



The
Royal
Photographic
Society

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John Curgenvan LRPS

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Chairman's Chatter

It is with a sense of sadness that I take over as Chairman of the Travel Group.

As many of you will know by now, Anne Minter FRPS died very suddenly just before the Spring Weekend. It was a great shock to everyone but we took the view to hold the weekend as a celebration of her photographic life and it was considered one of the best we have had. You will find an obituary on Anne by Julian Comrie FRPS and a Report on the Spring Weekend further on in this edition of Travel Log.

I find myself in the hot seat of Chairman at a challenging time. I have been a member of the RPS for a very long time, ever since I was introduced to it by someone running an evening class I attended in London on printing and how to improve my photography generally (something I have been trying to do ever since!). I subsequently joined the Travel Group when it was formed because my real passion is for going to see the world and photography, for me, is a means of recording the sights I have seen and the lands I have travelled through. One of these days I shall sort out a mountain of slides covering 45 years of itchy feet and relive the memories.

Over that period of time the taking of photographs has changed enormously and here we are now in the digital age. Travel has changed too, resulting in many more people going to many more places and coming back with many more photographs that have more or less been taken in the same spot! We are overwhelmed

with images and trying to find something a bit different that captures the essence of a place is a real challenge. I am also struck by how many books are produced now on 'Travel Photography', and no doubt there are plenty of websites too, as well as by the large number of photographic holidays you can now sign up for.

So, bearing all this in mind, what should the Travel Group be offering its members? The recent questionnaire we sent out has thrown up some interesting responses and the Committee will be collating the results shortly. We will then try and offer a programme of activities in response to the ideas and suggestions that have been received. I very much hope that more members will feel able to take part in these activities which your Committee works hard at to organise.

Finally, a plea for help!

For the past few years I have been the Editor of Travel Log: I cannot continue to be so now and so the Committee is looking for someone to take on this role. Please contact me if you are interested in taking this on.

Also, you will notice that Tony Briselden has retired as producer of Travel Log. We owe him a debt of gratitude for his many years of service. John Curgenvan has kindly stepped in to help us out for this publication but a permanent replacement is needed for the next and subsequent issues.

Happy travelling!

Liz Rhodes

Travel Group Spring Weekend

By Tony Briselden

We were delighted to be back in The Dome in the delightful town of Buxton but this year the meeting started on a very sad note. Vice Chairman Liz Rhodes had to tell the assembled members that Anne Minter, the Group Chairman, had died suddenly earlier in the week. Julian Comrie then talked about Anne and her work both as a photographer and the Chairman of the Group. Members then stood for a minutes silence in her memory.

Liz Rhodes continued by saying that the meeting should be considered as a celebration of Anne's involvement with the Group and she hoped that it would be a fitting tribute for all her work in planning the weekend. She also suggested that members might like to contribute to the charity which John Minter had selected. A total of £154 was raised and has been donated to the Disabled Photographers Society, an organization that Anne very much admired.

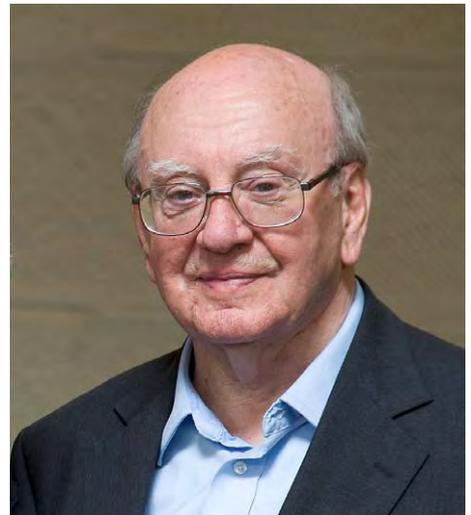
The weekend followed its traditional format with a mixture of illustrated talks, the showing of the Group Competition, and the 15 x 5 competition.

Stepping in at the last moment, James and Hazel Frost talked about Burma, a

place that many people are reluctant to visit because of the oppressive military government. However they have been there many times over the last few years to meet the people and found them fascinating. There were occasional problems of access to certain parts of the country but in the more remote parts government interference is less. Stunning colourful images showed the people and the country to perfection.

As a complete contrast Norway, Iceland, Spitzbergen and the Lofoten Islands were some of the places that Dr Peter Crimes has photographed in his travels as a cruise lecturer. Small towns, hot lakes, geysers and water falls gave a wonderful impression of the locations. The audience reaction suggested that perhaps the Group should try and organise a trip to that part of the world.

John Speller showed the entries for the Projected Image Competition. This was the first year in which there were no separate slide and digital image sections, any slides having to be scanned and entered as digital images. There were 104 entries with 10 being commended as well as the Gold, Silver and Bronze medals and with Ian Silvester ARPS being awarded the Joan Wakelin Trophy. The competition had been judged by Chris Palmer ARPS who congratulated the Travel Group on making his task so tough because the entries were of such a high standard.



