

TRAVEL LOG

THE RPS
ROYAL PHOTOGRAPHIC SOCIETY

TRAVEL

The Journal
of the
RPS Travel Group
Issue 79 - August 2018

Chair

Liz Rhodes, MBE
ltravel@rps.org

Secretary

John Speller
j.speller525@btinternet.com

Treasurer

Robert Akester, LRPS
bob.akester@btinternet.com

Vice Chair

John Riley, LRPS
johnhriley@live.co.uk

Digital Communications

Sara Rawlinson
travelweb@rps.org

Tours Co-ordinator

Keith Pointon, LRPS
bagpoint@aol.com

Workshop Co-ordinator

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Members

Philip Pound LRPS
philippound@yahoo.co.uk

Richard Lewis
rlewisuk1@aol.com

Roy Morris ARPS
roy.morris@rhm.uk.com

Travel Log Editor

John Riley, LRPS
editortravel@rps.org
Proofreader: John Minter
travelsubeditor@rps.org

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EDITORIAL

I feel like a proper Editor now, having received a letter from John Cucksey presenting his views on 'What is Travel Photography?' (page 36). It is well worth reading as it raises several points that would add value to any future shaping of Travel Group.

He asks the question 'Is there such a thing as 'Creative Travel' photography?' I believe that there is and there are several examples in this issue. John Clare gives a good account of his skills of being a creative artist in his piece 'Art & Travel – a winning combination'. (page 2).

One that stands out in my eyes as 'Art & Travel' is Tony Smith's 'Village woman selling duck eggs'. (page 14). It is certainly one that I would display on my wall and it oozes a creative approach to presenting a travel photograph. To use one of my favourite quotes, 'I've found it has little to do with the things you see and everything to do with the way you see them' Elliott Erwitt. Stuart Thompson's 'Cover Photo' is another good example of this. Not your normal 'Taj Mahal' image.

This was behind my thinking when I put forward the idea for Springboard 2019 'The Art and Science of Photography', to be held at The Lowry. I see photography as an art form and creativity is an essential ingredient. It can be at the time of capture or later by manipulating the image. Some say that any form of manipulation goes against the grain of Travel Photography but isn't altering the images something that we all do every time we produce a photo. The lens manipulates the light passing through it. The white balance manipulates the colour, the shutter speed manipulates..... and so on.

When we decide to take a photo of what we have seen with our eyes I consider that there is a creative process taking place in our mind. The left brain with its logical approach is considering camera settings, the light and all things technical whilst the right brain's intuitive function is concentrating on the emotion the scene is generating. My own personal belief is that we click the shutter when the two connect and the spark it produces is 'creativity'.

If this results in me taking photos that cannot be considered as 'Travel Entries', then never mind. I am simply a person who enjoys my photography and travel adventures whilst sharing my passions with others.

Thanks to all our contributors who are also sharing their passions and experiences with us. Caving, Mountaineering, Publishing, results of competing against others and running a business. Quite a variety of subjects. Please continue to add to our collective learning and experiences by sending your images and thoughts for publication.

John Riley LRPS



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Printed by:

Premier Print Group,
38-40 London Industrial Park,
Eastbury Road,
Beckton,
E6 6LP

Contributing to Travel Log - Travel Log is published three times a year around February, June and October. Please send your submissions to the Editor, editortravel@rps.org All aspects of travel photography are welcomed from articles of adventures, both home and abroad, to reports of events or exhibitions and individual images of note.

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Allan Hartley ARPS



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Grahame Soden



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Julian Cook ARPS



Competition Results
Digital Forum
Round 43



Digital Forum
Round 44



Bring a Print
Jo Cope LRPS



Travel Group
on Facebook
Victor Wong



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Date for your Diary

Travel Group's Annual Gathering

**Springboard 2019 13 April at the
Lowry - Salford Quays.**

COVER PHOTO

"The scene of this photograph is at The Taj Mahal in the city of Agra, India. I was attracted by the little girl's silent pose with her Mickey Mouse bag; I wonder what were her thoughts?"

Stuart Thompson ARPS, CPAGB
stuthompsonphotography.com

A VIEW FROM THE BRIDGE

Photography can be a tool of investigation for the curious and adventuresome.

