



The
**Royal
Photographic
Society**

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Travel Log

Newsletter of the Travel Group



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RPS Travel Group

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Dates for Your Diary

Travel Group Spring Weekend, 28th-29th April, 2012 at Lacock, Wiltshire - see Pages 4 and 5 for details.

“Art Meets Travel in the South West”, 12th-15th October, 2012: A weekend event in Torquay. Organised by the RPS SW Region in conjunction with the Visual Art and Travel Groups. Further details will be available early in 2012 - see Page 6 for details.

Publication dates

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

Please send to the Editor at the address on the left.

Contributions

Contributions are welcome on all aspects of travel and travel photography. Full articles typically contain five to six images selected from those submitted plus an accompanying text describing aspects of the journey and any technical issues encountered. Shorter submissions are also welcome as well as articles describing photographic exhibitions with a strong travel theme or reviews of techniques, etc. of particular value to fellow travel photographers. Both colour and monochrome images are acceptable.

Copy for articles can be sent on CD or by email in Word, RTF or TXT format.

Digital image files are preferred. Files should be in JPEG format, minimum resolution 300dpi, and adjusted to produce an image file of not more than 5mB in size.

If you wish to submit prints, please contact the Editor before dispatch.

Important: Please remember to enclose

- (1) a list of legends for submitted images,
- (2) an evening telephone number, and
- (3) an email address
- (4) a portrait of yourself for the header.

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

Unless specifically requested material will not be returned.

Copy deadlines

April issue - 1st February
August issue - 1st June
December issue - 1st October

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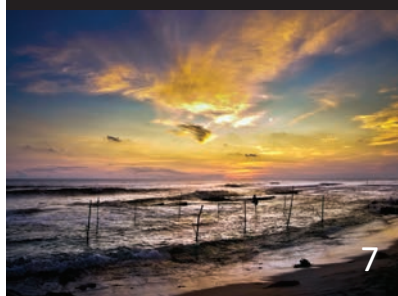
Contact made to any committee member or for any general enquiry please email
info@travelgroup.rps.org

Cover picture: Aline Hopkins

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Creating a Photobook

The Flower Markets of Jersey



Lacock Abbey, photograph courtesy of Jurgen Matern



Chairman's Chatter

For those of you who read this column assiduously you will know that I have a bee in my bonnet about 'What is Travel Photography?'. Signs of it becoming a growing phenomenon keep popping up all over the place; photography magazines have articles and tips on improving your 'travel' photography, as do travel magazines. At the 'Destinations' Exhibition in London back at the beginning of February, there were sessions on the topic and an exhibition of the travel magazine 'Wanderlust' Photo of the Year competition, and some professional photographers now describe themselves as 'Travel Photographers'. So, I decided to write up my rambling thoughts on the subject and you see the result further on in this newsletter on page 20.

Visiting the 'Destinations' Exhibition, of course, was fatal; I came away with a heap of brochures that attracted my interest and I am now trying to decide where my travels should take me this year. In trying to narrow down my choice, I am focussing on Europe

and going by train – slow travel is becoming a bit of buzz word – but the possibilities are endless: should I go to Greece and put some money into the local economy? That same thought applies to many of the smaller countries who are trying to attract tourists to boost their coffers and who offer a range of different experiences. I am particularly attracted to Transylvania, a part of Romania where you can stay in villages and experience a way of life that hasn't changed in a hundred years or more – that really sounds like 'slow travel'!

But before I take myself off to destinations away from the beaten track, there is our Spring Weekend in Lacock to look forward to. Also our joint meeting with the Visual Arts Group in Torquay later in the year. I do hope you will be able to join us for either of these weekends and I look forward to meeting those of you who may be coming for the first time.

Happy travelling!

Liz Rhodes

Spring Weekend at The Barn, Lacock, Wiltshire

The **Spring Weekend** this year will be held in Lacock, Wiltshire, a village owned by The National Trust and adjacent to Lacock Abbey, the one-time home of Fox Talbot, the discoverer of the negative photographic process. See opposite for full programme. Our meeting will be preceded by a workshop led by James McCormick of Lacock Photography (<http://www.lacockphotography.com>). James is a professional travel photographer who will talk about some of the key techniques he uses to 'capture that moment in time that tells a story'. In order to ensure everyone gets sufficient attention, this event is limited to 20 people on a first come, first served basis.

