessary to use this override to get the very warm colours.

PREVIEW  
EDITION

# Sunset, Keoladeo National Park, India (2006)



## About the location

This is taken in the same location and on the same day as the shot on the previous page.

If there is a nice sunset I will stay until it has finished and is getting dark, as throughout the sunset you can get some very different pictures as you can see here.

This is taken as the sun was about to go behind the clouds. The colour was a lot redder and the light level a little bit lower than it was when the previous shot was taken.

As you can see from this image although this National Park is known for its bird life, there are also a number of deer and other mammals that are found within the park. As the park got quieter we started to see more of these.

## Shooting details

Camera	EOS 1D MK II
Focal lens used	400mm
ISO	400 ISO
Shutter speed	1/400th
Aperture	f6.3
Mode	Program
Exposure bias	-2/3
Metering	Evaluative
White balance	Cloudy preset

## About the image

This is an example of a shot that I call a lucky shot.

At the time I was framing the shot the deer were not present in the shot. They were on one of the other islands, but in silhouette form they could not be seen separately from the bushes. So they were effectively invisible to the eye.

I was originally framing this image as a horizontal shot, as it works better with just the water and the setting sun.

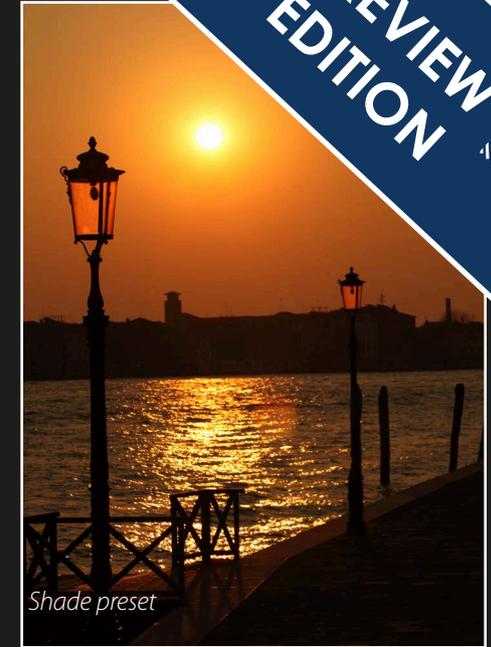
When I noticed the deer entering on the left hand side of the frame, I very quickly turned the camera vertically and reframed the image and had chance just to take two images. This is the first one that I took.

The deer being there makes the shot, but there is no way that the shot could've been planned.

This image was worth making the effort to stay in the park right until just before closing time to capture the very last throes of the sunset. If I had not done that, I would've missed the opportunity for this shot.

PREVIEW  
EDITION

## Using white balance presets to boost the colours



PREVIEW  
EDITION

The latest cameras will give a very accurate white balance and as a result very seldom need to be overridden. When I am shooting a sunset, if it is very colourful, I will often leave the white balance on the AWB setting.

There are times however, when some of the sunsets or sunrises that we see may need to have a little extra colour added to look really spectacular in the final image.

The images above show how effective it is using the various presets we have available to us. The daylight preset is an interesting one, most of the time it will actually give a very slight boost to the warmth of the colours within the image. However, it is also capable of actually making the image look a little cooler than it is in reality, so it is one that you need to be careful of.

The cloudy preset is the one that I am most likely to use when shooting sunsets. The cloudy preset will always add some warmth to the image, though how much can vary a little bit, according to which picture style you're using at the time.