I am not sure where I came across this quote but from a personal point of view it struck a chord, as travel and being 'adventuresome' is my great passion with photography coming up close behind. It came to mind again as I travelled for two weeks through eastern France and Switzerland recently, following the pilgrimage route to Rome. In order to get 'better' images of some of the places I travelled through, I found myself wandering off down side streets and along rivers coming across curiosities such as a synagogue in Besancon, an English pilgrim in the small town of Ornans and a statue to Freddy Mercury in Montreux. All these encounters were unexpected and came about because I was wandering around with camera in hand – thus the camera became my 'tool for the curious'.

But cameras and all the gear that one may carry can become heavy, particularly in hot weather, and I have begun to wonder whether the time has come to invest in a smartphone which is so much lighter. I became aware during my wanderings that more and more people are taking photos with their phones – does this mean SLR's will eventually become obsolete? Will something take the place of smartphones? While SLR's and the range of lenses give you the opportunity to be really creative, smartphones don't have the same range but resulting images can be excellent and done in a flash. No doubt this ability to do things quickly is what attracts people and is another sign of the fast-paced world we live in.

Personally, I am all for going slowly now so that I can travel with curiosity and so see more.

As a result, I feel completely in tune with the following lines from an Old Spanish Proverb:

"Travel expectantly, every place you visit is like a surprise package to be opened.

Travel with an open mind – leave your prejudices at home".

Happy Travelling!

Liz Rhodes. MBE

travel@rps.org



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Art & Travel – a winning combination

There are many reasons that we hang photographs of faraway places on our walls. They may be beautiful, remind us of being there, or make us determined to go one day. They may be inspirational, calming or energising. Or we might just like the photo. All perfectly acceptable. But there's another reason - because they're art.

The question of whether we can merge travel photography with art is a hot topic in the photography world, not least at the RPS.

Not your typical sunset - Oyster poles at Cap Ferret

My own answer is yes, as long as they convey the vision of the photographer as artist, rather than as documentary maker or factual recorder. As with any creative piece, the artist needs to start with a clear purpose of 'What do I want to make people feel when they see this?'

Making a travel photograph deliberately out of focus doesn't make it art any more than it would with a portrait or a still life. Neither does processing it in black and white. However, both of these techniques may be steps on the road towards producing art from any photographic image, including travel, as I hope my images illustrate.



John Clare



My current project involves making fine art landscapes. I made these images on a trip to South West France, on a trip with the acclaimed photographer Jonathan Chritchley. A small group of us travelled around small villages up and down the Gironde River and the Atlantic coast. Many of my images feature the stilt fishing huts – the carrelets to give them their proper name – of the Gironde Estuary.

The acid test of any piece of art is, 'How does it make you feel?' and 'Would you want to hang it on your wall?' Several people have remarked how calming these images are, and some have asked if they can have prints. To me as the artist, there is no better feeling.

John Clare has been taking photographs on and off for 40 years but has only taken them seriously for the last decade. His 'proper' job takes him all over the world, and whenever possible he takes his camera with him. He's tried most genres, including wildlife, portraits and street, but in recent times has become more focused on the mix of art and travel. Last year he finally bought a Leica in an attempt to slow down and take more considered photographs.



