

TINO SORIANO

www.photoexpeditions.com

"El fotógrafo original no es aquel que no imita a nadie, sino aquel a quien nadie puede imitar"



Tips & Tricks to Better Pictures

Advice from a National Geographic Photographer

Born in Barcelona, Spain, Tino shares his work as a photojournalist with Travel Photography. He has been honored with one **First Prize from the world Photo Foundation**; the trophies "One Vision European Photographic Competition", "Fujifilm Photographer of the year"; the international "**Lente de Plata Award**" by Mexican government and five prizes FOTOPRESS (the most important Spanish distinction for press photography) His work has been also recognized by UNESCO, World Health Organization and Medical Sciences Academy of Catalonia, among others.

Some of his latest jobs have been the **National Geographic Traveler Books**: Sicily, Portugal, Madrid and Naples & Southern Italy, with other personal books and photojournalist stories, on assignment for different corporate and media customers. He regularly lectures and teaches workshops at many universities like: University "Pompeu Fabra", University "Politecnica de Terrassa" and University of Barcelona.

Tino will be co-leading our **2015 Day of the Dead Photo Workshop** in Oaxaca alongside with Mary Ellen Mark

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I. Advice for Landscape Photography

1. Many photo enthusiasts associate landscape photography with wide-angle lenses. Wide-angle lenses are fine if you're looking to include a lot of geographic information in the picture. However, it is important to keep in mind that having too many elements in any given scene, as well as balancing them with the lines, curves, volumes, and colors that inherently exist in landscapes, may result in an image that is confusing, disorganized, and just simply unattractive.



The use of wide-angle lenses in landscape photography is highly recommended when the scenery includes water, as is the case with rivers, lakes, and marine motives. Wide-angle lenses are also favorable when presented with a spectacular looking sky, or when the water's reflection enriches the image with a rich mix of colors. Bold frames with the background and foreground in focus work nicely as well.



2. To ensure that a landscape picture is good, I recommend using the finger test. If, when showing your image, you are forced to point out with your finger the important elements of your pictures, the frame probably contains too much information. Images like these simply show objects instead of truly expressing them. They probably don't express the real meaning of the scene, the song of nature that would emanate had the picture been taken differently.

"Tino Soriano is the author of the books Travel Photography, Dalí, 1903-2003, The Other Barcelona, Banyoles, and The Future Exists, he has also participated in projects such as Hospital de Bellvitge 25 anys, Discover Spain, Images of Catalonia, and World's Great Train Journeys..."



Check the classics. Study the work of photographers like Ansel Adams and you will discover that this style of photography has more possibilities than simple point and shoot.

3. Shooting with low light, when the sun is near the horizon creating long shadows, acts to help strengthen the depth of landscapes. The best results can be yielded in the summer—especially during the sixty minutes before or after the setting or rising sun. In winter however, since the light is not as intense, this window of time is extended. Regardless of season, it is best to avoid photographing landscapes around noon. The most fascinating



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II. Advice for Making a Photographic Essay:

1. An essay is a rather lengthy, and sometimes complex narrative. Apart from creating a story with inspiring images that invite the viewer to explore its message, many photographs must be taken that illustrate the main points of the essay. It's also important to choose images that could work well for an effective ending. I suggest that you think deeply about the subject of your essay, and make a list of objectives and supporting photos.



The number of photos will increase the more immersed you become while shooting your subjects. The more you become familiarized and learn about your subject, the more resources you will find. Try not to fall into the superficial, or stick solely with aesthetics. Also, try to avoid looking at other photographer's pictures to minimize their influence. Imprint your own personality into your work.



One of the advantages of photo essays is that, to complete them, you do not need to stick to one determined style. The scene's own narrative, or the theme itself, can make you consider new visual concepts. You may need to work with still life, architectural photography, or artificially illuminate your models. You might also try new options with software effects,

although this choice of enhanced aesthetics may eventually have a negative effect on your images.

If this is a personal work, only you will be able to see your mistakes. This may make it the right time to test techniques and approaches inspired by other photographers and, above all, adapt them to your own form of expression.



3. Search for universal themes for your topics. Think about your audience and the type of support you want to show in your images. Either use the classic rules of composition or, if you prefer, abandon them. Either way, the overall look of your essay should be uniform unless you're looking to surprise the audience, or have a specific reason to do otherwise.

On the other hand, use all resources available to avoid having all of your photos turn out the same. Silhouettes, dominant colors, different perspectives and, above all, do not repeat the same idea over and over again. Once you find the photo that best expresses the idea that you wish to convey, do not insist on capturing more images of lesser quality serving the same



purpose. Part of your job is to select wisely.