Denis Thorpe FRPS

A presentation on *A Hundred Years of Guardian Photography in Manchester* was then given by Denis Thorpe FRPS who had spent over 20 years with the Guardian newspaper. This was based on an exhibition in 2008 and a book entitled *A Long Exposure* which was edited by Denis.

In 2000 when the wet darkrooms at the Guardian offices were being dismantled a box was discovered containing glass plates which were pictures of the Irish civil war in the 1920s taken by Walter Doughty the Guardian's first photographer. This treasure trove sparked the idea for the exhibition in the mind of Don McPhee who was then Art Editor at the Guardian. Although there was virtually no archived material held by the newspaper Don and Denis tracked down photographs and eventually were able to collect pictures by Guardian photographers from 1908 – 2008, resulting in a wonderful piece of social history. Sadly Don died before the exhibition was successfully held at the Lowry Centre.

Four members who had obtained their Associateship, Chris Hammond, Patsy Southwell, Brian Brooks and Anthony Smith, showed their panels and explained how they achieved their goal, something that was of great interest to those who wished to achieve similar success.

The dinner on Saturday evening was held in the Dome and as last year the meal was prepared by catering students at the University. This and the drinks beforehand gave members more opportunity to socialise and exchange experiences.



James and Hazel Frost



and there may be two or three different format images available within a panoramic picture.

Later Simon Watkinson ABIPP spoke on travel photography and gave very good tips on how he prepared himself for his journeys overseas, in particular giving hints on what to do and what to avoid.

The usual 15 x 5 competition had seven entries and they were of diverse subjects, Hong Kong, Buddhist monks, Burma, Yellowstone, Panama and Costa Rica, Japan and one entitled Leopard Story. The competition was judged by the President, Rosemary Wilman, Hon. FRPS, who commented on the value of the competition in introducing members to speaking to an audience. She awarded the prize to James Frost for his presentation on Burma.

And so another very successful Spring Weekend came to a close which was certainly a great tribute to Anne Minter. The decision has already been made to return to Buxton in 2011, so make sure you are there!

The Sunday sessions started with a presentation by John Speller about the Travel Group's weekend in Kent the previous September. Pictures were provided by members who went on the trip. It had been an interesting and active three days and the pictures showed the variety of locations which had been visited, including Canterbury, Whitstable, Sissinghurst and Rye.

This was followed by Jeremy Walker who gave a very interesting talk on landscape photography and showed stunning images. Much of his work is panoramic usually made up by stitching and his work has found a ready market much to the surprise of his picture library. However Jeremy pointed out that a panoramic image doesn't always have to be used as such



Anthony Smith ARPS Panel



Chris Hammond ARPS Panel



Patsy Southwell ARPS Panel



Brian Brooks ARPS Panel

2010 Projected Image Competition Medal Winners



**Gold Medal
&
Joan Wakelin Trophy**

The Card School

Ian Silvester ARPS

Silver Medal

Mont Blanc Glacier

Richard Evans FRPS



Bronze Medal

Sadhus at Pashupatinath

Trevor Davenport ARPS



2010 Projected Image Competition Commendations



Dancing Horses
Michael Huggan ARPS



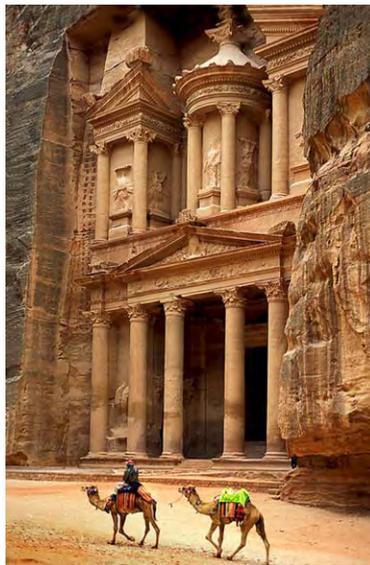
Tentpegging
Michael Huggan ARPS



White Horses of the Camargue
Michael Mutimer ARPS



Bus or Train
Ian Silvester ARPS



The Treasury, Petra, Jordan
Richard Evans FRPS



Chilean Volcanoes
Marguerite Fewkes ARPS



Cuban Girls
Anne Minter FRPS



Peterhof Fountains
John Cucksey ARPS



Rice Terraces, Sikkim
Pax Garabedian



Dance of the Black Hats
Jonathan Ratnage

The Stave Churches of Norway

Relatively few British holidaymakers turn their faces north to Scandinavia: most head for southern sunshine. But for those who do venture north, and in particular to Norway, the stunning scenery and architectural treasures make a holiday there well worthwhile.

Text and pictures: Richard Evans

Norway's landscape of mountains, glaciated valleys, villages and fertile farms make a photographic holiday there a certain success. And for an added bonus, now almost unique to Norway, the country's 'stavkirker' – the so-called stave churches once common throughout northern Europe – are a subject not to be missed. Some 30 remain today; most can be visited in the course of a two-week tour by car.

