

TRAVEL LOG

NEWSLETTER FOR THE TRAVEL GROUP
FEBRUARY 2015 / ISSUE 69

IN THIS ISSUE

TRAVEL GROUP COMMITTEE

Chairman
Liz Rhodes

lizrh@tiscali.co.uk

Vice Chairman

Richard Lewis ARPS
rlewisuk1@aol.com

Secretary

Keith Pointon LRPS
bagpoint@aol.com

Treasurer

Robert Akester LRPS
bob.akester@btinternet.com

Digital Forum

Hazel Frost ARPS
hazel.mason39@btinternet.com

Trips Coordinator

Aline Hopkins LRPS
alinehopkins@btinternet.com

Brian Brooks ARPS

brian@greathollanden.co.uk

Colin Howard ARPS

colin.howard@me.com

John Speller

j.speller525@btinternet.com

Travel Log

Chelin Miller LRPS
editortravel@rps.org
49 Stephens Road
Tunbridge Wells
Kent TN4 9JD

Printed by

Henry Ling Limited
23 High East Street
Dorchester
Dorset, DT1 1HD

Design and Layout

Chelin Miller LRPS
(c) All rights reserved
(c) Photographs and articles individual contributors.

Cover photo:

The Streets of Kolkata around Bara Bazar by Hazel Frost FRPS

3. Chairman's Chatter

Liz Rhodes welcomes new members and reflects on the Group's objectives

Editor's note

4. Members' Biennial Exhibition Award

Boguslaw Maslak shares his award-winning Travel image "Last Taxi Home"

5. Distinctions

Leo Palmer FRPS demystifies Travel Associateship Distinctions

6. Close To Home

Interview with Robert Canis

10. Focus on Members

Conversation with Cyril Deretz

14. Technical Tips: Before and After

Linda Morris LRPS shares her post-editing technique

15. Historical Printing Methods

Chelin Miller LRPS gives an introduction to Palladium and Cyanotype prints

16. Destinations: France

Claire Gilbert on touring Europe

19. Destinations: Puglia

Lyn Newton LRPS shares her experience in a photography workshop

22. Events Report: Trip to Conwy

Allan Hartley ARPS reports on the Travel Group outing

23. Events Report: Field Trip Rye

Prof. Alan Cork, "Catch an image of Rye"

24. Spring Weekend Competition

Letters to the Editor: Request for Winning Images

26. Events Report: Memories of Myanmar

John Cucksey FRPS writes about the Members' Reunion in Bath on 21/9/14

30. Dates for your Diary

Aline Hopkins LRPS announces forthcoming events

30. Editor's Picks

Exhibition, Film and Book

31. Digital Forum

Rounds 29 and 30

Travel Log information

Travel Log is published by the RPS Travel Group three times a year: around February, June and October (contribution deadlines are 1st Dec, 1st April and 1st August, respectively). All contributions should be submitted to the Editor. Items covering any aspect of travel photography are welcome, including inspirational stories, technique, reviews of equipment, exhibitions, books, etc. Copy should be sent as .txt or .doc files by email. Digital images (portrait or landscape orientation) should be supplied by email or through a file sharing platform (such as dropbox or similar) or CD rom. Please rename your photos: YournameSurname_PHOTONAME, CMYK or sRGB colour mode, high resolution (300dpi) jpgs or tifs, file size approx 6MB. For more information, please contact the Editor at editortravel@rps.org.



CHAIRMAN'S CHATTER

Liz Rhodes MBE

The start of the new year sees the Travel Group with a record number of members, over 500 and still climbing according to a recent report I received. So, welcome to all those members who may be receiving Travel Log for the first time: this edition is also a record as the number of pages have been increased, giving, I hope, more opportunities for members to share their travel stories and images.

I have recently been reviewing the Group's objectives and it is, perhaps, worth reminding ourselves of some of them: to improve the quality and reputation of travel-based photography; to provide a forum where members can improve their knowledge and exchange views relating to travel subjects; and to facilitate suitable activities for members.

In this issue you will find some articles that try to address these objectives such as an interview with Leo Palmer, FRPS about distinctions, which I hope will encourage more members to try for them.

There is a tendency, perhaps, to think that travelling means going to far-flung places but as the interview with photographer Robert Canis demonstrates, you can "travel" much nearer to home; in fact many would say you "travel" as soon as you set your foot outside your front door so maybe you should never go anywhere without a camera!

Looking to the year ahead, the Committee is working on a range of activities that involve trips far and wide as well as arranging joint activities with some of the Regions. We are also looking into arranging an exhibition. I do hope that you will find these of interest and sign up for them so that you feel you are getting something from being a member of the Group. Don't forget, too, that there is the opportunity to put your images and to share your experiences on the Group's website and on Facebook.

Happy travelling.

Liz Rhodes
Chairman



EDITOR'S NOTE

Chelin Miller LRPS

This issue of Travel Log was inspired by the concept of making travel photographs "close to home". It is an attempt to simplify things, take time to slow down and go back to the roots. You will find articles and interviews that relate to that concept as well as the regular features reporting on events, showcasing our members' photographs and exploring various approaches to travel and to photography.

I would like to congratulate those members who achieved distinctions in the Travel category since the last issue: Hazel Frost FRPS, Clifford Williams ARPS and Ed Smith ARPS.

In this issue of Travel Log we have several outstanding travel images: the front cover is by Hazel Frost, from her Fellowship panel; there is an article featuring the Bronze Medal winner of the 2015 Members' Biennial Exhibition by Boguslaw Maslak; and the back cover is illustrated by another selected image for the Biennial by Neil Harris ARPS.

I am thrilled that we have increased the number of pages, which gives us more scope to showcase the work of our members, and I am very pleased that several new members have contributed articles and photographs of excellent quality.

If you would like to send your contribution, please get in touch with me (see details on the opposite page). Finally, I leave you with a quote that, I think, sums it all up.

"To me, photography is an art of observation. It's about finding something interesting in an ordinary place..."

I've found it has little to do with the things you see and everything to do with the way you see them" Elliot Erwitt

Chelin Miller

MEMBERS' BIENNIAL EXHIBITION

Last Taxi Home by Boguslaw Maslak

Winner of the Bronze Award at the 2015 RPS International Members' Biennial Print Exhibition



Boguslaw Maslak, a member of the Travel Group since March 2014, is a London-based photographer specialising in photojournalism and travel. This photograph was taken in a remote part of Morocco.

In Boguslaw's words: "In M'hamid, a little village by the Algerian border, I spent a couple of weeks photographing the life of the local people. The photo was taken while going back to Marrakesh via the Atlas Mountains.