How to get there

Lacock is approximately 3.5 miles south of Chippenham where there is a direct rail service to the Midlands, Southwest and London Paddington. If travelling by car, leave the M4 at junction 17 and follow the A350 to Chpppenham, and thence signposted to Poole and Warminster. The post code is SN15 2LQ.

Registration

Please contact Chris Hammond ARPS, the Travel group Treasurer if you need a registration form (see page 1 for contact details). Chris will also provide a list of accommodation in Lacock and the surrounding area.

As in previous years, members are encouraged to make Ten Minute 'Soapbox' presentations and there will be a Projected Image Exhibition and Competition.

For further details please see the Travel Group webpages at <http://www.rps.org>



Lacock Photography Training room in the Old Clubhouse

Spring Weekend - Provisional programme (as of February 2012)

Friday 27th April

2:00pm

Workshop with James McCormick, The Old Clubhouse, Lacock (separate registration required - places limited)

Saturday 28th April

9:00am

Coffee reception

9:45am

Chairman's welcome

Liz Rhodes

10:00am

Roger Watson, Curator,

Fox Talbot Museum

11:00am

Coffee

11:30am

Ten-minute Soapbox

Member's presentations on a travel theme

12:30pm

Lunch

1:45pm

Group Trip to Sri Lanka

2:30pm

Pauline Rook, professional photographer based in Somerset and well known for her rural documentary work

3:30pm

Tea

4:00pm

Andrew Gasson ARPS

"The Frozen Deep"

5:15pm

Close

7:00pm

Drinks Reception and Dinner at The George Inn, Lacock

Sunday 29th April

9:15am

Chairman's Welcome

Liz Rhodes

9:30am

Member's Competition

10:30am

Paul Foley FRPS

11:30am

Coffee

11:45am

Tracey Rich, Professional Photographer based in Wiltshire, specialising in wildlife, flowers and gardens

12:45pm

Lunch

2:00pm

Ten Minute Soapbox

Member's presentations on a travel theme

3:00pm

Concluding remarks and close

Liz Rhodes

The Travel Group Annual General Meeting will be held in the Barn immediately after the close of the Spring Weekend. All members of the Travel Group, whether attending the Spring Weekend or not, are welcome to attend the AGM and a separate Notice will be given.

Weekend Meeting of the RPS South West Region, Visual Arts and Travel Groups

The weekend event is being held at The Headland Hotel, Daddyhole Road, Torquay, Devon TQ1 2EF website: www.headlandtorquay.com The hotel is situated in a quiet corner of Torquay, a 10 min. taxi ride from the railway station. It is an ideal spot to explore some of the Devon coastline.

Programme

Fri. 12th October

Dinner 7.00pm., then 9 to 10 pm a talk from a SW Region member on a travel theme.

Sat. 13th October

9.30am to 1pm Field trip led by a member, or do your own thing.

2:00pm to 4:00pm

William Cheung FRPS lecture (<http://www.williamcheung.co.uk>)

Sunset photography on local coast/beach after lecture.

Dinner 7pm., then 9 to 10pm recent successful distinction panels Travel and Visual Art from the SW.

Sun. 14th October

10:00am to 12:00pm

Nick Meers lecture (<http://www.nickmeers.com>)

2:00pm until sunset Field trip led by SW member or do your own thing.

Dinner at 7pm., then 9 to 10 pm talk from a SW Region member on a visual art theme.

Mon. 15th October - Checkout from hotel

10:30am until lunchtime

Field trip to Dartmoor, Haytor and nearby redundant quarries

lead by SW member; 10.30am to lunchtime.

A Sunrise Photography trip will be arranged for those interested on Saturday and Sunday mornings. Start 6.30am back in time for breakfast at about 8.30am.

The cost of the weekend is £140.00 per RPS member; non RPS members £146; and includes half board, full English breakfast and a five course dinner, all field trips, lectures and talks. The rate is for sharing double or twin rooms. Single rooms are available without surcharge. Please make your reservation by contacting David J. Wood ARPS, 16 Greycot Road, Beckenham BR3 1TA. A deposit of £50 per person is required. Bookings will be acknowledged by email, or post if a SAE is sent.