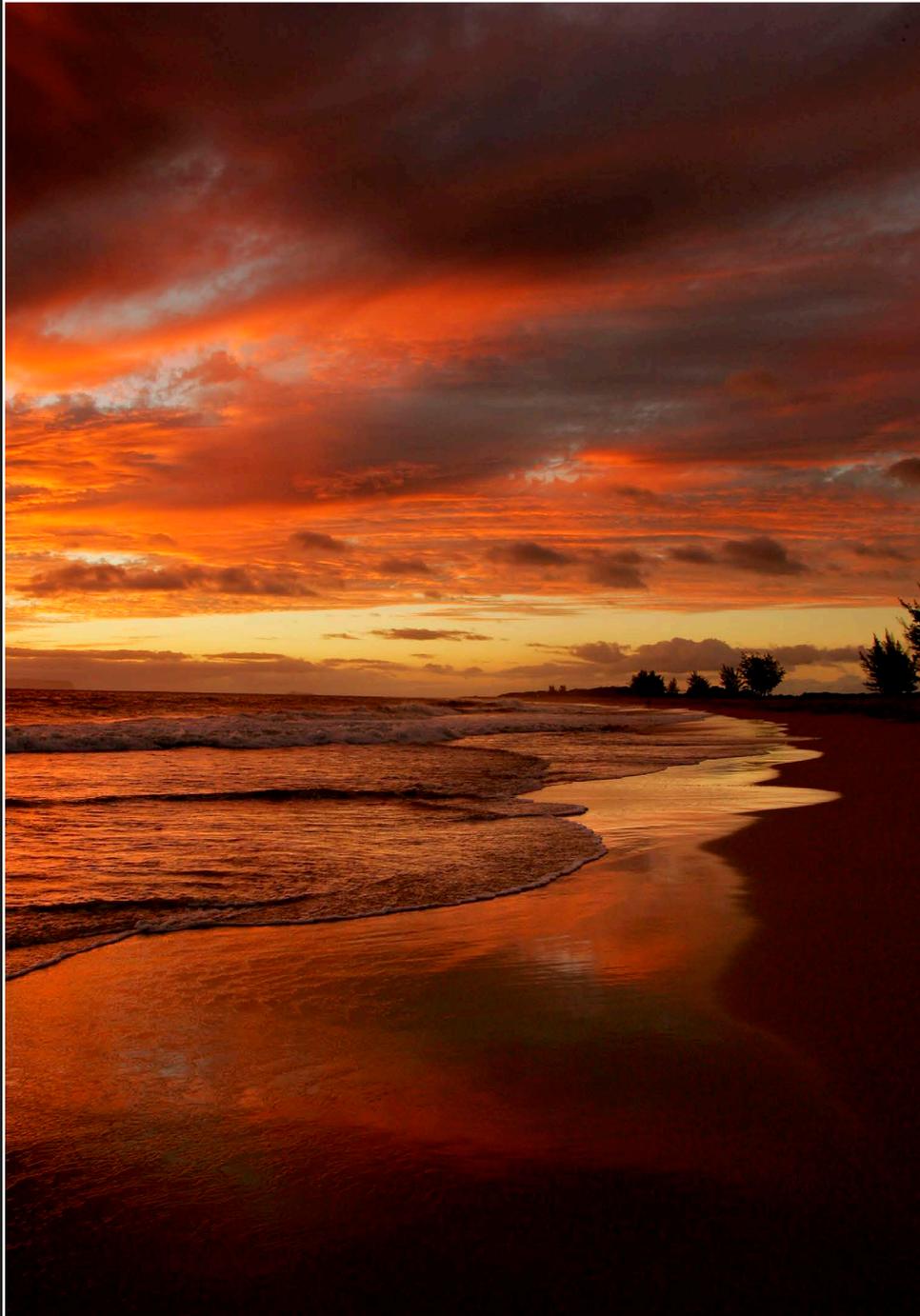
The shade preset will boost the colours in the image even more. However, in the case of a very colourful sunset or sunrise, it may well take the colours over the top and they will start to be oversaturated.

However, the shade preset can be very useful when you have the sunset and a spectacular subject, but the colour is not quite living up to expectations. In this instance using the shade preset can boost the colouring up, to make the shots work.