"When the overcrowded taxi was heading towards the setting sun, I felt melancholic while leaving the friendly, desert people behind. It was one of those moments when you realise what you've experienced, what's happened to you and the impact of the whole journey on yourself.

"This photo doesn't show the beauty of travel in the form of stunning landscape or impressive architecture. This photo is about the intimacy of travel. It's about travellers buried in their thoughts, contemplating, having plans, memories etc.

"It also suggests a family bond as we can see a man, woman and daughter – closeness that doesn't need words, just a holding hand. Wherever they are going, we know that they are going towards the light and this makes the whole story rather optimistic.

"Had the mirror not been rounded, i.e. not showing the passengers thanks to its wide angle, I would most likely not have taken the photo."

The Biennial Exhibition will tour the UK in 2015. For more information visit the website www.rps-biennial.org

You can find out more about Boguslaw Maslak by visiting his website www.bobbyart.com and there is a very interesting interview in the Platform Photo website:

<http://platformphoto.org/2013/12/29/boguslaw-maslak-presents-pilgrims-sadhus/>



Boguslaw Maslak (c) Martin Burrage LRPS



DISTINCTIONS

Leo Palmer FRPS

ARPS Travel Distinctions Guidelines, the Ultimate Truth

Interview by Chelin Miller

There are many myths and doubts about Travel Associateship distinctions. You hear people say that it is difficult to tell the difference between a travel photograph and a holiday snap; that you shouldn't submit portraits because they could be interpreted as 'candid shots', particularly if the subject is smiling at the camera. On the other hand, if the subject does not notice the presence of the photographer and continues doing their own thing, these images are considered to have no connection or engagement between them and the photographer. I've heard that it is better to submit colour photographs because they depict the scene as you saw it, whereas black and white is a misrepresentation of the truth; that you shouldn't clone out any elements in your photograph and yet, sometimes these elements are regarded as 'distracting'. I've also heard that photographs of people carrying out their business could be ruined by a messy background, but what about environmental portraits? I wanted to clarify these misconceptions and I asked the Chairman of the Travel Distinctions Panel, Leo Palmer FRPS, to answer some questions:

Chelin Miller: What is the definition of Travel Photography, according to the Distinctions panel, and what should Associateship candidates aim to showcase? In other words, how is travel photography different from holiday snaps?

Leo Palmer: A travel image is one that captures a sense of the time and place and shows a land, its people or culture in its natural state. All good photography is where a sense of vision and interpretation is evident. Where the photographer has not just pointed the camera and pressed the shutter button without considering the design of the image, the best focal length of the lens, the best aperture and shutter producing the optimum depth of field, the quality and direction of the lighting, etc. Without these considerations, more often than not, what is produced is a holiday snap. Personal vision and interpretation is vital for any successful image.

CM: What constitutes a good portrait and not a candid shot?

LP: There is nothing wrong with candid portraiture; look at the work of Henri Cartier-Bresson. Good portraiture is where some of the individualism of the subject has been captured. Subjects can be candid or looking at the camera. With Travel, it is best to include some of the environment. What to avoid like the plague, is the happy snap with the subject grinning and giving the 'V' for victory sign. They have no place in travel photography.

"It was no surprise to learn that many of the candidates had recently attended an Advisory Day where they were able to get feedback from panel members. Believe me this is the only way to evaluate a prospective submission. Showing your prints to friends, family and club members is all well and good, however it is of little use when deciding what to submit. You need to get feedback from an assessment panel member"

CM: What elements are you looking for in an environmental portrait?

LP: A fly on the wall approach is best. People living life is the best type of environmental portrait.

CM: Does size matter? Are big photos better than smaller ones?

LP: Print size depends very much on mount size. If you are using a 20x16 inch mount (or 50x40 cm) in general terms a full A3 print is too large and will give the appearance of "pushing" the sides of the mount. Again, in general terms a good size for prints in a panel is A4, mounted on 20x16 inch white mounts. A4 can retain quality that may be lost if the file is enlarged beyond, say, 10 inches on the longest side. Many times I've heard it said when viewing large prints: "If the prints were half the size, they would be twice as good".

CM: Are B&W images acceptable?

LP: Monochrome - good monochrome, - is totally acceptable. Consistent tonality and print quality are very important.

CM: Can I process my photos in HDR?

LP: HDR is acceptable as long as the results do not look false.

CM: How far do I have to travel for the panel to be in the Travel category?

LP: If you capture a sense of time and place in your local village, town, city or at a local event then they are all travel images. You do not need to travel to the four corners of the world. Unless you enjoy doing so. There are no rights or wrongs.

CM: Should I include in the Statement of Intent a description of the techniques applied to achieve the effects in my photographs?

LP: A statement of intent should say **WHAT** you intend to show and **WHERE**. Technical data, the **WHY** and the **HOW** are definitely not required.



CLOSE TO HOME

Interview with Robert Canis

Robert Canis is a renowned nature and landscape photographer based in Kent, UK. His love and passion for what he does reflect in the beauty and serenity of his images. Robert regularly gives illustrated talks and holds photography workshops

both in the UK and overseas. He is represented by three international agencies and has won many awards in international competitions. Most recently, Robert has been appointed Nikon's Extreme Weather Photography ambassador.



European Rabbit (c) R Canis

How did you start photography, when did you first pick up a camera?

My love for the natural world started before my interest in photography. I was given a camera by my parents when I was 10 years of age, but it wasn't until a couple of years later, when I was introduced to a local well known naturalist and photographer, that it really took off. His sheer enthusiasm and love for nature and photography soon rubbed off on me and it wasn't long before I found myself photographing alongside him. From the very beginning he instilled a strict "code" that has remained with me ever since: That no matter how hard you have worked to obtain images of a creature, its well-being always comes first. We spent a great deal of time together and I owe him

an awful lot. Sadly he passed away ten years ago. So, I guess you could say that from the age of around 12 I was taking it very seriously. By then I certainly understood apertures and shutter speeds, ASAs (as it was then known) and depth of field. You had to. Everything was manual. There were no second chances!

When did you realise that photography was what you wanted to do for a living?

I know this sounds silly, but right from that moment I started to take it seriously, when I was 12. I remember at primary school having to give a talk in front of the class about our chosen project and mine was on photography. I guess from then on, I knew I didn't want to do anything else. Every waking moment was

spent visiting my local park, woods and Downs with my camera, making black and white prints in my bedroom and obtaining good enough grades to get me into Paddington College School of Photography, which I went on to attend from '87 to '89.

Your images of flowers, woodlands and birds are very artistic, they are not just typical nature photographs. Have you always seen nature in such an artistic way or has this aspect developed over time?