Organisers

Jay Charnock FRPS Chair Visual Art Group

David J. Wood, ARPS Vice Chair Visual Art Group

Jenny Leathes ARPS SW Regional Organiser

Liz Rhodes Chair Travel Group

Linda Wevill ARPS SW Region and Visual Art Committee

Sri Lanka

Aline Hopkins and her fellow travellers report back on a highly successful and enjoyable trip to this Indian Ocean gem



Seventeen intrepid travel group members met up in Habarana, in the 'Cultural Triangle' at the start of our adventure in Sri Lanka. Five of us had arrived the day before, and got an early look at the island's Buddhist culture at Dambulla's cave temples, where we were able to wander barefoot from cave to cave filled with golden and reclining statues of the Buddha. Sri Lankans embrace several faiths and during our tour we were to see numerous ornate and colourful temples, as well as mosques, churches and stupas. In Kandy we visited the Temple of the Tooth Relic, and at Gal Vihare we were able to see huge, impressive statues of the Buddha. The more intrepid among us scaled the Rock Fortress at Sigiriya, and hiked across Horton Plains to see the view from World's End.

Sri Lanka is not only rich in culture, it offers much in the way of wildlife. We saw many species of birds, from endangered black-necked storks through kingfishers, bee-eaters, sunbirds, junglefowl,

peafowl, herons, and bitterns, to the thousands of egrets in virtually every paddy field. Not to mention the crocodiles, water buffalo, fruit bats, monkeys, butterflies and lizards at various places.

We saw herds of elephants at Minneriya, solitary elephants at Yala, and elephants being bottle fed at the Elephant Transit Home in Udawalawe. At Kosgoda we saw turtles of various shapes, sizes and colours being reared to be released back into the wild.

One of our group was lucky enough (!!!!) to be chased by an elephant in the grounds of our hotel at Yala. This was the day that some of us had an early start to go on a safari in Yala National Park, where we were incredibly lucky to see not one but TWO leopards, mating on the road ahead of us. Unfortunately another jeep arrived and its driver tried to get ahead of ours, which resulted in the leopards disappearing into the bush.

A few days later we were again very fortunate, when we went on a whale watching trip.

Around six blue whales – the largest animal on Earth – swam and surfaced repeatedly near our boat. We worked out how long it took a whale to resurface after diving, and that it would surface three or four times before taking a deeper dive where it has to bring its tail up out of the water, so we were all prepared, and cheers went up each time we saw a whale tail. The opportunity to see a blue whale was the reason why I had arranged the trip at this time of year, and seeing several, was, for me, the highlight of the trip.

In towns and villages we explored colourful markets with arrays of fresh fish, fruit and vegetables. We strolled around harbours packed with decoratively painted fishing boats and watched as fishermen repaired their nets. We explored a botanical garden, a spice garden, a gem mine and a tea factory, and on the coast saw picture-

Above: Travel Group members vie for the best shot in Sri Lanka!

Picture: Alison Johnson

postcard views of palm trees fringing sandy beaches and turquoise sea.

Near Galle we witnessed the legacy of the Boxing Day tsunami which ravaged Sri Lanka's coast in December 2004. We heard stories from local people about how they had survived, but lost loved ones. We photographed the stilt fishermen who were fortunate to have been on holiday that day, but heard how they had lost parents and siblings.

Local people were, almost without exception, welcoming, friendly, smiling and courteous, and were happy to be photographed. One family even invited a group of us into their house

and gave us cakes! The friendliness of the people, was, for many in our group, the highlight of the tour.

We were challenged by monsoon downpours several times during the first week, but managed to keep our cameras dry and still found things to photograph.

Members of the group had different highlights, so I have asked them to contribute pictures and a few comments.

It only remains for me to thank KE Adventure Travel for handling all our arrangements, Janaka, our excellent guide, and Chaminder and Amil, our drivers. And of course, everyone who came on the tour. It was an adventure!



Chris Hammond – Sri Lanka has so much to offer for travel photographers... something for everyone! The landscapes, the architecture, the mix of cultures, the wildlife, and the people ... they must be the smilest folk on the planet. The highlights for me were the times spent wandering through the towns and markets, the fishing harbour and the tea factory, where just about everyone wanted to chat and be photographed.



Top: Buddhas, Kandy, Aline Hopkins

Middle: Friday prayers at Galle, Chris Hammond

Bottom Far Left: Couroupita guianensis, Alison Johnson

Left: Blue water lily, Alison Johnson



Joe Sipos – Sri Lanka has many man-made lakes. The early evening light on the lake next to the hotel where we stayed in Habarana gave it delicate colours and a sense of peace.

Alison Johnson – My favourite place was Yala!