III. Advice for Making Portraits:

1. One concept that is very regularly brought up is that you should not settle with the first thing that comes through the viewfinder or screen in the back of your camera. Don't just look at the top layer of things. Strive to express their qualities beyond their initial appearance.

Having someone say "Whiskey" or "Cheese" when taking their picture is a rather juvenile method, far from that of the advanced photographer. Instead, try to bring out the best aspects of the person by taking advantage of available light, or by using a flash, a lamp, or any other reflector if the available light is less than desirable.



2. Before anything else, ask your models how much time they have for the shoot, and take a few minutes to study his/her features. If a face is round, illuminating from the side may take up more time. Analyze their profile, and remember that people are not symmetrical. Choose the side of the face that appeals to you the most.



Do not hesitate to ask your model to lift or lower their chin, or to look in a specific direction. Most importantly, though, try to keep your

model calm by not hiding your eyes behind the camera. Gently move your subject so that the light emphasizes their features or, conversely, try to capture the natural pose the model



assumes while waiting for your instructions.

3. The more empathy you show to a person, the more relaxed their pose will be. Remember, a model can't tell what's going on in the mind of a photographer if he doesn't speak. Put yourself in the model's shoes. Imagine yourself posing stoically with open eyes, blinded by the



sun in front of a person who hides his/her face behind a metal box with a glass eye.

Perhaps the photographer thinks, as he/she makes the preparations for the shooting, that the subject should move, look up, turn to one side or the other, etc. But if these thoughts are not spoken out loud, the model can become



impatient resulting in their features becoming

IV. Advice for Urban Photography:

1. When shooting in urban environments, remember to not constrict yourself to strictly external architecture. You may find many interesting scenes by venturing into the interiors of the building.. Digital photography allows you to obtain images without too much difficulty in these situations. Try to respect and make use of ambient light in order to reflect the atmosphere of the rooms.

Avoid using direct flash unless absolutely necessary, and remember that you can often times obtain better results by bouncing your external flash off of the ceiling,. You can also use a small pocket tripod to give more stability to your shots.



2. Just as with rural landscapes, you will get better results with urban photography if you take advantage of low sunlight situations. However, in these conditions, buildings can begin to overshadow each other. When photographing an aerial panoramic, such as from the roof of a tall building or other high vantage point, the shadows will help highlight the depth of the image. However, if you work at street level, search for open spaces so that the buildings are well lit by direct sunlight, without interference. Keep in mind that textures often times come out better when the subject is lit from the side.



3. Cities and towns offer great opportunities in the evening. The blue hour, when the intensity of the sunlight and artificial urban light match, is the best time to capture unique scenes such as



a corner that may have been of little interest during the day.

Never stop keeping an eye on the sky and monitoring exactly where it's at. Backlights are enriched in urban environments. The geometric elements of this medium can make for some very colorful photos. And, keep in mind that colored lights from ads, traffic lights, and



vehicles themselves can bring a special touch

V. Advice for Taking Color Pictures:

1. Warm colors send a message of closeness to human mind. On the contrary, we associate blues with distance. Neutral colors represent something in between the two. Following these principals of color can help highlight the sense of depth in any of your pictures



2. Remember that the excessive use of colors in any single photograph can make the image very hard for the brain to process. It can be hard for the viewer to balance the chromatic influence of each color against the many



others. The more colors you add to an image,



the more interaction there will be amongst them, and the harder to process it will become.

Warm colors tend to evoke a more pleasant sensation to the viewer than cold ones. A scene of a couple embracing on a couch next to a lit fireplace should feature a wealth of oranges. If the heat from the fire were tinted with blues,



things would look rather strange.

You will get the best results by incorporating one or two dominating colors that stand out from neutral environments composed of grays, browns or greens.



If the two colors that stand out are located on opposite areas of the color spectrum, the contrast of the picture will increase. If both

VI. Advice for Architectural Photography:

1. In architectural photography, you need to look for depth and form above all else. You'll be able to find examples everywhere once you start looking. Your greatest enemy will be the abundance of different elements so common in modernism.



While composing your images, make sure to consider each and every one of the lines and spaces, and avoid putting too much information in one single photograph. If you don't balance the content, the image will be confusing.



2. When photographing a building, be mindful of its architectural characteristics. In modernism, for example, colored tiles and round forms are constantly repeated. Take note



of this and try to emphasize these elements in your pictures to showcase their personality.

Also, observe how light and forms interact. In exteriors, a stormy sky will provide a dramatic



element to the modernist buildings. Sundown and dawn will also lend a dramatic touch to the images.