I guess you could say I have always had an artistic streak but it's really only over the last 5 years or so that it has really become strongly evident in my work. I have never been entirely satisfied or fulfilled with producing stock images of the natural world,

always feeling there was something missing. That there should be more. The internet is awash with outstanding imagery and you only have to type in something like "Robin" into Google to see many thousands of images of just this bird, and so I feel it's now more important than ever to create something that stands out from the crowd. Ultimately, if I can draw the viewer in closer, to look deeper into the image and perhaps, as a result, care a little more about the environment, then I am happy with that.

The light and composition in your images are striking, what do you look for when you are scouting an area for photographs, what makes you decide where to stop for photographs?

My number one priority when scouting an area for images is the quality of the light. If the play of light is interesting (say, morning or late afternoon) I will then look for a subject to utilise that light. In my images I am looking for more than capturing a mere record and so I have to pay close attention to what the light is doing. I know this sounds obvious, but this is almost the complete opposite way of working in more conventional nature photography where priority is on locating the subject.

What is your creative process when you go out on your own, not when you are teaching workshops: Do you normally have an idea in mind or do you simply take it as it comes and let yourself be surprised by what happens?

It really depends on the season, weather and if I am working on a project. I have quite a list of nearby locations that I can visit within 15 minutes or so. Therefore, if it's autumn and there is a heavy mist, I know of several nearby woodlands that would work well and similarly in spring for bluebells and orchids. There are other times, however, when I just see what happens and this can very often lead to a few surprises, both in terms of exceptional light and wildlife encounters. I like to move very slowly and quietly and it's important that I clear my mind

as much as possible. I like to work small areas for a long period and by small I mean, sometimes, as little as a couple of square metres. Last spring, for example, I spent over two hours in an area similar to this shooting wood anemones. I just sat and experimented with different focal lengths and apertures. It's a really nice way to work, as you become part of the woodland and wildlife quickly accepts you.

You have many personal projects, Why are they important to you?

I think it's important both for myself and workshop participants that I am a "working" photographer and by setting myself projects it gives me focus. I am much more productive when undertaking projects since I have a specific goal in mind as

opposed to simply going out and seeing what turns up though I often do that anyway in between project work. When all said and done, I'm a photographer and I continually strive to improve my work both from a technical and, more importantly, a creative aspect.

Tell us a little bit about your gear: Is there any particular gadget that you can't be without?

Aside from my first camera (Cosina) I have always used Nikon. I use a combination of full-frame and crop-sensor bodies depending on what I am shooting. The one item I wouldn't leave home without is an angle-finder. I would rather forget a lens! Cameras: Nikon D300s and D600. Lenses: 14mm, 15mm fisheye, 20mm, 28-105mm, 105mm micro, 200mm



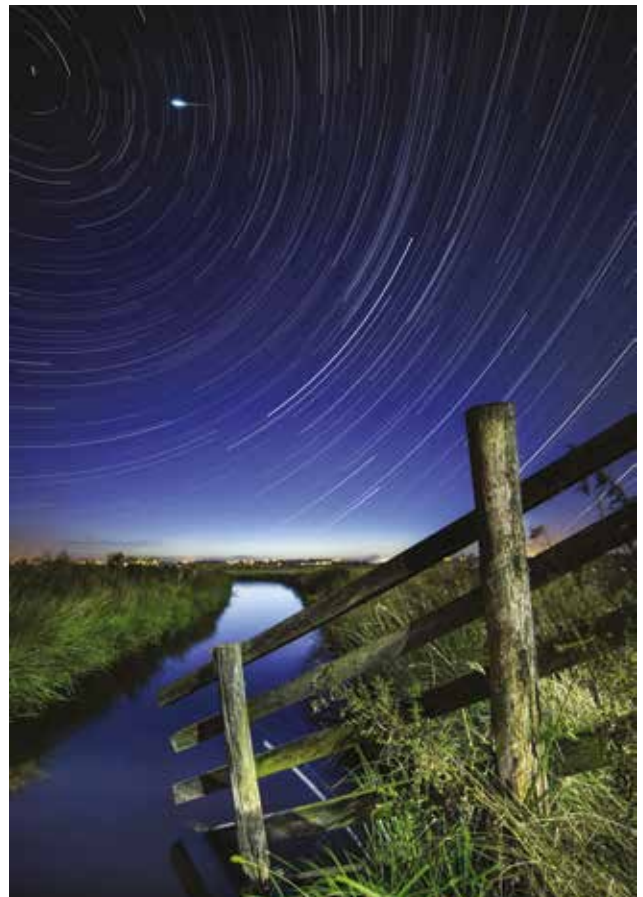
Elmley in Winter (c) R Canis



Redshank (c) R Canis



Saffrondrop Mushroom (c) R Canis



Star Trails and Meteor from the Swift Tuttle Comet (c) R Canis

micro; extension tubes and Nikon 5T and 6T close-up filters, 70-200mm, 200-400mm, 1.4x tele-converter.

SB800 flash-unit, Lee ND and ND grads, Polarising filters, Manfrotto 055 CX3 carbon fibre tripod with Markins B1 ball head, Think Tank Airport Accelerator (overseas travel) and Lowepro Trekker Classic and Lowepro Pro AW backpacks.

What is your workflow? Do you tend to achieve most of what you want in camera and then work very little in 'post', or do you spend a long time enhancing the image afterwards?

Having spent the first 20 years using film it's ingrained to get as much done as possible in camera. I'm not a great lover of post-processing, much preferring to be outdoors than stuck inside! But it's a necessity that comes with digital photography. I use Lightroom for the vast majority of my work (especially its Library) and Photoshop for 'tweaks' such

as sharpening, layers and the like. One thing I do religiously is back up my images on a regular (monthly) basis. I am amazed at how many photographers don't! I use a Raid 1 system which automatically copies images onto another drive and then, once a month, I back these up on another drive which is kept off-site.

Your photography is renowned for being local to the area where you live, what advice would you give to people who want to explore their own area?

Choose somewhere - anywhere - very near to your home which you can visit on a regular basis. It doesn't have to immediately blow you away, it could be a small patch of woodland, meadow or shore. The fact that it's close will enable you to visit in all seasons and weathers at different times of the day. This way, you will build up a picture of when and where to shoot at any given time and your images will be stronger for it.

In photography terms, what are your plans for the next year or two?

I have a number of projects which I am currently in the process of organising that involve close-to-home subjects as well as European. In between times I'll be continuing with my photography on the Kent marshes, Downs and woodlands, close to my home and, not forgetting, my local badger sett that I have been photographing at for the last 30 years.