Top: Harbour at Marissa, Alison Johnson

Right: Mending nets, Aline Hopkins



Hilary Hammond – The beauty and variety of the scenery – the mountains and the coastline; the welcoming sunny smiles of the people; the markets; the fishing communities; the bedecked and bejewelled wedding couples with the bride adorned in white, and for the homecoming resplendent in red; the amazing variety of animals and birds; the very different cultures and cuisine. The highlights for me were the two early morning starts – the safari and the whale watching trip, which were amazing. The common factor on both those days was the quality of the light. On the safari the sunrise was breathtaking and on the boat trip the early morning light was luminescent and totally transformed the boats moored in the harbour. I shall also hold in my memory the sunny smiles of the Sri Lankan people lighting up even those monsoon days.



Jennie French – It was very humbling to encounter many people who have so little in terms of material things yet who seem more content than many of us. I will always remember the cheerfulness and friendliness of the people; the immaculately turned out and well behaved school children and the stunning scenery. I also learned a lesson – heed notices! We were leaving before dawn for a safari. At 4.20am I left my bungalow to meet up with a friend and completely ignored the notice warning about elephants (left). I was armed only with my Canon 7D and a torch when I had a close encounter with an adolescent elephant breakfasting! Deciding to look it firmly in the eye was not a good idea. It returned my gaze, thrust its ears forward and began to trot towards me. Leaping up my friend's bungalow steps and hammering on her door, I confess to being scared witless. I was very relieved that elephants don't 'do' flimsy wooden steps!



Top: Udawalaawe Elephant Transit Home, Chris Hammond

Middle: Yala, Jennie French

Bottom: Joe Sipos



Pauline Thornton – I liked the children peering through the bars. The landscape was taken from the garden of the Tea Factory Hotel looking out over the hills with the mist rising up from the valley (page 13). The whale watching trip was great and I loved the hill country.



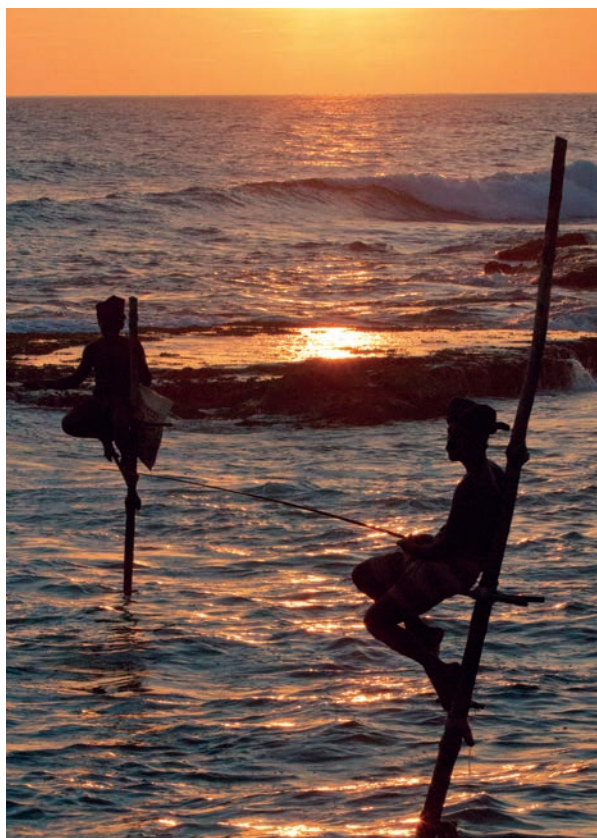
Above: Hilary Hammond

Middle right: Sheila Taylor

Bottom: Alison Johnson



Elly Dorman – A very intensive fortnight when we saw many exciting and beautiful things, but perhaps for me the very best bit was the very friendly and warm people, especially their gorgeous children.



Val and Greg Duncan – A fun picture of Joe sharing some of his pictures with the girls from the religious school.



