



PHOTO GUIDELINES FOR ADVENTURE CYCLIST MAGAZINE

Photographs are an important part of your story for *Adventure Cyclist* magazine. We prefer 35mm color slides to illustrate our stories — and while a good picture may not be worth a thousand words, it sure goes a long way toward making your manuscript more tempting to the editors here at *Adventure Cyclist*.

If possible, you should send a selection of 30 or 40 color slides with your story. Ideally, these slides should illustrate specific places and/or events in your text. And they should avoid the cycling photo clichés that we've seen plenty of around here. One example: bicycle leaned against sign announcing state border, or elevation of pass, or national park, or some other milestone along the way.

To help you shoot the best photos possible to go with your story, we've put together these guidelines. If, after reading through the guidelines, you have any questions, call Greg Siple or Michael Deme here at *Adventure Cyclist* magazine.

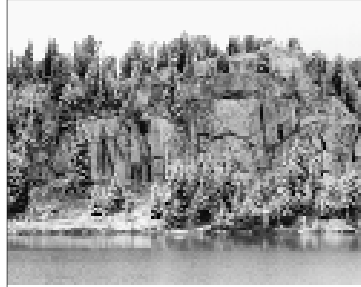
We hope to be throwing your stunning color slides on to our light table soon.

A FEW GENERAL TIPS TO KEEP IN MIND

- Shoot both verticals and horizontals, even of the same subject.
- Remember that the best time to shoot pictures is early or late in the day or when there is enough cloud cover to diffuse the light. Avoid shooting in the middle of a sunny day. The harsh shadows can ruin what would otherwise be a good picture.
- Shoot from a variety of angles and distances. Look for high places to shoot down from. Leave the road and walk out into a field to get closer to a subject if necessary. If you are shooting an interesting fire hydrant on a small town street, walk right up to it and fill the frame with it.
- If you find an especially compelling subject that portrays an important aspect of your route don't hesitate to take several shots from different of angles.
- Take your light reading from the subject. Sometimes this means taking the reading from within a couple of feet of the subject, then backing up to take the picture.
- The cyclists in your pictures must be wearing helmets when on a bike. Candid shots, as if there were no camera present, are best.

SUBJECT MATTER

An important part of good photography is choice of subject matter. Here are a few examples of photos from our collection to help you choose a variety of viewpoints to shoot your route:



THE SCENIC

This is the picture that sums up the geographical, agricultural or cultural qualities of an area: distant mountains, pastures, animals grazing on a hillside or a small town in the valley below.



ARCHITECTURAL

Often the buildings in a particular area are distinctive. Old farm houses, country stores, courthouses, and buildings along small town main streets can be the high lights of a bike ride. Fill the frame with a building unless its surroundings are an important part of its quality.



THE DETAIL SHOT

Get in close for those little things (that a motorist is likely to miss). It might be a bunch of grapes in wine country, a section of stone fence, decorative trim on a Victorian house or a distinctive plant growing alongside the road.



THE ROAD

Show your route from the viewpoint of the cyclist on the road. Simply point the camera down the road and shoot. These shots are especially good when there is a curve in the road or there are overhanging trees. Avoid having cars in these shots.



PEOPLE

A farmer at work, locals chatting in front of the store, or kids playing in a schoolyard can make a good picture. Especially effective is a cyclist engaged in conversation with someone he or she meets along the way.