Robert Canis can be contacted through his website www.robertcanis.com.

There, you will find interesting blog articles, details about forthcoming workshops and photo galleries.



Marbled White (c) R Canis



FOCUS ON MEMBERS

Cyril Deretz

Based on online conversations with the Editor

met Cyril during an Advisory Day organised by the South East Region - his panel was very impressive and both the audience and the panel members were very complimentary of it. Since then, Cyril has been featured in 'Professional Photographer' magazine and one of his images was selected for the final of TPOTY (Travel Photographer of the Year competition). Cyril has recently joined the RPS and chose to join Travel as one of his Special Interest Groups.



Rannoch Moor



Jökulsárlón

Tell us a little bit about yourself and your photography.

I would qualify myself as a “dedicated hobbyist”. Photography has started to become almost an obsession for me. There are images I project in my mind every day and I am always thinking of my next trip. This can be quite distracting when you are not a full time professional photographer... I work digitally, although when I started I was shooting film. I think the digital era boosted our creativity by expanding the field of possibilities and allowing much more experimenting at reasonably low cost, compared to film.

photographer. I found his ethereal pictures simply by searching online. In the end, Deschaumes didn't come for the wedding but he invited me to join one of his workshops in Iceland. This was a true inspiration and I think my photography stepped to a whole new level from that time.

What inspires you to take photographs?

When I take pictures, I always have this “urge” to capture the instant. Some moments in life can be made very special through the combination of elements like: the



A River Runs Through It

When did you start taking photographs?

My parents gave me my first camera when I was 10 (in the '70s). It was a Russian rangefinder, called Zorki, with no autofocus - of course - and very basic exposure control: only one speed 1/30s. When I think back, most of the photography techniques were learnt in those early days. I was obsessed already with taking pictures of everything around me: people, landscapes, insects, animals... I was shooting in B&W mostly, since it was cheaper, and my father was also very much into photography. He bought some lab equipment, which I could use to develop my own pictures. This was followed by a second-hand Nikon FA that I used for almost 10 years, until it died. I stopped taking pictures from the age of 20 until about 10 years ago, when I bought my first digital SLR, a Pentax. The inspiration “declic” (French for the trigger's click) came when I met French photographer Alexandre Deschaumes (<http://www.alexandredeschaumes.com>) in 2011. I was preparing my wedding and was looking for a “different”

sounds and smells that surround you, the perfect light, the beauty of the place, the “moment” (something special happening). I'd like to be able to convey all of them, but I am limited to the visual aspect with my camera. I try to be as truthful as possible to what my personal experience was, but a photograph after all is only a portion of what you can see, so the choice of composition and finding the right exposure time are key. Landscape painters such as Turner, Monet, and Constable are also a true inspiration to me. I very often tend to see a painting when composing my shots. Landscape photography is what inspires me the most, probably because it is at a crossroad between realism and abstraction. Using the light indeed allows you to create your own vision of the place and there are still so many beautiful places on this earth to be photographed. Finding inspiration is relatively easy if you like travelling. Having said that, I also like more classical travel images and street photography.

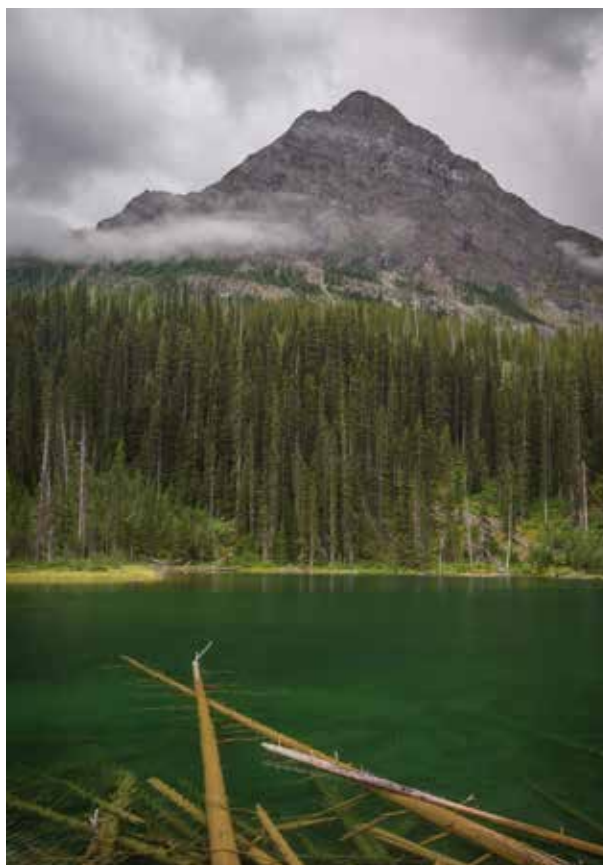
Can you tell us a little bit about your workflow?

I shoot mostly in RAW. Initially I mistakenly thought that a jpg file contained enough colour and pixel information and didn't take too much space on my hard drives and memory cards. What I didn't know is that by compressing an image, you waste a large part of your gamut and tonality. You also expand your dynamic range by shooting RAW, shadows and highlights are much easier to recover. As a digital "dark room", I use mostly Adobe Lightroom on a PC and I restrict my workflow to recovering some shadows and highlights, correcting the WB, optical distortion and chromatic aberrations, as well as noise reduction and a bit of sharpening. Sometimes, a picture also requires a bit of "clarity" (contrasting the mid tones) and saturation.

Do you enjoy travelling with others or do you prefer to go out and photograph by yourself?

I like travelling with other photographers, as you can really focus on your photography and you don't have other "non-photographer" companions having to wait for you to finish your picture. If there is one thing that inhibits my photographic ability, it is time pressure. I like taking my time, finding the right angle, the right setting, the right spot and waiting for the light to be "good".

This being said, I also like to travel with my wife, as she "tolerates" my passion (I try to behave) and she got used to having me stopping every now and then when the light and/or the moment are right. She even now tells me when she thinks that the landscape is "photogenic".



Vista Lake Banff



Icelandic Horses



Painted Mountains



Mount Marpole

What is your favourite piece of kit in your camera bag?

I think it is my camera, a Pentax K-3, with its 16-50 f/2.8 lens or its 50-135 f/2.8. It is incredibly sharp and is weather resistant (so are the lenses), which is ideal if you like outdoor photography, like me. When travelling in mountainous areas or the seaside, I tend to put a polarising filter on my lens all the time as it reduces unwanted reflections on lakes, rivers and tree leaves. I also use a 10mm f/2.8 from Samyang for night photography and I have a set of Lee ND grad filters with

a Hitech Formatt holder to balance the sky exposure with the foreground.