Viking ships and wooden buildings

Throughout the Middle Ages, northern European builders chose wood as the natural construction material for their houses, barns and churches. In heavily forested Norway and Sweden there were few alternatives.

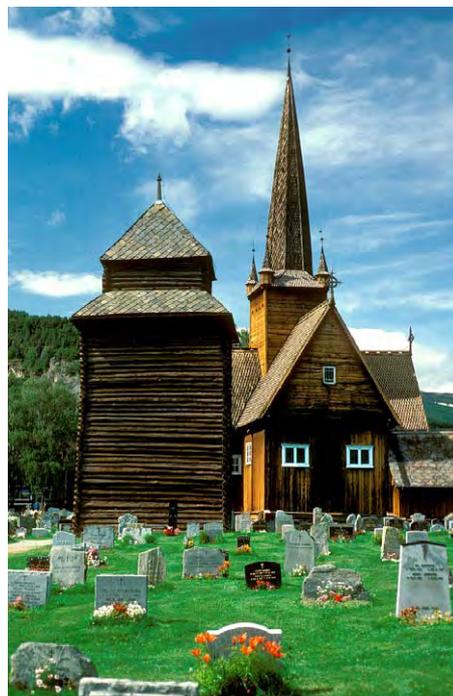
One of four preserved stave churches in the Numedal, that at Rollag dates from the mid-13th century. It was enlarged in the late 1600s, and is noteworthy for its richly decorated Renaissance interior.



Christianity was introduced to Norway around the year 1000. Already Viking shipwrights had developed a unique skill in building ocean-going vessels, and it was natural that the earliest church builders turned to the Vikings' design and construction methods. Indeed, of the estimated 800 wooden churches raised in Norway in the ensuing 150 years, it is often said that they resembled Viking ships turned upside-down.

The initial, 12th-century ground plan comprised a simple rectangular nave ('skip', or 'ship' in Norwegian) and square chancel, often with side aisles. Roofs were tiled with birch bark, and steeply sloped to reduce the build-up of snow. The earliest and simplest construction method was to place debarked tree trunks vertically, at around six-foot intervals, into holes dug directly in the ground. These uprights, the 'staves', were then joined and infilled by horizontal planking to form the walls.

An inherent defect was clearly the lack of dry foundations: the buried part of each upright was prone to rot and the building soon became unstable. More practical, and the basis for today's remaining stave churches, was to set the foot of each stave into holes cut in huge horizontal sill beams, themselves raised above the ground on boulders or a course of dry stones. Cross beams were laid across the top of the staves; above



The stave church at Vågå was first recorded in 1130. It was rebuilt in cruciform style about 1625. Note the separate wooden bell tower.

them, the roof framework consisted of self-supporting pairs of scissor beams - a design widely used in the stone churches being built in England and France during the same period. Bell towers, however, when introduced, were not part of the church proper but separate wooden buildings nearby.

Once this basic design was settled, elaboration became possible. The larger 13th-century churches featured multiple, pagoda-like roofs capped by conical towers and dragons-head finials projecting from the gables - again, reminiscent of the prows of Viking ships.

Plain, utilitarian interiors

Stave church interiors were originally stark and comfortless. There were no seats - the congregation stood or knelt - and little decoration or furniture except for the altar, pulpit and font. They were also extremely dark, the only daylight coming through small openings high up on the side walls.

Over the ensuing centuries, the vast majority of stave churches rotted away, or were demolished and their timber used for farm buildings and cottages. Of those remaining, some were rebuilt or extended during the Renaissance period, often with transepts to form a cross or

'crucifix' style. The same period also saw much added decoration, paintings and carvings of religious themes or, in some parts, the floral 'rose painting' that flourished in the county of Telemark.

By the late 19th century, Norway recognised the value of its now almost unique stave churches. Today, those that remain in their original locations are carefully preserved, while three or four have been transported and re-erected on outdoor museum sites which re-create Norway's rural past.

When and where to travel

How best to see these national treasures ? In planning any trip to Norway, the weather will play an important part. Most sunshine and least rainfall are experienced in May and June; attractive lighting conditions can also be found during the few daylight hours of the midwinter months, with clear blue skies and a brilliant low sun. Then the photographer and family can profitably combine picture-making with a skiing holiday - but remember that

even in south-central Norway the January sun rises about 9-30 a.m. and sets before three.

Best, perhaps, to choose the month of May. Snow will still cover the higher ground, but most mountain roads and passes will be open, and in the western valleys the apple blossom will provide an added bonus for landscape pictures.

About half of the 30 preserved stave churches are located in the principal valleys radiating from the Oslofjord - Numedal, the Valdres valley and Gudbrandsdal. North of the Jotunheim mountains are the churches of Vågå, Lom, Rodven and Haltdalen (the latter the only remaining example of the east Scandinavian type with a single arched roof, once common throughout Trondelag and northern Sweden); and the remainder lie towards Bergen and the western fjords.