Top left: Aline Hopkins

Top right: Elly Dorman

Bottom left: Aline Hopkins

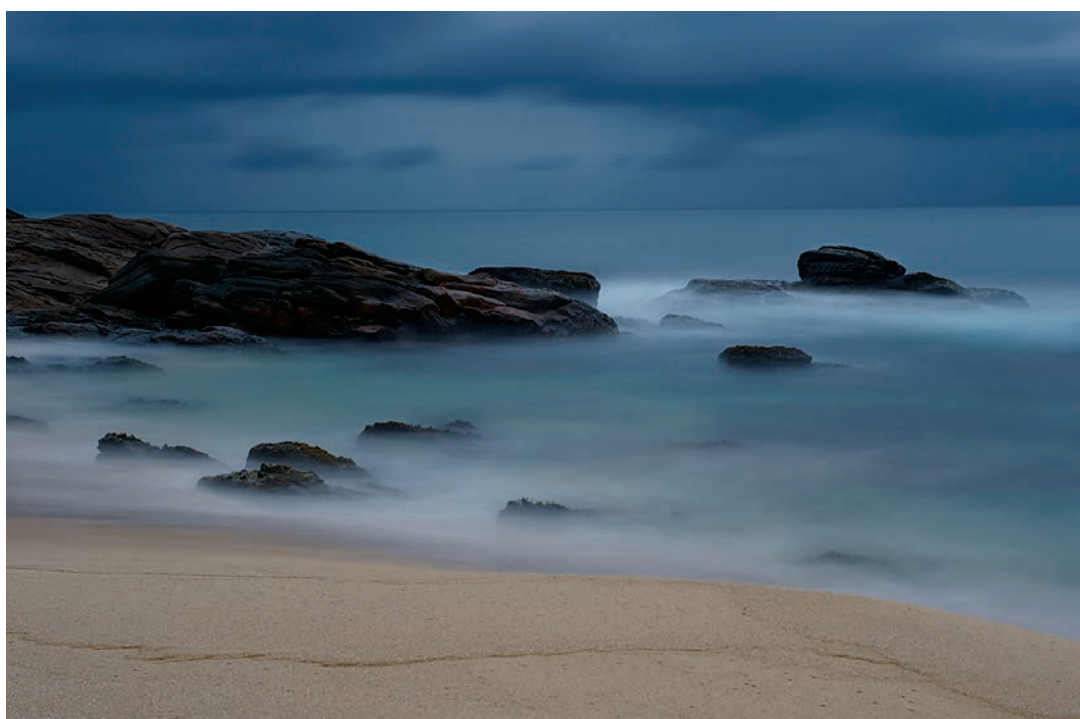


Above: Tea Valley, Pauline Thornton

Right: Joseph Sipos



Jonathan Ratnage
 – This shot
 (right) was
 taken from just
 below the hotel
 at Tangalle as a
 big rain storm
 was approach-
 ing. This coast
 was devastated
 by the
 December 2004
 Tsunami.





The Sultanate of Oman

Allen Hartley ARPS gets the most out of a shore excursion to this lesser known Arab emirate

We arrived in the Sultanate of Oman by cruise liner for a two night stay.

Although we know the Arabian Peninsula well, having spent years working in the Emirates and Qatar we never had previously the opportunity to visit in what is classed as one of the gems of Arabia, so we had much to look forward to once we docked in the capital city of Muscat.

The old harbour is guarded by two forts located in the next bay from where we had docked some three miles away: that meant we had to get a taxi, getting ripped off in the process, and all part of any learning curve for any would-be travel photographers? Ah well we've all been there! On arrival, we

quickly found out that the forts are in the grounds of the Royal Palace and are therefore out of bounds to us mere mortals. I wandered around and made a few enquiries asking "was it okay to take photographs near the Palace" whilst looking for "photography forbidden signs". The Palace is a working Palace and has the usual offices that go with the Rulers Palace with the adjacent grounds suitable for having troops on parade. This large open area of a parade ground is lined with a covered walkway of white marble arches. It was the symmetry of the arches that first drew my attention as something worthwhile to photograph, not so much for the colour as there was little of that but more so for my mono

brain. Yes it was a fine scene but not really what I wanted from Muscat, as it required something to say that this is Arabia. I was aware of a local man in a dishdash crossing the court yard and hoped that he may use the covered way to go wherever he was going, so I just kept obviously taking photographs, hoping he would walk in front of me so that I might have him included in the vital third of the frame. As he passed I continued to shoot, hoping I wasn't going to get a bad reaction from him as the shutter clattered away, he was on his mobile phone and oblivious to me. The resulting photograph is fine, though I would have preferred the gentleman to have been a little further back in the frame passing through the shaft of



Muttrah Corniche



Royal Palace arches

sunlight, but it works quite well as a mono image. What is not seen in this image is that half way along the archway a road cuts through the image which for me, unfortunately meant having several useable images ruined with car roofs! There being no forts to photograph and not much else around the palace, we got another taxi back to the Muttrah district of Muscat .