Where can people see your images online?

I am currently building a website but my pictures can be seen on <https://500px.com/Cyder>



TECHNICAL TIPS: BEFORE AND AFTER

Linda Morris LRPS

In a Whirl - CITY HALL

This photo was taken at the Open House weekend in September 2014, when there was public access to a range of buildings throughout London. I researched a number of these buildings to find out which would be good for photography by using the photo sharing site, flickr, where there is an 'Open House' group. In particular I follow the work of Martin Turner, the winner of this year's open house photo competition.



Queuing for Norman Foster's City Hall does not involve a particularly long wait especially if you arrive early. Access is available to the balcony, the spiral staircase and main chamber. There are wonderful views both within the building and overlooking the Thames.

I took this photograph after waiting until there were no people in the upper levels, just a few standing fairly still far below where they enhance the photograph. I used the railings to steady the camera and took 5 bracketed photos at ISO 200 and f7.1.

If I were to do this again I would have increased the ISO to at least 400 as I couldn't use the lightest photo because at a shutter speed of 0.6 sec it just wasn't sharp enough.

Surprisingly the others at 1/160, 1/50, 1/15 and 1/5 were all pretty sharp.

Post Processing

I opened the 4 RAW files in Lightroom 5 and used the facility to 'merge to HDR PRO' in Photoshop CS6. I turned the photo into a 32bit tiff (as advised by Gavin Hoey, the photoshop expert) and opened it up in Lightroom 5. I then removed chromatic aberration, enabled lens profile correction, increased the exposure, contrast and whites and then reduced the black a little. I also used the radial filter to brighten the centre where people were standing to really draw the eye to them.

Lynda's website:
www.lyndamorrisphotography.co.uk



HISTORICAL PRINTING PROCESSES

Chelin Miller LRPS

Palladium and Cyanotype methods

Photography has become such an integral part of our way of life, it is easy to forget that 180 years ago it had not even been invented. Digital advances have given us the ability to manipulate, print and share images with ease.

I became interested in historical printing processes when I joined the Royal Photographic Society. I was looking for another experience, another dimension to the craft that would allow me have a unique print; I was looking for a method that puts the development process in my hands, and enables me to enhance the idea in my mind, my own vision of Travel.

For more information you can visit Karen's website www.karengill.com

The portrait of a Kyrgyz lady, taken on the same journey, is a cyanotype that I printed following the Cyanotype Rex method, which uses a formula developed by Terry King. I printed it on Arches watercolour paper, by exposing it to sunlight for three minutes on a sunny, autumn afternoon. Cyanotype (forerunner of the blueprint used for plans, maps and engineering diagrams) is the easier method, so it is ideal for beginners. Platinum and palladium methods are more complicated and require more skill, particularly when creating the digital



Lake Karakul by C Miller, Palladium Print by K Gill

Historical (or alternative) printing processes include cyanotype, salt print, platinum, palladium, Vandyke and others. You mix emulsions to create a light-sensitive coating that is applied to paper, which, when put in contact with a negative and exposed to sunlight, creates a beautiful, unique print.

I met Dr Karen Gill, a platinum and palladium expert, during an RPS Advisory day. She has a passion for this printing process and worked on one of my images of the Silk Road. Karen explains how she did it:

"The landscape was printed in palladium: I hand coated a sheet of Arches Platine (which is a special paper used for alternative printing) with an emulsion consisting of palladium and ferric oxalate. I used a full sized digital negative which had been specially calibrated to my formula as well as the paper. The negative was placed directly onto the coated sheet and exposed for six minutes under a UV lamp. The print was developed and then placed in a clearing bath of Edta".

negative. But when done properly, as Dr Gill does, they have the advantage of providing a wider range of tones and exquisite detail.



Kyrgyz Lady, Cyanotype by C Miller



DESTINATIONS: FRANCE

Claire Gilbert

Touring Europe



Albi New Bridge

In September 2014 I went on a trip to France with a friend, on a tour of the area surrounding Albi, Carcassonne and the Dordogne. We were based in Albi, a UNESCO world heritage site, for the first five days. Situated on the lovely Tarn River, this amazing and beautiful city is home to the largest brick-built cathedral in the world. The 13th Century Sainte Cecile Cathedral is built in the unique Southern French gothic style. The interior is entirely painted with frescoes, including the largest medieval representation of Judgement Day. The huge chancel screen is intricately carved and the vaulted ceilings painted in azure blue with depictions from the old and new testaments. The impressive organ was designed by Christophe Mouchere. Albi also houses a museum dedicated to Henri Toulouse-Lautrec, who was born in the town in 1864. It houses the largest collection of his works in the world and it was fascinating to see his earlier works, as well as the famous Moulin Rouge collection.

Several day trips out took us out to many interesting medieval towns. Not to be missed is Bruniquet, with its 12th and 15th Century towers, the castle perched high upon a rock overlooking the Aveyron Valley. The narrow cobbled streets lead steeply up to the castle, which also boasts a 13th Century knights hall and a Renaissance style balcony set 90 metres above the river. At the time of our visit there was an exhibition at the castle displaying local photographers' work.

Cordes sur Ciel is aptly named (Ciel meaning sky or heaven) as it seemed to be nearly touching the sky, perched high upon a hill in the Tarn Region. Built on a trading route for wool and leather, the main street has a host of interesting 13th Century houses. The town went into decline when the Canal du Midi was built, but now houses at least 50 artisans who live and work there. From pottery to art, embroidery to glass-making, the local shops reflect their amazing talent.

Sainte Antonin-Noble-Val rests peacefully on the Aveyron River. Its labyrinth of streets hold host to a weekly market where you can find the local pink garlic, cured sausage and a plethora of cheeses. The regional speciality is the small Rocamadour goat's cheese. This is the town in which the market scenes for the film "The Hundred-foot Journey" were filmed.

Rocamadour itself is an impressive cliffside town, built on an unbelievably sheer cliff with the only road in barely traversable by a large coach. A lift takes you up to the interesting church and chapel built into the cliff side, which contains the shrine of the Black Virgin.

Castres is famous for its "Little Venice", a collection of brightly coloured houses on the Agout River. These date from the 12th Century and served as workshops for tanners and parchment makers who used the water from the river to produce their wares.