The stilt huts look great from any angle



A lone fisherman at dawn



An Atlantic storm provides a change of tone on a photoshoot



A low angle shot places the net above the horizon



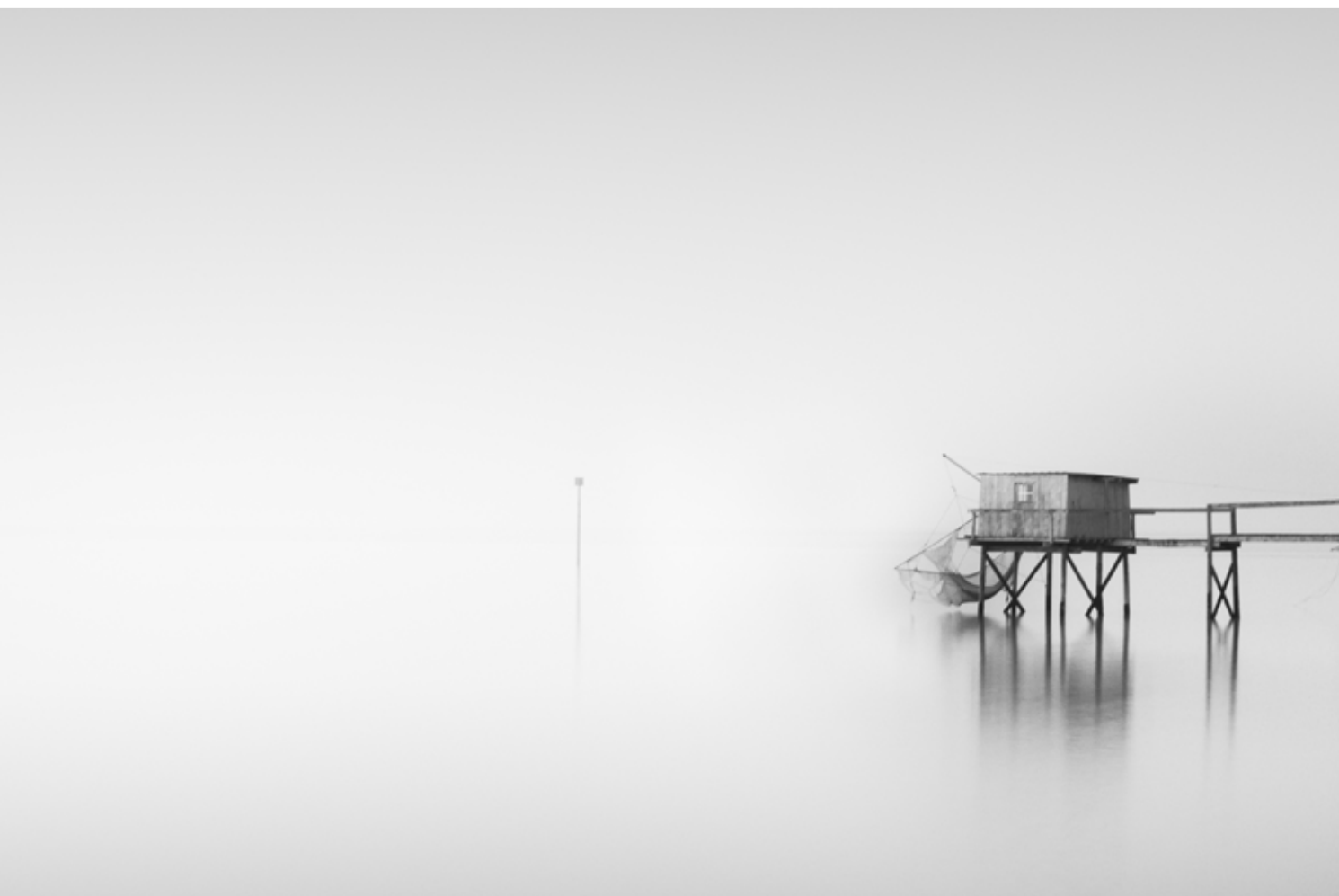
Shadows and lines as the sun goes down



Misty morning sunrise, evocative in mono



The stairs to the carrelets at low tide



Gaping Gill



on-tow

Wanting something different to do over the coming Bank Holidays?
Maybe a trip down Gaping Gill fits the bill?



Travel Group member Allan Hartley ARPS provides the incentive.

Gaping Gill ticks a lot of boxes when it comes to the natural world, being the largest natural cavern in the British Isles, large enough, they say, to house York Minster. With an entrance large enough for a double decker bus, whose verticality could see a stone drop straight for 322 feet, together with Fell Beck it creates Britain's highest un-broken waterfall.

Normally Gaping Gill, first descended by the French explorer Edouard Martel in 1895 by rope ladder, has remained the mysterious realm of cavers, a place largely un-visited by less adventurous souls except, that is, during what is called the winch-meet[s].

Every year during the May Bank Holiday period the Bradford Pothole Club [www.bpc.cave.org.uk] then later around the August Bank Holiday, the Craven Pothole Club [www.cravenpotholeclub.org] each start their annual fund-raising activities for local charities. They rig the entrance to Gaping Gill with a scaffold platform and install a winch- type bosun's chair cage with which to entice the general public into parting with a few pounds to experience an exhilarating ride to the foot of the gill and see for themselves a magnificent underground landscape.

Gaping Gill is located within the Three Peaks Area of the Yorkshire Dales National Park close to the village of Clapham on the open fell-side close to the peak of Ingleborough.