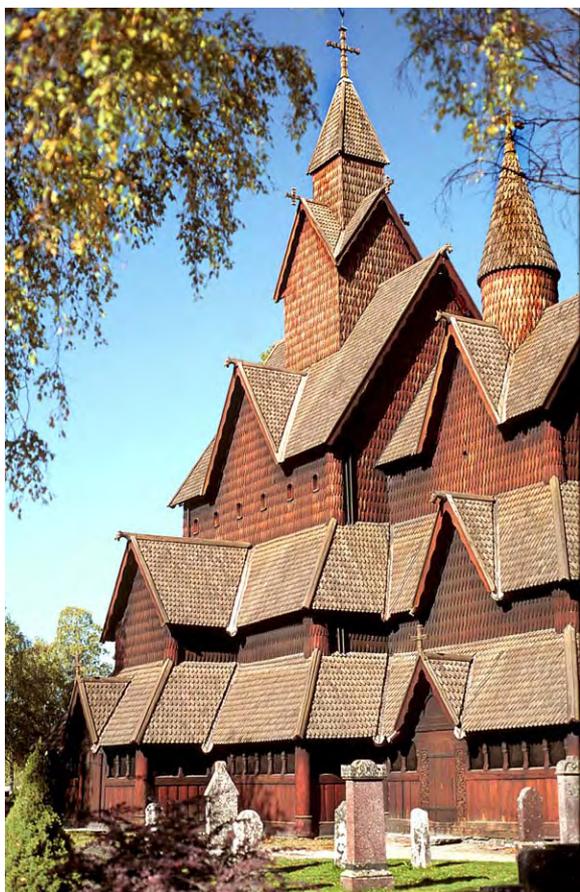
Many visitors from Britain take their own car, arriving in Bergen or at Norway's southern frontier near the fortress town of Halden. Air travellers

normally arrive at Oslo's Gardermoen airport, 30 miles north of the city, where car rental is fast and convenient.

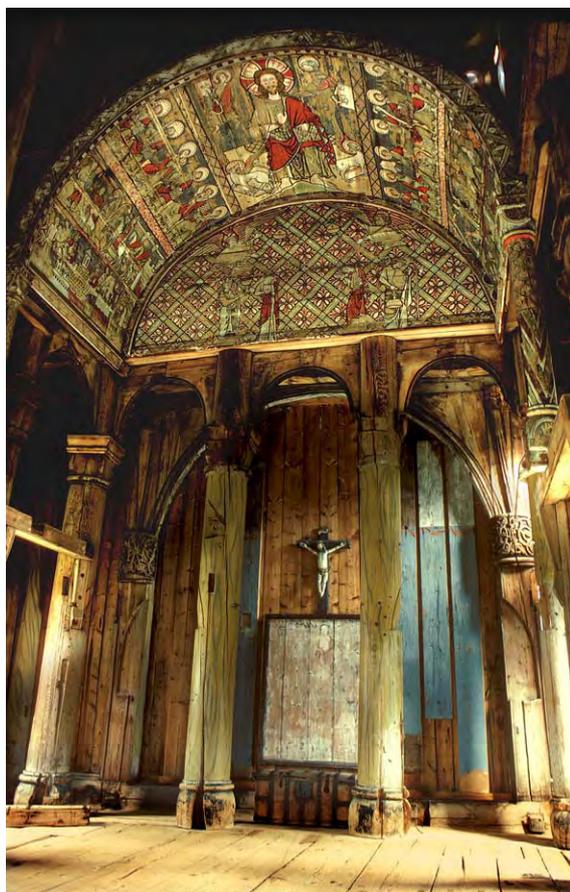
From Oslo, a tour of the three valleys mentioned, visiting the principal stave churches and other historic sites, could occupy five or six days; a further week should be devoted to a circular tour encompassing Vågå, Lom, the Sognefjord and Bergen, and returning via the southernmost churches of Roldal, Eidsborg and Heddal. For the tourist arriving at and departing from Bergen, the itinerary can easily be reversed.

But do check with the Norwegian tourist office regarding opening times and dates of the churches and other sites - usually from early May until the end of September. Be aware too, especially with the fall in value of the pound in recent months, that luxury goods - including film, processing, batteries and memory cards - are expensive throughout Norway. The moral for photographers is to make sure they take with them *all* the photo accessories they might require.

Heddal stave church is Norway's largest. Dedicated in 1147 and completed around 1250, it is triple-naved with an apse, and surrounded by a covered single-storey ambulatory. Its interior was extensively decorated with Telemark 'rose painting' in the late 17th century.



Torpo stave church, oldest remaining building in the Hallingdal, was dedicated to St Margaret in the late 1100s. Its ornate ceiling canopy was painted in the 13th century. The typical stave uprights and ceiling framework are clearly evident.