First stop was the Suq (market) as there is always something to photograph in a market. As an Arabian Suq the market quickly came up with the photographic goods of lots of colour and character. Since the Suq is covered it was quite dark, which is where these days digital comes into its own by allowing a simple cranking up of the ISO. In the days of my Pentax 67 and Fuji Provia film, the Suq would have been a very difficult environment to photograph without flash and a tripod. As it was, digitally I cranked up the ISO to 3200, melted into obscurity and fired away, as people went about their daily business.

Of all the Arabs on the Arabian Peninsula the Omanis are championed as being the most friendly and approachable. Having a whacking great camera and a smattering of Arabic it is not hard for me to get into conversation. Young men are the easiest to

approach as they usually have some knowledge of English and once they know you are from England will ask which football team you like and invariably Manchester United will get mentioned. They are all good ice-breakers before asking - for photographs. I was particularly pleased with my efforts with the guys who sold Frankincense and the very good informal portrait of one young man who, after the first effort adjusted his splendid head dress for the good portrait. The resulting interest from his friends in neighbouring market stalls resulted in other good images but his, with his fine handsome confident look topped off with a bright red kafiya is the best. Unfortunately the ladies just a few paces away maintained their shy reserve and would not be photographed. There really are good opportunities for lady photographers in this situation but for men it is virtually impossible.

By this time it had gone mid-day. The shop keepers were packing up for the midday siesta, so time for lunch before heading back to the boat or is it a ship, by way of the Corniche. Sadly all the Arabian type Dhows have gone from the Corniche harbour so that all there is left to photograph is the Corniche itself and people coming and going. The scene was fine but had something missing. Almost at the end of the Corniche some youngster were feeding the sea gulls, so I pitched myself in between hoping the gulls would fly more or less straight at me to provide an image of Muttrah Bay and the Corniche with some dynamism.

The day after, the plan was to visit the fish and veg suq,

Grande Mosque and whatever else time would permit?

The fish suq is just a stone's throw from the port. Living up to expectation in hustle and bustle it was in full swing as soon as we got there with all manner of fish on display. Again, since the suq is open but covered, lighting conditions were not the best, tripods were out of the question and use of flash creates all the wrong reactions. There was no time to crank up the ISO and interact with the locals and hope someone will say 'la' when I ask 'sura minfadlik'. Again the younger men were quite obliging with the usual conversation about football. Some of the older guys would not look at the camera, and those with interesting character type faces that said 'fisherman' said no. That's the way it is, accept it and move on, which we did to the veg suq just next door. This sold really good fresh locally grown vegetables which came as a bit of a surprise since the whole country is one of desert and mountains. And so



The Grand Mosque, with Swarovski chandeliers from Austria and carpets from Iran

by taxi to the Grand Mosque in modern Muscat. The taxis are not metered so everything is by negotiation and as soon as you enter the taxi area you stand out like the pre-verbal tourist and get swamped by taxi drivers. After a hagggle, we hired a young chap called Mohammed. Mohammed spoke quite good English but was at pains to get us to the mosque before it closed, since you will only have a few minutes inside. Don't worry we have been in many mosques. 'No, no' he said, 'you do not understand the mosque is very beautiful, you must go inside'.

With just a few minutes before closing we did indeed go inside and yes, it was stunning. The centre piece is a huge crystal chandelier made by Swarovski from Austria and a mammoth handmade carpet from Iran covering the whole floor: he said it took six years to make and the hands of 600 ladies.

Outside we talked of going towards one of the old forts near the interior town of Nizwa, but this was well over an hour's drive away and we had to be back on the ship by 4pm. So we called it quits and returned to the ship, having to be satisfied with the images we had secured.

Of the few afterthoughts that you get on these trips, it occurred to me that I would have been better hiring Mohammed as an interpreter first and taxi driver second. He would have been invaluable in all the suqs we visited, particularly the fish suq where he could have chatted to the old men for me. Also he could have obtained an email or postal address where I could have passed photographs to each recipient who so kindly agreed to being photographed.

You can see more of my work by visiting www.allanhartley.co.uk



*Top: Ladies shopping in the Muttrah Suq
Bottom: Fish suq*



Left: Frankincense Trader

Above: Vegetable trader ... and Liverpool fan!