The best way to get to Gaping Gill is to pay the modest fee and make the one hour plus walk through the grounds of Ingleborough Estate, a delightful woodland full of beech, rhododendron, a man-made lake and Victorian Folly to Ingleborough Show Cave, the oldest commercial show cave opened in 1887. Thereafter, the well-walked path climbs gradually to the dry valley and gorge of Trow Gill whose narrows lead onto the open fellside, on past the cavern that is Bar Pot and eventually to Gaping Gill.

Once the winch has been set up and H&S inspected, the area around Gaping Gill becomes a small Tent City of volunteers who are required to manage the winch above and below ground.

The Winch Meet attracts a lot of attention during both Bank Holiday Weeks, so best to arrive very early or take a chance and arrive mid- afternoon when the queue has died down, otherwise it's not un-common to have to wait an hour to go down and an hour to come back out.



tent city



main chamber

For would-be adventurous photographers no real special clothing is required. Outdoor waterproof trousers and jacket are fine with safety helmets being provided when you pay your fee. Having been kitted out, the basic routine is that you join a numbered queue and wait your turn for your number to be called, again a small wait whilst the winch chair surfaces. Now you have the opportunity to sit in a small metal cage, with your camera bag clutched to your chest and enjoy the minute or so ride down the 322 feet open shaft of Gaping Gill to the floor of the main chamber, from where, after getting out of the winch cage, you can wander around the open chamber at will.

On your way down the main shaft you will definitely get showered, indeed the great waterfall is a major feature for photographers. Once however, you are in the main chamber, the atmosphere is in caving terms generally dry, apart from the various streams that run through the chamber. Once you've had enough, you just get back in the queue to surface and watch as the winch cage gets whisked back to the surface.

Give it a try and enjoy.

Some personal tips for photographers acquired by mistake!

•*The best time to go is mid-week as weekends get very busy. Arrive early, before 8am so that you are at the front of the queue. Then you have a reasonable amount of unhindered time in the main chamber whilst it's quiet. Once the place gets busy, you will have to deal with lots of folk pointing lights all over the place, putting light trails all over your long-exposure images. That's the time to leave.*

•*For your gear, make sure everything is double-wrapped in poly bags for the winch journey in and out as you will get drenched for a few seconds as you clear the waterfall part of the main chamber entering the shaft.*

•*Because of water, water everywhere, including droplets in the water vapour, take ample kitchen roll and small towels; I also use an umbrella to shield the camera and a big shopping bag to put over the camera whilst sorting things out.*

•*For wandering around the main chamber, a head-torch works best to keep the hands free, but I also carry a couple of small hand torches just in case. You can't have enough light when you need it!*



Trow Gill

•The actual photography tends to sort itself out. Camera on tripod, cable release, wide angle lens; 20mm OK but 16mm better.

I set ISO at 400 and white balance on auto, aperture at f8 plus one stop, then let the camera work it out from there, being careful not to blow the highlights. In the main chamber the exposure has a full 10-stop range from clear bright light at the top of the main shaft to deep shadows at the back of the chamber. Exposure times are generally in the region of 30 seconds. I also take a couple of old flashguns with me to put some light into the shadow areas.

•A thermos flask and snack make ideal companions for when the photography is done to relax, to just sit and look. After all GG is not a place you can visit on a regular basis.