The Silk Road

PART II – THE GOLDEN ROAD TO SAMARKAND

David Yard LRPS

We were now out of the mountains and in Osh; it was very hot and humid. The border crossing into UZBEKISTAN was made easier by Natasha, our Kyrgyz Russian guide, wearing a very short skirt and showing a lot of cleavage which distracted the Uzbek soldiers. The Uzbek currency has too many zeros so we ended up with thick wedges of money; it's easy to be a Uzbek millionaire when you get 2000 som to the USD. Our route followed the Fergana Valley, a rich agricultural region with large areas of cotton. Cotton was introduced by the Russians and its irrigation has led to the serious water crisis in central Asia. It is also an area renowned for silk production.

The Uzbeks had kept all of the Russian bureaucracy with customs

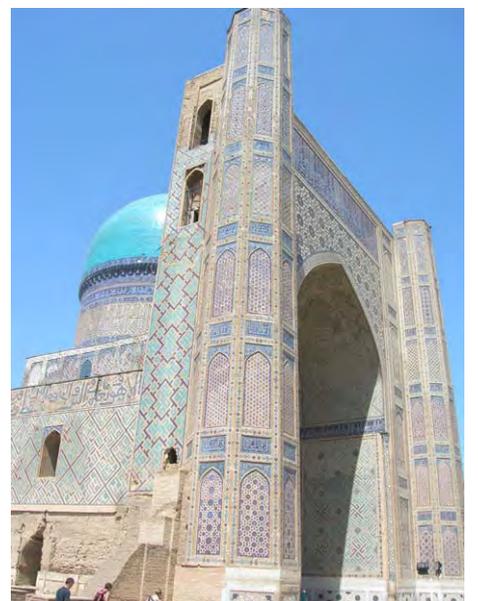


checks at regional boundaries, police road blocks and passport checks. From Kokand to Tashkent we travelled by taxi. Our guide had given us a piece of paper with “please slow down” written on it in Russian. This was our yellow card if things got too hairy – which they did! This was “Whacky Races”, overtaking lorries on blind corners, three taxis racing side by side with lorries coming the other way. Lesley was panicking and made me give the driver the paper – he laughed and continued driving with one hand and talking on his mobile phone at 120 km/hour. I, personally, felt very safe because they were so skilled at driving in these conditions.

It was my birthday so we all went out to celebrate at the amazing “Caravan” Restaurant in Tashkent. Outside was a line up of chromed up Hummers and

Land Cruisers, all with Afghan number plates – so we were in good company with the war lords and drug barons.

This was the romantic Golden Road to Samarkand. Samarkand is a photographer's dream come true - the Shah-I Zinda mausoleum where Timor's wives and daughters are buried with its blue domes against a bluer than blue sky, intricate mosaic and perfect arches. According to legend, a saintly





important buildings in the 1920s. The most beautiful and tranquil area is the Chor Minor madrasah and the Kalian Minaret originally built in the 12th century.

At the Uzbek – Turkmenistan border we had to walk the one km across no man’s land in 40°C carrying our luggage. This was very third world – hot, sand, shacks and soldiers. Thanks to the Blair and Bush Show our visas cost 100 USD (the Ozzies and Canadians paid USD60). We visited the ancient ruined Silk Road cities of Merv and Abiwerd that were destroyed by the Mongols. On to the capital ASHGABAD built by the dictator Turkmenbashi: this is meglomania gone mad but impressive in a kitch way.

king and cousin of Muhammad, is alive and well in the ground beneath the mosque. The Registan the Old Town and Tamerlane’s tomb with its intricate gold and blue tiles all added to the magic.

A day crossing the Kyzyl Kum Desert

took us to BUKHARA, We stopped in Sahrisahr with its giant statue of Timor and his ruined palace. It was Sunday and a day of mass weddings; there must have been a hundred taking place. Very pretty young girls in frothy wedding dresses and frightened young grooms in ill fitting suits with drums and trumpets leading each procession.

The alarm went off at 2.30am and we were at the airport by 3.30am for our flight to BAKU in AZERBAIJAN. Our original plan had been to go overland all the way but the ferry across the Caspian Sea proved to be too great a barrier in the time we had available so we resorted to a USD 200 flight. I had hoped for an old Russian



We spent three days in Bukhara – it was very hot – 42 °C – so we rested in the middle of the day and went exploring in the early morning, late afternoon and evening. Every dynasty that has occupied Bukhara right through to the Soviets has destroyed and then rebuilt the city. The present city was restored by the Soviets after the Red Army destroyed many of the





transport plane but it was not to be, instead we flew in a new Lufthansa Airbus which runs a shuttle service across Asia to Frankfurt. Azerbaijan is an oil country and has played its politics carefully and kept on good terms with the Russians, USA and Europe. The oil money was pouring into redevelopment projects; however, we found the country to be rather lack lustre and were glad to get on the train for Georgia.

Georgia is so different from Azerbaijan; the economy is in tatters, it is in conflict with Russia and not on good terms with the USA and Europe.

There are derelict factories and run down soviet built apartment blocks and real poverty. The capital Tbilisi is a mixture of old and run down yet with a chic café scene. We found the city to be vibrant and exciting. Our local guide Nani, a freelance photographer studied photography in Holland, so we had a lot in common.