Both pictures by Allen Hartley, ARPS

Exhibition Report: The Heart of the Great Alone - Scott, Shackleton and Antarctic Photography

The Queen's Gallery, Buckingham Palace, London SW1, until 15th April 2012

<http://www.royalcollection.org.uk>

There can be few harder places to take a large 10" x 8" field camera than Antarctica, yet that is exactly what George Ponting did when he accompanied Robert Scott on his ill-fated journey to the South Pole in 1911. The result is a collection of images that are quite simply stunning in both composition and clarity. Many have been printed on tinted paper to give a hint of the blue reflection from deep within the ice. Ponting took photographs of the team as well as the dogs and ponies that accompanied them on the *Terra Nova* to the southern hemisphere. Most poignant are the

pictures later recovered from the last resting place of the team of five that attempted the journey to the Pole, only to perish in a severe blizzard just 11 miles from supplies that would have been their salvation.

No less enthralling are the pictures taken by Australian photographer Frank Hurley who accompanied Ernest Shackleton to Antarctica in 1914. Here the collection shows the dramatic crushing of their ship *Endurance* lodged in packice and the subsequent attempt to find shelter on Elephant Island. Remarkably all members of Shackleton's survived to tell the tale.

Photography was deemed vital to the success of these expeditions as there was always an eye to raising funds on their return to Britain. The exhibition is accompanied by an audio guide and a comprehensive catalogue of the pictures plus detailed commentary is available. This is definitely an exhibition not to be missed.

Editor

What is Travel Photography?

Liz Rhodes, Chairman of the Travel Group, shares her thoughts on just what is it that defines us all as 'travel photographers'

To travel: 'Make a journey'; 'the action of travelling: journeys, especially abroad'

Photography: 'taking and processing of photographs'

Ever since I became Chairman of the RPS Travel Group I have been wrestling with the idea of what is travel photography? What do we mean by it and why has it become a 'genre' within the photographic world? Books on travel photography have suddenly sprouted on shelves containing all sorts of works on photography and more recently I came across a publication entitled 'Travel Photography made easy'. Then there are competitions on the theme of travel photography, such as 'Travel Photographer of the Year' and categories for 'travel photographs' in other competitions, such as the 'Outdoor Photographer of the Year' and I should not forget that as a member of the RPS you can take a Distinction in Travel. It is as if in a world dominated by images there is a need to categorise the type of photograph you take. So what follows are some random thoughts on the topic that might lead to a satisfactory definition – or it may not!

Historically, ever since man started to walk, they have travelled and began to draw rough and ready pictures of what they have seen, starting with animals: think of the cave drawings at Lascaux. As time went by and humans became more sophisticated, capturing images of where they had been became part of their travels, helping to tell and illustrate stories of what they had seen. During the 18th and 19th centuries sketching and painting was the medium by which people sought to record places they had visited and things they had seen, for example Charles Darwin on the Beagle, Edward Lear and David Roberts in the Middle East. But I don't think they were ever described as Travel Artists or what

they did was Travel Art!

Then along came photography and the world was transformed. It was now possible for those able to travel to take countless images of what people had actually seen as opposed to their interpretation of a scene through a painting. A consequence of this is that the 20th century was the first century to have been recorded on film, resulting in a visual explosion. Images now dominate our lives and photography is the reason why.

So what is Travel Photography?

I am not sure there is really a definition. The RPS Distinctions Handbook says that panels should convey a 'sense of place' and that is certainly something I try to capture in photographs I take while on holiday or travelling. But you could also apply a 'sense of place' to Landscape Photography, another popular photographic genre – think of the 'Landscape Photographer of the Year' competition – which should certainly convey that.

But 'sense of place' can be broadened out to include 'street photography' another up and com-

ing genre – there was an Exhibition at the City of London Museum on this theme, last year – which can also convey the atmosphere of a place anywhere in the world. And if you are trying to convey a sense of place you might also want to include 'Portraits' and 'Nature' photography, since those two categories can add to the overall picture you might want to get across of places you have visited.

I suspect for most people their 'travel photography' means coming back with memories of places they have been to. In doing so they can tell the story of their travels, their images illustrating their interpretation of a 'sense of place or places'. And finally, in, say, fifty years time, the images taken today can become a historical record showing how places have changed.

An RPS event last year 'Art Meets Travel' organised by the Travel and Visual Arts Groups, looked at the issue by asking those that attended and were members of the Visual Art Group to take some images with 'visual art' in mind; travel group members were asked to take some images on a 'travel' theme. A quick look at images taken showed that there was not much of a difference and simply confirmed my belief that 'Travel Photography' does encompass other genres. So does that mean there is a case for strictly defining it? I don't think so, but you may have other ideas!