mind the gap



your turn

Other Info

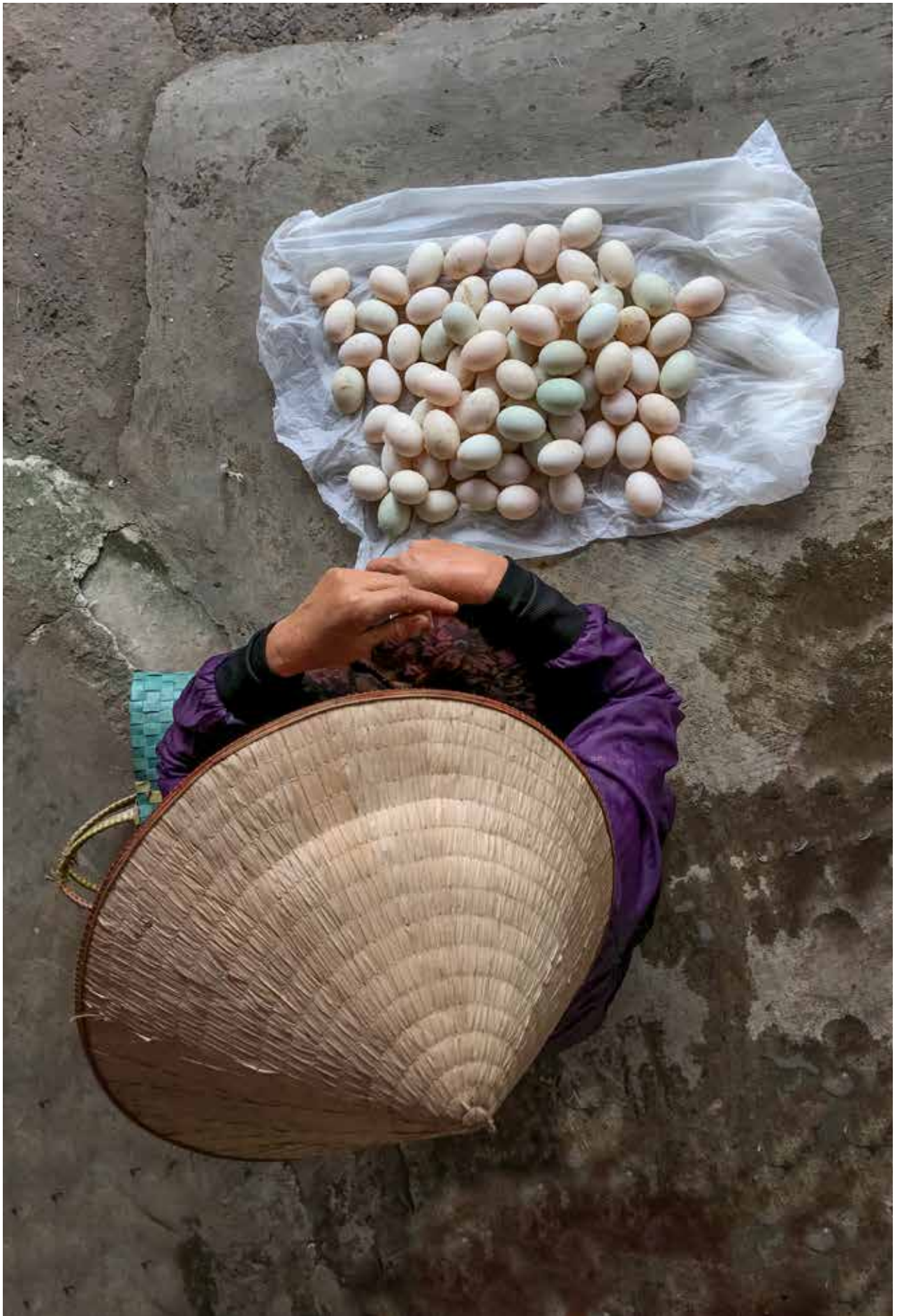
Access Dates

Check both the caving club websites for actual dates of the winch meet.

Maps

Ordnance Survey Explorer OL2. Yorkshire Dales Southern and Western Areas

Harvey's Super Walker, Yorkshire Dales Three Peaks



Village woman selling duck eggs

Hà Nội. my kinda ville

The French didn't do much for the people of Vietnam in the seventy-one years they occupied the country. They arrived not that long after their Revolution and immediately imposed the same control over the Vietnamese they fought so hard to defeat at home, whilst overcrowding their “Maison Centrale” prison, (later to be known as the Hanoi Hilton), with political prisoners in sub-human conditions. French time ended in 1954 at the battle of Dien Bien Phu when, against all odds, Ho Chi Minh's army saw them off.

That was then. Now, I do think Hanoi is a better place for the French having been there. Surrounding the historic “thirty-six streets” of the old quarter are wide boulevards, some pretty impressive architecture and an Opera House. It really is my favourite city anywhere and I never tire of it.

Most visitors will have opted for a conventional city tour before rushing off on the deeply furrowed trail to Halong Bay and beyond. I would urge you to add an extra day or two and experience the charms and culinary delights of this beautiful city.

Get out of bed at first light and see the city waking up. Make your way to Hoan Kiem Lake, the heart of Hanoi and wander around it. Check out the Laughing Yoga, Tai Chi, Ballroom or Tango or Line Dancing and the makeshift gyms and the other activities. Join in - you will be welcomed - or just fill up your SD cards.