Rocamadour

Najac is a quiet town, with its castle set high upon a hill at the end of a one kilometre walk through the medieval town. Local postcards portray the castle sitting on an island in a sea of mist – not the sight that greeted us in the



Albi St Cecile Frescoes



Cahors Cathedral



Najac



St Antonin Market



St Antonin Market



Lebroussach Church



Albi St Ceile Cathedral



Le Cirq Lapopie



Carcassonne Ramparts

heat of the midday sun. Our tour manager had arranged a picnic that day, so in the shade of a tree next to the church, we ate bread, cheese, pate, salami and fruit, all washed down with the local red wine.

Voted the most beautiful village in France in 2012, Saint Cirque-Lapopie doesn't disappoint. Overlooking the River Lot, it is a masterpiece of medieval architecture. The fortified church looks down upon the jumble of red roofed houses and wandering around the tiny alleyways you are taken back in time to 13th Century France.

Carcassonne was to be the highlight of the tour, but with its crowds and souvenir shops, it proved to be a little disappointing. Its fairy-tale turrets and interesting chateau made up for the touristy feel. The boat trip was delightful. Departing from the honey coloured town of La Roque Gageac, we viewed castles and chateaux whilst gently cruising the calm waters of the beautiful Dordogne river.

Our final two nights were spent near the sleepy hamlet of Lebroussac, and on the last evening we spent a few brief moments in the evening sun, wandering round the quiet streets and visiting the local church where the sun shone through the stained glass windows, lighting up the empty chairs that waited patiently for the next congregation to attend.

The trip was just a taster of the delights of this part of France, and I am keen to return and explore at my leisure. It would be especially good to see the wonderful sunflower fields in bloom, as unfortunately they were all dead and black at the time of our visit. Maybe someone would like to arrange a photography trip there!

Claire Gilbert

DESTINATIONS: PUGLIA

Lyn Newton LRPS

Photography Workshops



Sunrise

Isn't it fascinating how one turn in the road leads you down a route you never dreamed of. For me that turn began my journey into photography. As a headteacher with little time to invest in a hobby, I resisted attempts by my journalist husband, a keen photographer, to join him snapping away in the North Yorkshire dales.

When I retired I was presented with a camera and as I suddenly had time on my hands it seemed ungrateful not to begin to use it. I set off with no real enthusiasm. However as my skills grew, so did my interest and I began to understand just why photographers become so passionate about their craft.



Dawn

When, two years ago, my husband died, he left me with this wonderful legacy and my photography became a lifeline which sustained me and lifted me through some very dark days. As I began to surface from grief I felt the need to become a more creative photographer, so I joined a camera group locally and the Royal Photographic Society nationally, to learn from and share ideas with like-minded people. The RPS distinction system offered me a real challenge and in May of this year I, along with two friends, successfully entered LRPS panels at Beckwith Hall, Newcastle. It was a daunting experience but the official recognition was inspiring.

I decided to join the RPS Travel Group because travel photography brings all your creative and technical skills together with the added interest of new and exciting places to explore. I like to get off-the-beaten-track and see the ordinary heartbeat of an area. I want to capture the essence of everyday life. As a woman on my own the Travel Group offers an exciting opportunity to visit interesting places with people who share my passion.

In September, I experienced my first photographic holiday abroad with "Land and Light" and spent a wonderful 6 days in the Puglia area of Italy wandering around quaint little towns set on hillsides and through groves of olive trees and trulli houses.

We were based in the old town of San Giovinazzo with a port full of colourful bobbing fishing boats, winding streets and old churches. We then moved to the home of the trulli houses, Alberobello, which is a UNESCO Heritage site. The trulli houses are quite unique but visit soon before they all become holiday homes.

An unexpected treat awaited us at Alberobello. The town was in the middle of an annual 3-day religious festival, so we arrived to a fairyland of little lights decorating the streets, bands playing and a very moving outdoor religious service. The opportunities for street photography were amazing and we wandered the streets spotting Cartier-Bresson moments.

Days were long – out at 6 am to catch the sun casting vibrant pinks and golden yellows over the awakening town. After a quick breakfast I and my five fellow photographers, along with leader Peter Hendrie, were on the road visiting places like the UNESCO world heritage site of Matera, famous for its cave dwellings, and ancient old towns such as Cisternico, Polignano a Mare and Ostuni each with their own individual character.

We spent hours chasing shadows as the light changed, and catching the essence of the narrow winding streets. The countryside is dotted with olive groves and abandoned trulli houses giving us great opportunities for close-ups

and creative photography. All in all, an inspirational first foray into travel photography.

Would I go on another trip abroad? Yes, definitely, in fact I have already booked to go on the RPS Travel trip to Jerez next Easter. And, interestingly, one of my fellow Puglian photographers turned out to be a long-standing member of the RPS travel group who helped organise the Jerez trip - what a small world it is.

In short, photography lifts my heart. I can spend hours immersed in the pursuit of a photo that moves me and even when I don't have a camera in my hand I am mentally taking photos with my soul. I can't wait to pack my case and charge up those batteries for the next trip!!

Lyn Newton LRPS



Sunset



Trulli and Trees



Band



Saint



Shadows



Boat



Trees

EVENTS REPORT : TRIP TO CONWY

By Allan Hartley ARPS



Dawn over the River Conwy by Andrew Marrow

On the weekend of 26-28 September 2014, six Travel Group members and three guests assembled in the medieval town of Conwy located on the River Dee estuary in North Wales. The main highlight of Conwy is King Edward I's 13th Century castle that boasts of having the most intact city wall in Britain. Not surprisingly this was the main focus for the day starting off walking in one direction, then after a tea-break walking the same route but in the opposite direction.



Railway Line by Andrew Marrow

Having done the castle other vignettes of Conwy were sought out; the smallest house in Britain, boats on the Dee Estuary, Thomas Telford's suspension bridge, general street scenes and Conwy's famous son Llewelyn the Great who battled against the English in medieval times.

On Saturday evening the group was warmly entertained by friends of Colin Downie, a spontaneous gathering that was greatly appreciated.

Overall I think everyone enjoyed the weekend with thoughts of a similar weekend in September or October 2015 to either Langollen, Blackpool or Liverpool?



Conwy Castle by Allan Hartley



Travel Group in Conwy by Allan Hartley



EVENTS REPORT : FIELD TRIP TO RYE

Prof. Alan Cork

Catch an image of Rye

When you have got to know somewhere when travelling, you usually move on and rarely return. In part because there are so many other interesting places to visit but, also, because you have seen all that is worth seeing! So when the Chairman of the RPS SE Region, Terry McGhie, announced that there would be a second visit to Rye, in a joint outing with the Travel Group, I was just a little surprised! I really enjoyed the first visit but felt I had taken all the pictures I wanted. To make a second visit work, I needed to view Rye with different eyes.