We headed north towards the Russian border on the Georgian Military Road over the Jhviri Pass at 2379 metres to the ski resort of GUDAURI. Because we were near the border with Russia and South Ossetia we had expected to see lots of military activity but saw only

white Land Cruisers flying UN or EU flags. A 6 km trek took us to the mountain top church of Gergeti's Sameba, a hard climb but worth it for the fantastic views of the Greater Caucasus Mountains and the snow covered peak of Mount KAZBEGI (5047 metres).

On to Kutaisi. The cathedral which was destroyed by the Arabs in the 17th century and subsequent earthquakes is now being rebuilt using very primitive and labour intensive building methods. (No hard hats and safety boots here – so much for Health and Safety!). Georgia is a country with a split personality – run down and impoverished in the countryside yet a lot of new Mercedes and expensive 4 x 4 on the roads. We experienced wonderful hospitality and kindness and fantastic food and wine at the family run guest houses where we stayed. Yet we experienced religious pettiness and intolerance that we had not seen in Islamic countries. We had now reached the Black Sea coast at the port of Batumi, a dirty, rather sleazy town with rather too many aggressive beggars.



Border crossing into Turkey – North East Turkey is not the country you see in the holiday brochures. This part of Turkey has a high rainfall and is very green, tea plantations on the steep hillsides and hazel orchards, making it the largest hazel nut producing area in the world. Our route followed the Black Sea coast through Rize and Giresun. We visited the hilltop monastery of SUMELA, built in the 4th century, enlarged in the 13th century and vandalized after the Greeks were driven out of Turkey in 1923. It is now in a National Park and being restored. On to SINOP with its infamous prison, built into the city walls, which held criminal and political prisoners up until 1997.



We hit the tourist trail in the town of SAFRANBOLU with its Ottoman houses and Caravanserai dating back to 1648. Another six hour drive and we crossed the BOSPHORUS BRIDGE into Istanbul and Europe. We spent three days exploring the exciting and vibrant city of Istanbul, visiting the Hippodrome, the Blue Mosque, AyaSofya and the Topkapi Palace.

Exploring the lanes of the old town off the tourist trail and we took long walks along the Bosphorus.

Our journey along the Silk Road had come to an end. It had been an amazing experience of cultures and geographical regions.

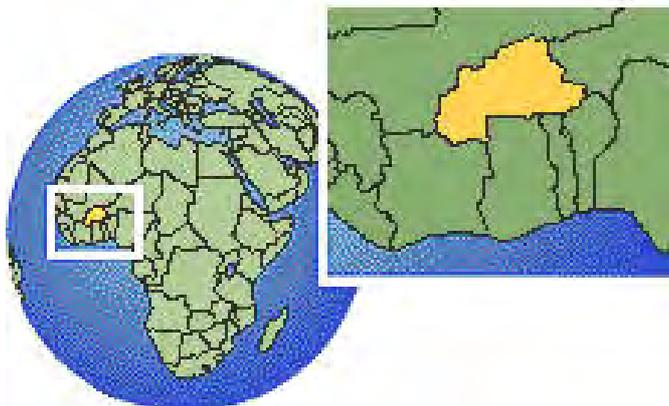
Our travels were not over yet, we needed a rest so the beaches of Southern Turkey beckoned! Then we headed back to Istanbul and our interrail journey across Europe back to the UK. But that's another story.

Postal Portfolio

This picture was taken in Burkina Faso during our trip to West Africa last year. Although one of the poorest countries in the world, this area was rich in colour, interest and friendliness. It was taken in the evening as the sun was starting to go down, and was on one of the streets in a small town called Dori which is near to the Sahara. He was making kebabs on an out door grill.

It was taken with a Canon 1 D III. EF 28-300mm lens. ISO 200 f7.1 1/400 sec.

Hazel Frost



A Suggested Planned Route for an RPS Distinction

By Julian Comrie FRPS

Following the very successful demonstrations at several Spring Weekend meetings by people who have recently achieved their Associateships of the RPS, it might be appropriate to offer this brief summary suggesting the kind of route which one might take to obtain such a distinction; or, if the thought of applying for an Associateship daunts you, a Licentiate first.

General

First and foremost, practise your photography. Take lots of photographs and analyse them: consider which are 'good' and which are 'bad', and why, and act accordingly. Acquire as many skills and 'good' pictures as you can; take advice from your peers, but question it, and either act on it, or if appropriate, reject it; and above all, be very self-critical.

Decide on your first Distinctions target:

If you are planning to aim for a Licentiate (which one can do without becoming a member of the RPS, but if you are successful, you will be required to join the RPS before your Licentiate is granted) make a selection of ten images showing a variety of subjects and demonstrating a number of skills, as described in the Distinctions Handbook.