Don't rush back to your hotel's boring breakfast buffet; find a little restaurant or pavement cafe and enjoy one of the world's best breakfasts, Pho (pro. furr). Derived from the French Pot-au-Feu it's a clear soup with either chicken, Pho Ga, or beef Pho Bo and comes with rice noodles and fresh greens on the side to wilt in the soup. It's never spicy and there is always chilli sauce on the table if you need to add some fire. Don't be put off by the appearance of the little restaurants or the on-street locations. If it's busy with local people then it's good.

The French planted the coffee and now Vietnam is the second largest exporter behind Brazil. Ca Phe's (from Café) are everywhere. My favourites are on the pavements; perched on a tiny plastic stool I watch the world pass by, often with some fresh mango, lychees or pineapple from the lady street vendors. Vietnam coffee, a mixture of Arabica and Robusta, is generally taken with ice and with sweet (condensed) milk, from a can. Mixed together, the volume increases as the ice melts and you drink it through a straw. Try and stop at one!



Iced coffee with condensed milk

Need a snack? Baguettes are everywhere, still the traditional shape but now softer and sweeter than the gallic original. Get one filled with duck or pork Paté Maison, with sliced chillies if you request (dare?).

Whilst it's not the easiest of locations to photograph, with a bit of planning and the right kit you will bring back some good stuff. For your record photos a range around 17-100mm

(full frame) will cover most opportunities. For your street photos opt for f2 or wider to enable separation from the busy backgrounds. All the images here have been taken with my iPhone, my favourite camera for street photography. I would urge you to take your smartphone's camera seriously when travelling as it holds no fear like those big black things, everyone has one in the East and they are selfie crazy.



The Beret is still popular



Water Lilly Blossoms, Vietnam's national flower



French style Café Filtre



Lychees at the wholesale fruit market in Hanoi



Hand made bamboo baskets

For me, the best photo location in the city is “Train Street. You can find out more on my new website.

If you are planning to visit and I can help you in any way do get in touch.



Tony Smith

www.taffysmith.net/journals/train-street



Five on a motorcycle

The village of Vormsele & the mighty Vindelälven River



A Photographer's Wonderland



3 and 5-night packages in the heart of Swedish Lapland
offered by Travel Group's Digital Communications guru

Grahame Soden



Welcome to the wilderness! We're in the rural village of Vormsele, bordering the unspoiled & mighty Vindelälven River, about 45 km from Lycksele.

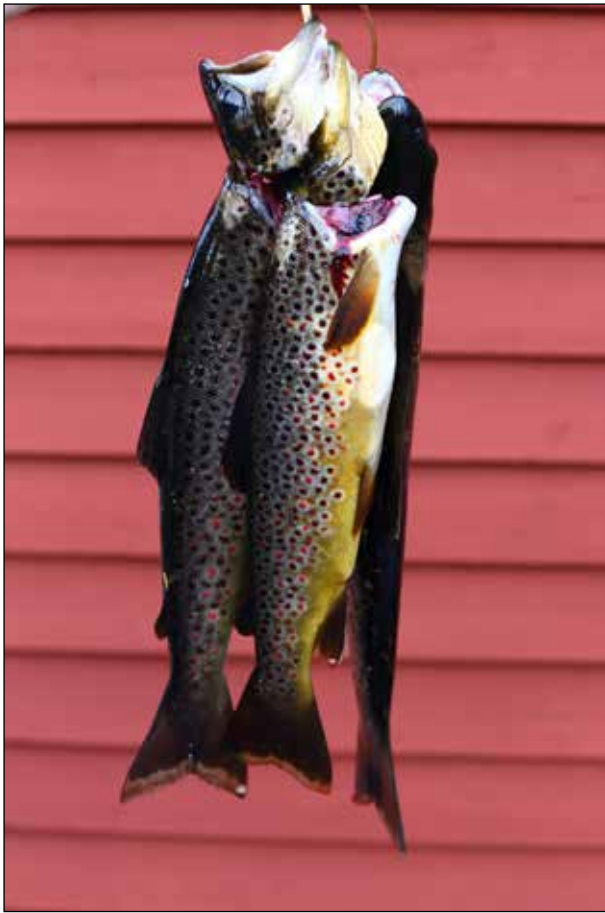
Our village will be at the heart of the forthcoming UNESCO Biosphere, the 5th largest Biosphere in the world, stretching from the Norway/Sweden border along the river to the coast at Umeå. This is a major development that will secure the area for the foreseeable future as a sustainable & eco-friendly place in which to holiday, live, and work. With a population density of around 2 people per km², we're heavily outnumbered by moose (elk) and reindeer and we offer small parties, up to 4 people maximum, a real opportunity to explore and enjoy one of the last unspoiled & safe wildernesses in Europe. Where else are you free to wander wherever the whim takes you, pitch a tent anywhere you please, and enjoy a freshly-brewed coffee by your own camp-fire?