Big windows with stained glass and other openings that allow natural light to come into the buildings can create a very unique atmosphere as well.

VII. Advice for Event Photography:

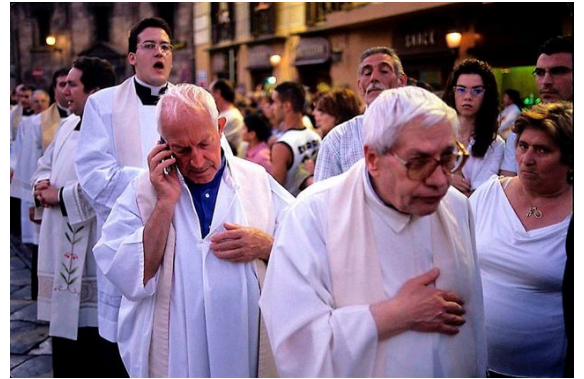
1. In any event it is essential that you arrive early and gather as much information as possible. To get good pictures, it is key to find yourself a good position within the event. For example, in the case of a procession that I photographed a while back, walking through the path that the procession was going to follow for an hour before it started allowed me to identify some balconies with great visibility, and gave me enough time to request permission to utilize those vantage points.



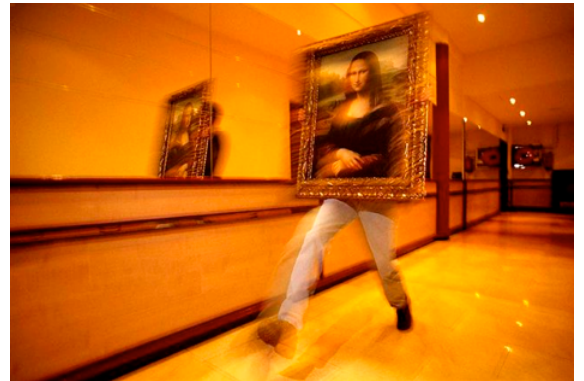
Take time to predict any problems you may face going from one place to another once the event gets going and everything gets packed with people. Plan alternate routes. If you need to move between locations of an event, procession, etc., do so without interfering and be discrete.



2. During a public event, be mindful about the use of your flash. Its light, if not used appropriately, can destroy the atmosphere of an act. But if used properly when there is very little light, using a flash may be your only option to successfully capture the moment.



When in low light situations with a fast-moving subject, photograph at slower speeds to enrich the image with details from the environment where the action is taking place.



Make sure to follow the movement of the subject, knowing that at a certain point the flash will stop everything. Also, prevent the subject from appearing as a moving shadow due to a lack of light and the long exposure of the picture. If you use a digital camera, try a few different setting and decide which is most suitable for the situation. Also try adjusting the output of the flash to half power.



About Photo Xpeditions

Photo Xpeditions produces photographic journeys led by award winning photographers around the globe. Photographers like Mary Ellen Mark, Tino Soriano, Kenneth Garrett and others are some of the great photographers that have led our trips and enriched our students' photographic skills through the past few years.

Photo Xpeditions is a partner of National Geographic Expeditions, and has also produced several journeys and photo workshops in partnership with The Santa Fe Workshops in the past. Some of our featured trips for 2015 include a joint Day of the Dead Photo Workshop co-led by award winning photographers Mary Ellen Mark and Tino Soriano, National Geographic Expeditions' Spain Northern Coast by Private Rail and Mary Ellen Mark's Photographic Workshops in New York and Iceland.

For more information about our journeys visit www.photoxpeditions.com or contact us by calling us at 1-888-741-3974.

2015 Photo Workshops From Photo Xpeditions

Led by Tino Soriano:

Special participation on National Geographic Expeditions'
Spain's Northern Coast by Private Rail
Day of the Dead in Oaxaca, Mexico

Aug 15-25 & Sep 20-30

Oct 25-Nov 04

Led by Mary Ellen Mark

Mary Ellen Mark Photo Workshop Series: Oaxaca
Mary Ellen Mark Photo Workshop Series: New York
Mary Ellen Mark Photo Workshop Series: Iceland

Feb 15-25

Jun 21 - Jul 21

Aug 09-20

Led by Martin Bell

Transitioning from Photography to Filmmaking Workshop in
Iceland

Aug 09-20

Led By Magdalena Solé

The Delta: A Social Documentary Master Class
Japan History and Traditions Photo Xpedition

June 23-30

Oct 20-Nov 2

Led by Geoffrey Hiller

Hidden Myanmar

Nov 8-19

Led by Einar Falur Ingolfsson

Iceland's Northern Lights

September, 2015