If you are planning to aim for Associateship, be aware that the standard is significantly higher than the Licentiate. The Associateship requires a panel of 15 pictures, normally on a particular theme of your choice, and in a specific category, such as Travel, as described in the Distinctions Handbook.

Preparatory work.

Bear in mind that the Distinctions Assessment procedure operated by the RPS is comparable to an examination, in which a syllabus and specific criteria are prescribed, and the applicants' work is judged against these. The criteria, as well as general rules and regulations, are given in the Distinctions Handbook, which is available from Fenton House.

So, be sure to read the Distinctions Handbook very carefully, decide on your target level, and make sure that your pictures conform to the stated requirements. Take advice, and see work which has already attained the standard. Don't blithely assume that because they have won in club competitions, any old random selection of some fairly good pictures will suffice.

It is highly advisable to attend a Distinctions Advisory Day, given by members of the Assessment panels. At these events, participants bring prospective panels of pictures for comment and advice, in public, and this is an excellent learning forum. One doesn't have to take work – if you wish, you can just go along as an observer. Andy Moore, Distinctions Manager at the RPS has the dates and locations of these, and they are published each month in the Journal under Membership Matters

Likewise, one may attend a Distinctions Assessment day at Bath to see the judging in progress, and get a feeling for which applications are successful, which are not, and why. This is also a good learning exercise, and well worth doing. These are held in the Spring and Autumn – again, dates from Andy.

When you have at least twice as many pictures as are needed for your chosen topic, all of which are possible in your view, you can ask Andy Moore to put you in touch with a member of the relevant panel for a one-to-one assessment: This should tell you whether you are on the right lines, and indicate the chances of success.

All of these three learning processes are of course optional, but if you are serious about your application, there is little point in ignoring the advice given freely by the Society, particularly as one of the major aims of the Society is to encourage and support people in their quest for distinctions.

Finally, repeat until ready: then GO FOR IT!

Julian Comrie has been a member of various Distinctions Assessment Panels since 1991, and has recently retired from the Chairmanship of the Travel Panel.



To find out more and to obtain a **FREE** download which will show you some successful submissions, how to present your submission, examples of layouts and common picture faults visit -

www.rps.org/distinctions-introduction

Obituary: Anne Minter FRPS

It is with great sorrow that we report the death of Anne Minter, FRPS, on 21 April 2010. Anne had many talents, including being an accomplished pianist, but it is through her photography that we honour her memory; and because she came to photography somewhat later in life, parts of her earlier history are not so well known to us.

Anne's first employment was as an assistant to a local photographer, but she left because she wasn't given enough hands-on experience. She joined the Post Office as a telephonist and at the age of 23 became their youngest ever telephone supervisor. She left this career to marry John, a dashing young RAF officer (with a sports car!) in the nineteen fifties, and they recently celebrated their Golden Wedding. Anne supported John in his career, moving about the country from one RAF station to another, and raising three children. Once the children were settled in boarding schools, Anne was able to take up employment again, and she worked for ten years at that well known emporium, John Lewis, where her style and artistic skills would undoubtedly have been in evidence.

They took up residence in the Chilterns and lived for 25 years in Beaconsfield where they restored the home of Julian Burgess, a well known Arts and Crafts architect. More recently they found the house of their dreams at Moonspinners in Whiteleaf, a hamlet looking over the Vale of Aylesbury.

Anne took up photography seriously, later in life, when she found she could take good pictures. She herself described her awakening to the joys of picture making in her first "Chairman's Chatter" in the Travel Group magazine in 2007: it is a wonderful description of her introduction to creative photography, not to mention, *joie de vivre*: I quote: "I became interested in photography on New Year's Day 1993. I remember it very clearly, because after a splendid New Year's Eve party half way up a Pembrokeshire mountain, I spent the following morning on the beach photographing a candelabrum, two champagne flutes, and a bottle of Bollinger on a table gradually being

overcome by the incoming tide. Bizarre? Undoubtedly. Crazy? Certainly. Exciting? Yes, and I was hooked. I joined Amersham Photographic Society, John built me a darkroom, and I began the exhilarating adventure of exploring the world of light."

What a CV – who could better that!

It so happens that she was being helped – if that's the right word – in this beach escapade not only by her husband John, but by Quiller Barrett, who at the time was "having his eyes opened to what was possible in photography" by Carol Hudson, who was leading a City and Guilds course at Brunel University. Quiller thought Anne would also enjoy this course; she went on it, and she did.

Anne then joined Amersham Photographic Society, of which John happened to be Chairman at the time, joined the RPS, and very soon she gained her Licentiate. It was not long before she had been awarded an Associateship for monochrome portraits – in 1995.

Being of a highly artistic nature her progress in photography was rapid, and it was obvious that she would soon be awarded a Fellowship, which was indeed the case. She achieved this with a wonderful set of pictures of fleeting shadows, taken at home. She got the idea when she was ill and couldn't sleep: she saw shadows from moonlit objects slowly move across the bedroom wall. So she concentrated on photographing all kinds of shadows. It was a very personal sequence of pictures and Anne wrote a poem to accompany them. It ended "I try to capture the shadows: but the shadows, like us, belong to the sun and I must wait in the gloom for another dawn".