The other control which is featured on the mid range and the more advanced models is the Kelvin option. This is indicated within the white balance controls by the letter K.

Generally K settings from 6000K up to 10000K can be used to boost the colour. This can be a useful override, acting very much like putting an orange filter onto the lens in the days of film photography. However check the results to make sure that the colours have not gone over the top and become oversaturated.

# Sunset, Hawaii, (2007)



## About the location

Hawaii is in the tropics and as a result enjoys very colourful sunrises and sunsets.

The biggest problem you face when shooting this type of subject in Hawaii is what to put in the foreground. If you're lucky there may be some palm trees around, but that's not always the case.

When I took this image I was driving back from visiting somewhere up in the highlands, and I could see the colour was developing spectacularly. The problem was where to go and shoot it.

I found a rough track that led towards the beach, abandoned the car at the end of it and literally ran the last few hundred yards to the beach to shoot the wonderful colours that had developed.

## Shooting details

Camera	EOS 1D Mk II
Focal lens used	24mm
ISO	320 ISO
Shutter speed	1/100th
Aperture	f7.1
Mode	Program
Exposure bias	-2/3
Metering	Evaluative
White balance	Daylight

## About the image

This has to be the most spectacular sunset that I have ever seen. The whole sky was covered in a vibrant red colour, it was absolutely spectacular.

This is one of only a handful of shots that I have in my picture library which is taken with a wide angle lens. That is because it is so rare for the whole sky to colour up to this intensity. Normally the colours of the sunset exist in a very small band just on the horizon.

This was also an evening with large amounts of cloud which was rather low and therefore it is reflecting the sunset colours.

There really wasn't anything that I could use as a silhouette in the foreground so I decided to go down onto the beach and use the wet sand and the waves as the foreground interest, knowing that the wet sand was going to reflect all the colours in the sky.

I literally only just made it onto the beach in time to capture these images, and yes my feet did get wet. Even though it was December in Hawaii it was nearly 80°F so it really did not matter.

PREVIEW  
EDITION

## Sunset, Dubai, UAE (2003)



### About the location

This was taken on the final day of the photo shoot that I did in Dubai. We had finished shooting and this was the wrap up party that we decided to have on the beach.

### About the image

The setting sun on this image is absolutely amazing, but with the person sitting in front of it really did not make a very good image.

I spotted the lifeguard tower and asked one of the male models to go and sit up there which gave me the foreground interest that I needed.

I was actually some distance away to fit the whole of the lifeguard tower in, as I was shooting with a 200mm lens.

The advantage this gave me was it allowed me to use a much longer lens which made the sun larger in the frame, than it would've been using a wider lens.

It would've made very little difference to the colour of the sky if I had used a wide lens as the sky was this colour almost all over.

Regardless of what type of subject you photograph, the lens choice is always critical and is often the thing that either makes or breaks the image.

### Shooting details

Camera	EOS 1Ds
Focal lens used	200mm
ISO	100 ISO
Shutter speed	1/500th
Aperture	f10
Mode	Program
Exposure bias	-2/3
Metering	Evaluative
White balance	AWB

PREVIEW  
EDITION

# Sunrise, Monument Valley, Arizona/Utah, USA (2003)



## About the location

Monument Valley is located on the border between Arizona and Utah in the USA. It used to be referred to as Marlborough country as it was when many of the adverts for the Marlborough cigarette adverts were filmed. It has also provided the backdrop from many a western film.

The scenery in the valley is what we often think of what we talk about the wild west scenery, with red rock stacks rising up from the floor of the valley. There are still plenty of Indians around this area, but today they're trying to round you up to sell you souvenirs.

## Shooting details

Camera	EOS 1D MKII
Focal lens used	17mm
ISO	400 ISO
Shutter speed	1/250th
Aperture	f8
Mode	Program
Exposure bias	-1/3
Metering	Evaluative
White balance	Cloudy

## About the image

You may have noticed that I don't seem to have more sunrise shots. I don't actually get up early to photograph sunrises. In the summer months the sunrise can be extremely early in the morning.