On the day, I visited Fairfield church at sunrise and then went on to Dungeness to get images of the industrial heritage that litters the shingle beach. With some great images already under my belt I arrived at the appointed meeting place, Fletcher's House, for a refreshing mug of coffee and informal introductions.

For me, part of the pleasure of joining RPS outings is to meet like-minded folk. Photography is inherently a solo pastime, especially when you get zoned in! It was particularly helpful that some of the people who attended the previous meeting brought prints of their previous work to help set the scene for the current outing. This was reinforced by the comments made by the organisers Liz Rhodes, Terry McGhie, and Chelin Miller, who worked hard to frame the day's activities and suggest ways in which to capture the essence of Rye.

I had two personal goals for the day. To photograph Rye at a slow pace and to visit the harbour. A tripod helped to slow me down and this was reinforced by putting a 'big stopper' [10 stop ND filter] over my camera lens. Rye is probably one of the best preserved medieval towns in England and a member of the Cinque Ports Federation. I wanted to capture



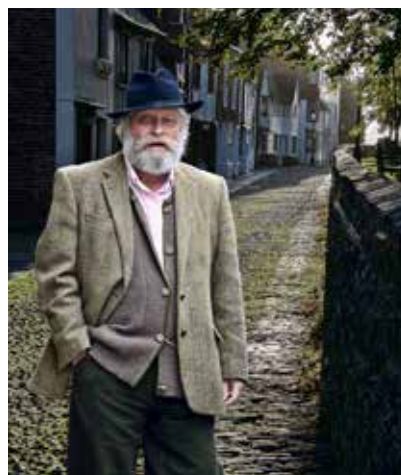
Memories of Rye

images that reflected the past by blurring the people in the present. My success rate was low, it took time to get the correct camera settings and people moved at different speeds through the time when the camera shutter was open. Nevertheless, I was pleased with some images, which were certainly very different from those taken on my first outing.

Rye harbour is now several miles from the town and, although the road is flat, I probably spent an hour to reach it, because there were so many things to investigate with my camera on the way. Who could resist peering over high hedges that had signs saying 'beware dangerous animals'? The animals turned out to be young ostriches or were they emus? Who could pass by a chandlery without taking images of old ropes and related yachting paraphernalia? Even the local sewage works and solvent recycling plant had a strange fascination! The harbour area itself, built around one of many Martello towers constructed during the Napoleonic wars, was a feast of visual imagery. Highlights included the beautiful gothic church of the Holy Spirit built in 1849 with a roof designed in the shape of an upturned boat, old fisherman's cottages and more recent lifeboat house with dozens of resident starlings resting on a wireless mast next door. The place had a quiet

timeless feel, reinforced by a lone drinker sat outside the 'William the Conqueror' pub, who was clearly in no hurry to finish his pint.

The tea rooms looked inviting but I was keen to get back for a quick lunch and to explore more of the town. Sadly the weather forecast proved to be correct, as rain stopped play and many returned early to the meeting point. Nevertheless, in the warmth of the tea room, people quickly relaxed to exchange notes on the day over a hearty cream tea. It was clear from the volume of chatter, undiminished when food arrived, that all had enjoyed their encounter with the stranded port town on a hill, known as Rye. Travel photography may be difficult to define, but we were all aware that we had travelled far that day.



Old Man of Rye

SPRING WEEKEND COMPETITION

Letters to the Editor: Winning Images

The Editor often receives requests from members to include information in the Travel Log. Below is a letter sent by Brian Pearce. I would like to take this opportunity to thank Brian for reminding me to include all the results for the Spring Weekend Competition and the corresponding images.

Unfortunately, not all participants were able to send me their photos, so here's a selection of those I managed to obtain.

Dear Chelin,

Can I ask that Travel Log publishes the full results of the annual competition? It seems a shame when we go to so much effort and this is some of the Group's best work that it is a secret. This year, we know who came 1st, 2nd and 3rd but no pictures were shown. Last year the 3 winners' pictures were shown. In neither year has there been any mention of the Commendeds. I declare an interest as I got one this year!

Best Wishes, Brian Pearce FRPS

Competition Results

Gold medal: Dennis Anguigue, Prayer Meeting

Silver medal: Dennis Anguige, Laos Boy

Bronze medal: Neil Harris, Hamar Girl at Initiation Ceremony

Merit Awards:

Rachel Dunsdon, Foggy Station

Val Duncan, It's Mine

Michael Mutimer, Small Cliff Top Church

Phil Bird, A New Day Dawning

Rachel Dunsdon, Chinese Fishing Nets

Margaret Hocking, River of King Penguins

Brian Pearce, Pouring Slag

Keith Pointon, Bringing in the Crops

Dennis Anguige, Leg Rower



Pouring Slag by Brian Pearce



Hamar Girl at Ceremony by N Harris



River of King Penguins, S Georgia by M Hocking



Small Cliff Top Church by M Mutimer



Foggy Station by R Dunsdon



Chinese Fishing Nets by R Dunsdon

EVENTS REPORT: MEMORIES OF MYANMAR

Members' Reunion in Bath on 21st September 2014

John Cucksey FRPS

Over 30 members of the Travel Group gathered in the lecture theatre of the RPS headquarters in Bath in September for a 'show and tell' meeting to see the photos taken by members of the groups who visited Myanmar earlier in the year. The meeting was open to all members and it was good to see many there who had not actually been on the trips.

The meeting opened with members, each with about 15 minutes, showing prints; followed by a discussion on photobooks, members' experiences in producing them and comparisons

of the different packages available. Books covering a wide range of subjects were available for inspection during the lunch break raising considerable interest from those present.

After lunch James and Hazel Frost, frequent visitors to Myanmar, showed us some of their prints, including James's beautifully choreographed FRPS panel of photographs taken there. This was followed by members showing projected images.

Myanmar tends to be characterised by photos of U Bein bridge and the colourful leg-rowing fishermen of Inle

Lake with their gymnastic poses, and the spectacular Shwedagon Pagoda in Yangon. We saw some of these but members displayed a much wider range of subjects and styles giving a deeper picture of the country and its people. We saw many excellent and interesting photographs of a country where the people exude grace and elegance.

All those who made a presentation, and those who were unavoidably absent, were asked to send two photos to the Editor to be included in Travel Log. They are displayed on the following pages.