Her vision was always personal, and not swayed by current vogue or fashion, and certainly not put off by technology. She was an outstanding black and white darkroom worker, and helped by John, she successfully transferred these skills to the digital medium. Her pictures – which she quite often converted to black and white, or used muted colour – were an artistic delight.

She sat for several years as a member of the Contemporary Distinctions Assessment Panel, a genre with which she seemed comfortable, and indeed, reflected her own photographic style.

She and John were enthusiastic travellers, and she became a member of



the RPS Travel Group, then a committee member, and Group Chairman three years ago. She went on several of the Travel Group tours, and organized a trip to Cuba. She spent an immense amount of time during the last year organizing the Group's recent Spring Weekend meeting, but alas, as things turned out, she was not able to be there.

Many people within the RPS have paid tribute to her, such as – and I quote – 'she was a kind and gentle woman'; and another: 'I feel that we have lost a great talent and a dear friend, always eager and willing to help in any way'.

Anne made a deep and lasting impression on me, firstly through her excellence and skill as a photographer, but very quickly, and far more importantly, through her lovely personality. We shared many interests, in the various facets of photography, and also in travel.

For my part, I would simply say that I found her such a wonderful lady, always showing style, elegance, and charm. She had great warmth of personality, and never far away, a lovely sense of humour. It was a privilege to know her, to work with her, to admire her beautiful and perceptive photographs, and be counted as a friend.

Julian Comrie FRPS

With thanks for additional information from John Minter, Quiller Barrett, Mark Buckley-Sharp, Peter Prosser and Peter Jones.

Publication dates

Travel Log is published by the Travel Group of the Royal Photographic Society three times a year: in March/April, August and December.

Contributions

Articles and letters are welcome on all aspects of travel and travel photography. Copy for articles can be sent on CD or by email in RTF or TXT format.

Illustrations can be sent as:

- slides
- prints - NOT inkjet
- on CD or by email as scans or camera files

Contact Production for details.

Note that in accordance with the requirements for travel photography distinctions, composite images are unacceptable and will not be used.

Unless specifically requested material will not be returned.

Please send to the Editor at the address on page 3

Copy deadlines

March/April issue - 1 February
August issue - 15 June
December issue - 15 October

No payment is made for articles used and whilst every care is taken the Editor, Production or the Travel Group do not accept liability for any damage to photographic material submitted.

The views expressed in articles are those of the contributor, and not of the Travel Group or Editor.

Distribution

Travel Log is posted using labels supplied by the RPS Membership Department.

Advertisements

Travel Log accepts advertisements. Advertisers should contact the Editor by email at the address on page 3. However The Travel Group and the Royal Photographic Society does not recommend any tours or services nor accept liability for members who may make bookings with or purchases from any companies or individuals who advertise in Travel Log.

Forthcoming Events

Sun 4th - Sun 11th September: Knoydart, Scotland.

Led by Colin Prior. Booking forms from the Travel Group website - [www.travelgroup.rps.org/Trips/CPPS Booking Form.pdf](http://www.travelgroup.rps.org/Trips/CPPS_Booking_Form.pdf)

Travel Group heads for Bradford in November 2010

Thanks to Brian Liddy of the National Media Museum, (who many of you will have met earlier this year at the Spring Weekend in Buxton), the Group is arranging a special visit to view some of the rare travel photographs held in the Royal Photographic Society Collection at the National Media Museum.

To make the most of the opportunity we have decided to turn this into a flexible and optional weekend visit. Group members will be welcome to attend all or only those parts of the weekend that they wish.

Members will need to book their own accommodation if they require it but we will make a number of suggestions for suitable places to stay for all pockets.

Entry to the museum itself is free but the Imax theatre and catering in the Museum are not. There will be a small admin charge by the group to cover the cost of organising the event.

Outline programme -

Saturday November 6th 2010

AM

Small group guided tour of the Museum archives including the RPS Collection, Large and Small Objects rooms and some of the Travel specialities in the archives (includes Samuel Bourne, Julia Margaret Cameron, Frederick Evans, Peter Emerson, Joan Wakelin and many others).

Or

Chance to visit the public galleries and exhibitions at the National Media Museum including TV Heaven and the Imax movie Theatre.

Lunch - in the Museum Café.

PM

Reverse of the morning session.

Evening - Visit to a traditional Bradford Curry House.

Sunday November 7th 2010

Visit to Salts Mill, Saltaire - www.saltsmill.org.uk/

This historic building houses the David Hockney collection and a number of shops, galleries, restaurants and cafés and is ideal for present shopping !

Entry is free.

Saltaire itself is a fascinating village on the canal with a great industrial heritage. Visit www.saltairvillage.info/ for more information.

ADVANCE NOTICE: DATE FOR YOUR DIARY

Spring Weekend 2011: 14-15th May: Buxton