This image was taken in September and so the days had drawn shorter, but even so this was taken at 7am in the morning requiring the group to leave the hotel by 6am to get to the location to start shooting.

I find in general sunrises are not as colourful as sunsets. However, you seem more likely to see things like the beam effects here on sunrises.

This image was actually very simple to take. However, there is one key override you needed to have mastered to get the shots to come out correctly. That is the use of the AE lock.

The AE lock allows you to tell the camera that you want the meter reading to be taken off the sky, once that is locked, you can then actually focus on the rocks in the foreground. This will ensure that the exposure is correct for the sky.

PREVIEW  
EDITION

# Sunrise over the Charles Bridge, Prague, Czech Republic (2009)



## About the location

I was in Prague for about five days and I had decided that one morning I was going to go out and photograph the sunrise. I had very good weather, and so was able to take my pick of the days.

The main areas of interest, tended to be down around the river and particularly the Charles Bridge, which has a number of sculptures and statues along its bridge parapets. These made ideal subjects to get against the skyline to provide the much needed foreground interest.

## Shooting details

Camera	EOS 5D MK II
Focal lens used	200mm
ISO	100 ISO
Shutter speed	1/640th
Aperture	f5.6
Mode	Program
Exposure bias	0
Metering	Evaluative
White balance	AWB

## About the image

The reasons for shooting this image were a relatively long time to get to Prague and is that the sunrise was very colourful. The only colour was the sky located around the main horizon and so this was the area that needed to capture.

To get really good sunrise or sunset colour you really do need to have some cloud in the sky or at least some mist. On this particular day there was neither.

This was a relatively easy shot to take, again needing only the one override on the camera.

There is a lot of dark area in this picture and you're going to be focusing on it, so it will upset the exposure if you do not do an AE lock off the sky.

Providing that is done for each shot, the rest becomes simply point and shoot.

This image was taken at 5.50am in the morning, and required a very early start from the hotel to be out and about to capture it.

However, it did mean that for a couple of hours, I had Prague almost entirely to myself. So I had the opportunity to shoot some pictures without people in.

PREVIEW  
EDITION

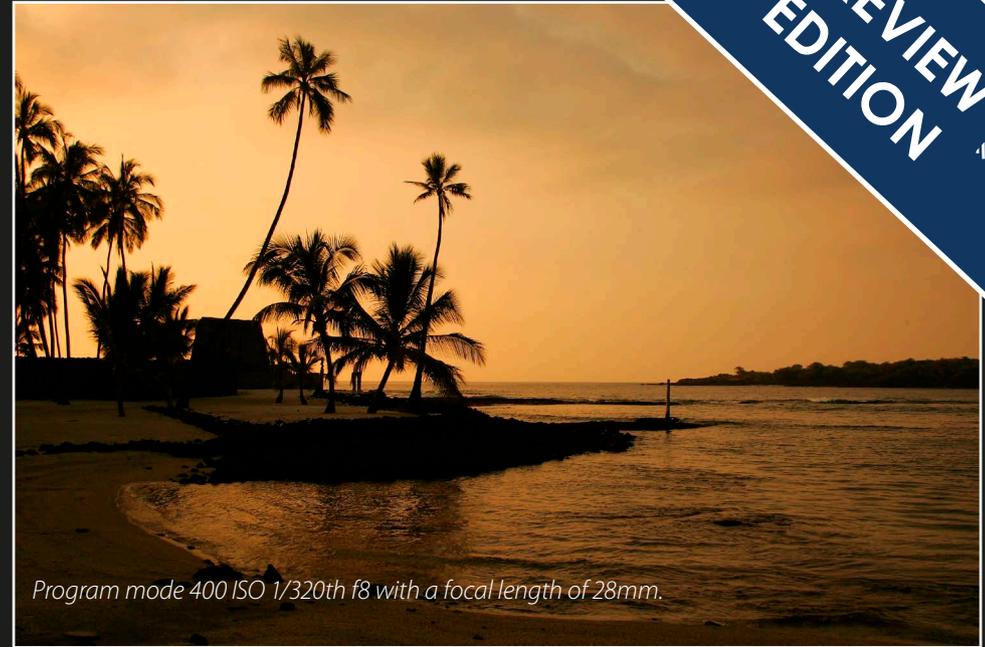
## Look for potential locations in daytime