Children in Ethiopia, by Liz Rhodes



Barry Paine,

In Memoriam

Barry Paine, a member of the RPS and its Travel Group, died on 10 October 2011, aged 73.

A full obituary, written by Peter Jones, appeared in *The Guardian*, and can be found on the internet¹. I knew Barry well enough to call him a friend of mine, and I was able to attend his Memorial Service in Bristol recently – described on the service sheet as a celebration of his life and works – and that it certainly was. I wrote the notes below after the Memorial Service, in the expectation that others may wish to share in his memory.

“Hello: are you one of the savages?”, asked the unknown lady sitting beside me, as I took the empty seat next to her in the relatively hushed atmosphere of the magnificent setting of St Mary Redcliffe, Bristol, together with some two or three hundred other people preparing for the Memorial Service for Barry Paine.

A polite smile, a quick thought, and the careful reply “not that I’m aware of”. It’s surprising what one learns about the person whom one has come to honour and remember at such an event.

I met Barry Paine, and his delightful partner Sheila Fullom, a number of times at the RPS Travel Group Spring Weekends, where they were regular attendees when

and a wonderful sense of humour. His life and skills were not instantly apparent, but over time it became clear that here was a man of many considerable and diverse talents.

Brought up in Wanstead on the outskirts of London, Barry read zoology, botany, oceanography, and the history and philosophy of science at the University College of North Wales in Bangor, which prepared him for a life of travel, exploration, and wildlife filming with the BBC, starting in 1961. He went to Australia at short notice in 1973 to film the explosion of vegetation in the desert following an unprecedented wet season, and travelled widely throughout the world for the BBC thereafter.

It may well be that he is best remembered for his later work with the BBC’s Natural History Unit in Bristol, where he wrote and narrated the scripts for over one hundred of ‘*The Natural World*’ programmes. He had a wonderful voice, and therein lies his alter ego. His words added to the enormous pleasure millions of viewers derived from watching these programmes. He was an enthusiastic performer and loved amateur dramatics.

I discovered during the service that there is in Bristol a group of friends; artists, musicians, writers, poets, and thespians, as well as onlookers, who gather to “have fun”; and they are known as “The Savages”. Barry was a member of

those meetings were held in Cheltenham. I can’t say I knew him very well, but he was charm itself, always polite, with no “side”,

this group, and a consummate actor. Although correctly described by Mary McCullum when paying tribute to him at the service as an “amateur” actor, she took great care to point out that this merely meant he did it for love, and the word had absolutely no diminishing suggestion of his ability: in fact, quite the opposite.

He was also delightfully wicked at times. Sir David Attenborough, in his tribute, quoted from a narrative which Barry had written in what was described as “purple prose” – completely over the top, probably never used in real life, but just a magnificent spoof on how to overdo the blarney.

There were hymns to raise the roof, solo recitals, spoken tributes, a jazz session, and a scintillating piano performance by Allan Schiller of a Schubert Impromptu. This was a memorable memorial, for a memorable man.

Barry lived for the love and truth of science, and for the love and enjoyment of life. In all of this he was successful, and endowed all who knew him with a share of these pleasures.

Julian Comrie FRPS

¹The *Guardian* obituary to Barry can be found at the following web address:

<http://www.guardian.co.uk/tv-and-radio/2011/nov/18/barry-paine>

A detailed outline of his career and work can be found on the Wild Film History Website:

<http://www.wildfilmhistory.org/person/70/Barry+Paine.html>

Editor.

Portfolio Circle Round 18 Results

The winner of Round 18 is **James Frost** with his picture below, titled *"Tangled Creek"*

Comment from James:

"This is from earlier in the year - winter in Yellowstone. The colours are as seen - we were lucky that the steam from the geysers blew towards us at the right time. I hope it gives a sense of place - cold, with little obvious life.

It was taken on a Canon 1D3 with 16-35 lens @16, 1/800 at f14, iso 200. I used the p mode but underexposed by 2 1/3 stops."



Have you visited the Travel Group Website? This is now located at <http://www.rps.org/travel>

Back copies of Travel Log can now be downloaded as pdf files and you will also find details of events and Travel Group activities. There is also the opportunity to display your own portfolio of travel photographs. From this issue onwards, Travel Log will also be available as an ePub file for viewing on tablet devices, such as the Apple iPad.