There's a Burma Girl a-settin' by J Cucksey



Fisherman, Inle Lake by J Cucksey



Tourist Monks Descending Bagan Temple by B Akester



Boy Monk by J Sipos



Memorial Chamber, Shwe Yaunghwe by R Lewis



Weaver at Palaung Hilltribe Village by H Hammond



U Bein Bridge by C Briggs



Discussing Prices by J Esse



Dawn Landing at Ngapali Beach by A Brochwicz-Lewinski



Yangon by J Frost



Off to Market, Kalaw by H Hammond



Monk at Shwedagon by B Akester



At the Ubein Bridge, Mandalay by J Charnock



Public Transport by J Sipos



Naga Kitchen by H Frost



Monastery Monk by J Esse



Mrauk-U Dawn by H Frost



Hoeing the Fields by G Follows



Sittwe by J Frost



Yangon Harbour Urchin by A Brochwicz-Lewinski



Mother and Child by J Charnock



Padaung Tribe, Lake Inle by R Lewis



Up the Creek Market, Nyuang Shwe by C Hammond



Novice Monk at Shwe Nyuang Monastery by C Hammond

DATES FOR YOUR DIARY TRAVEL GROUP PLANS

Aline Hopkins LRPS

By the time you read this, a group of us will either be enjoying, or have enjoyed, a trip to Norway in search of the Aurora Borealis. I hope to be able to report in the next Travel Log that we all saw it!

The rest of the year looks very busy! All of our proposed overseas trips in 2015 have already attracted enough participants to run, which necessarily indicates that remaining places may be limited – if you're interested, book soon.

As I'm writing this whilst on holiday, this is a shorter update than usual. All relevant information can be found on the Travel Group website, so here's a summary of what's coming up.

April : trip to Jerez, Spain, contact Colin Howard

May : Spring Weekend and Annual General Meeting in Ludlow, further details will be posted to members.

June : trip to Burma, contact Keith Pointon

July : trip to Zambia, contact Liz Rhodes

August : Edinburgh Festival, t.b.a., contact Aline Hopkins

August/September : trip to Western Canada, contact Aline Hopkins

October : weekend in Cornwall, contact Margaret Hocking.

In 2016 we have two trips to Cambodia for which bookings are now being taken, contact Keith Pointon for further details. As more trips are agreed by the committee for 2016 and beyond, details will be posted on the website. We have ideas for future trips, but really need some feedback from members – where would you like to go?

EDITOR'S PICKS

EXHIBITION

"Weald" - David Higgs (b. 1972) is an art photographer and platinum printer living in rural Sussex. His latest exhibition 'Weald' is the culmination of a five year exploration of the hills, ghylls, heaths and ancient woodland he calls home. Using a historical photographic process David produces hand printed platinum on cotton images. Whilst laborious and technically difficult to produce, the platinum images display a level of subtlety and tone, as well as archival permanence, not present in modern day prints. David has exhibited internationally, his images have been used in worldwide advertising campaigns and his prints are in collections in the USA, UK, Europe, Japan and Australia. The exhibition runs to the end of March 2015, at the Ashdown Forest Centre, Wych Cross. During the Winter period it is open weekends only. You can visit David's website www.milesfromhere.co.uk

BOOKS

"The Unlikely Pilgrimage of Harold Fry" When Harold Fry nips out one morning to post a letter, leaving his wife hovering upstairs, he has no idea that he is about to walk from

one end of the country to the other. He has no hiking boots or map, let alone a compass, waterproof, or mobile phone. All he knows is that he must keep walking - to save someone else's life. I chose to 'listen' to this title as an audiobook, and I thoroughly enjoyed it.

"Close to Home - Finding Great Photographs in Your Own Backyard" is an inspiring eBook by Stuart Sipahigil about finding the extraordinary in what we've come to see as mundane by providing photographers of all levels with the tools and encouragement needed to get out of the ruts into which we all fall. Sipahigil maintains that making great photographs does not require traveling to an exotic place; rather, by digging deeper and seeing things around you more clearly, you can reinvigorate your photography and find new images in familiar territory. Through practical insights and creative exercises, you'll discover that your city, your neighbourhood (and even your garden!) are all full of opportunities for great photographs. Available as eBook from www.craftandvision.com

FILM

"Into the Wild" is a 2007 American biographical drama/survival film written and directed by Sean Penn. It is the true story of Christopher McCandless, a college graduate who gives away his life savings and hitchhikes to the Alaskan wilderness in the early 1990s to live on his own. It is an adaptation of the 1996 non-fiction book of the same name by Jon Krakauer. The film stars Emile Hirsch as McCandless, with Marcia Gay and William Hurt as his parents. The film was nominated for two Golden Globes and won the award for Best Original Song "Guaranteed" by Eddie Vedder. I personally love the pace of the film, the photography, scenery and spirit of adventure. The music is beautiful, particularly the song "Toulumne", also by Vedder, which I use as background music for my AVs.



Bamboo jetty over Dragon River (c) C Miller

DIGITAL FORUM

ROUNDS 29 AND 30

Once a quarter each Forum member uploads one image to the digital blog. Everyone then comments on the images on the blog, and scores are awarded. The image with the highest marks, or a selection of images is then published in Travel Log. The photos in this issue of Travel Log are the winners of Round 29 and Round 30.

Currently there are approximately 22 members of the Forum. Images must have a Travel theme. All members of the RPS Travel Group are welcome to join the Forum, if you are interested in joining, please send an email to Hazel hazel.mason39@btinternet.com, who will be happy to answer any questions.



Majestic Cafe, Oporto (c) A Barrow

Digital Forum Round 29

Time for a Nata

This photo was taken last summer in the Majestic Café, Oporto, Portugal. The Majestic is a city institution bringing a splash of Central European Coffee House grandeur to the Atlantic coast. A Nata incidentally is a custard tart. Those in the Majestic are rather fine. A hastily grabbed shot across the busy café. I had after all just been presented with a coffee and one of those tarts!

Andrew Barrow LRPS



Rocky (c) N Harris

Digital Forum Round 30

Rocky

Golden Rock in Myanmar, one of the most sacred sites in the country. The men on the right of the rock are applying gold leaf, a custom seen all over Myanmar at religious monuments. Shot on a Canon 5D Mk2, handheld, ISO 1600 f6.3 1/25th, using a tripod was not practical due to build up of people. It was very crowded, but not as crowded as when I returned in late 2013, I chose a Saturday night when thousands had made the 6 hour journey from Yangon, most sleeping out overnight before returning.

Neil Harris ARPS

Close to Home



Hamar Woman Examining Grain (c) Neil Harris ARPS

Image selected for the 2015 Members' Biennial Exhibition

Back copies (pdf files) of Travel Log are available on the website or
can be requested from the Editor: editortravel@rps.org

You will find interesting blog articles, details of events and Travel Group activities on the RPS website
<http://rps.org/special-interest-groups/travel>
Join our Facebook page www.facebook.com/rpstravelgroup