If I am in a location for several days, I am always looking out for locations that potentially can be good to shoot sunsets in. As I have said on some of the images, sunsets can be a lot about luck, and when you see a good one you need to make the most of it.

This location was only just around the corner from the hotel I was staying in. So very easy to get to if a good sunset happens. It was also facing towards the west, which is the direction it needs to be if you're going to use it as a subject in front of the setting sun. The image top left was taken mid morning and you can see that the sun is still coming from behind me. As it must be shining from the east, (the shadows are in front of me) I have to be facing west and so therefore this is the ideal sunset position.

It also has all the other things I would look for in a perfect sunset location. It has the sea, which as I previously said is great for reflecting the colour of the sky and thus providing some foreground interest. In also has the subject I need to go up into the sky to join the two parts together, and to give that the essential focal point to the shots.



The images to the right are a couple of other images taken in the same location on the same night.

The sunset started off quite orange, but developed into a lovely pink tone, once the sun had set.

In this instance a little bit of planning really paid off and gave me some great shots to capture the sunset when it happened.

It's worth mentioning that all the sunset shots were taken on a totally different day to the shot top left. That particular evening there was a very poor sunset.



PREVIEW  
EDITION

# Sunset, Arches National Park, Moab, Utah, USA (2003)



## About the location

This is my favourite National Park in this part of America. It's only small, about 9 miles from one end to the other and it has a higher amount of rock arches than anywhere else in the world.

It is not as well known as some of the other parts of this region and as a result tends to be a little bit quieter. The town of Moab is just outside its gates and so getting there to do a sunrise or sunset is actually very easy.

## Shooting details

Camera	EOS 1D MK II
Focal lens used	17mm
ISO	400 ISO
Shutter speed	1/60th
Aperture	f4
Mode	Program
Exposure bias	0
Metering	Evaluative
White balance	AWB

## About the image

This was one of the shots which really did not work after the sun had set the horizon.

There were some lovely clouds about and this took the coloured effect right across the sky, so this was another time that I was actually able to use an ultra wide angle lens.

For the sunset to be successful you need to have foreground details that hold the interest throughout the shot.

This has the rocks and the arch at the bottom, and then the clouds to add the interest at the top.

The rocks and arch at the bottom have been kept to the very lower part of the image, as if I had included more the ground, it would simply have been an empty black area within the picture.

The sky is where the majority of the interest is and this has been given the biggest amount of space within the picture.

AE lock was needed once more, to ensure that the exposure was on the sky, even though I would've been focusing on the rocks.

PREVIEW  
EDITION

# eBooks for your EOS photography

You've just read a **free 20-page preview** of this eBook, part of a comprehensive series of Canon EOS camera eBooks that I've produced, based on years of experience training Canon EOS photographers like you. Thanks for downloading it.

There's much, much more – most of my eBooks are around 150 pages long, so you've had just a small taste of what you can learn about your camera. And it won't cost you the earth – prices start **from just £4.95**.

So get the **COMPLETE** picture – buy the **full version of this eBook** and, in minutes, you'll have the key to unlocking your EOS camera and your potential as a photographer.

*Nina*

10% off  
quote  
**FULL10**

UNLOCK  
THE FULL  
VERSION

visit: [www.eos-magazine.com/ebooks](http://www.eos-magazine.com/ebooks)