Your party will have exclusive use of the holiday villa, plus our services as guides and photographers.

The accommodation is a traditional Swedish timber villa that sleeps 6 and is fully equipped. There is a large garden, log-fired sauna, free parking & wifi. Our holiday packages include breakfast and evening meal, transfers from/to Lycksele, a sauna package, and the use of our rowing boat, which has an electric trolling outboard. In season, we can have a fishing permit ready & waiting for you.

We will take you on a "Meet-a-Moose" nature experience either by car, on foot or snowshoes.





In the winter, this will be on the frozen river. The moose, reindeer and roe deer all regularly cross over the river, and after dark we will have a night-vision scope with us to ensure you see whatever's around.

In the warmer months, the animals are still around although sometimes harder to see, but we will show you many interesting things – tracks, scat, flora, mushrooms & berries, whilst looking for the animals. We collect & dry/freeze enough mushrooms/berries to last us all winter, so why not pick some yourself?

The area is an amazing place for bird-watching too, and we see all the migratory birds arriving in the spring and departing in the autumn. The species include whooper swans, Siberian jays, more types of finches than you could shake a stick at, woodpeckers, water-fowl, owls, field-fares, fly-catchers, and birds of prey – golden eagles are seen, but are rare. We have bird books and binoculars ready for you, so come and be a twitcher!



Photography

Hi, I'm Grahame. I'm an Associate of both the RPS and the British Institute of Professional Photography. I received my ABIPP for a panel of c40 images of the Northern Lights. I will show you how I photograph the Aurora. I have photographed the Lights in -34° C but it is painful, so I am restricting my Aurora guiding to Sept/Oct/Nov and March/April.

Tripod provided.

If the Lights don't make an appearance, I have a telescope and we can do a little star-gazing. If you've only ever seen the stars from a light-polluted city then be prepared to say "Wow!" a lot when you see our night sky!

Printing

I will teach you within a couple of hours how to print your digital images perfectly. Any printer, any paper, any ink. Try me.

Boating, Bread-making & Berries (+mushrooms!)

Hi, I'm Katharina (the sporty, outdoors type) and will help you experience the river with the rowing boat or kayak; I'll also show you the best local places to pick berries & mushrooms. There is a wood-fired bakery in the village where you can learn how to make the traditional Swedish bread tunnbröd. Stay longer and I'll teach you to speak German or Swedish!

Other activities that are available and included in the price are white-water rafting, dog-sleigh excursions and, occasionally, the chance to visit a reindeer herd, but the latter is not guaranteed.



Let us know what you want and we'll arrange it.

Your meals will include an "Eat a Moose" experience, plus other local dishes and a river-side BBQ. Whenever possible, we use local products for the true Lapland flavour, and if you want the fridge & freezer stocked up for your lunches & midnight feasts, then we offer a pre-arrival shopping service.

Other local events include the "Vindelälvsdraget" annual 400 km dog-team relay race, the "Motorveckan" Classic Car week, and the Skellefteå Winter Sports week – contact us for details.



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CLIMBING KILIMANJARO

Julian Cook ARPS

My wife, Maha, and I travelled to Tanzania in August 2017 to attempt to climb Mount Kilimanjaro – the highest mountain in Africa. There are seven routes going up Kilimanjaro, starting from different points around the bottom of the mountain. We chose an 8-day long climb along the Lemosho route, supposedly one of the most scenic ones. We had to go equipped with clothing for all weather conditions since it could be dry and hot on the lower slopes, raining in the forest, snowing higher up, very windy, and freezing cold at night and at high altitude. Luckily the bulk of our equipment was carried by porters so that we only had to carry light day packs ourselves. The porters also had to carry all the camping equipment and it was amazing to see them bounding up the side of the mountain with their 20kg loads, quickly passing us by as we slowly climbed the mountain ourselves, led by our guide.

We walked for several hours each day, gradually ascending the mountain, taking our time to acclimatise to the lower oxygen levels. As we climbed higher we passed through different vegetation zones – reflecting the varying amounts of rainfall and the changes in temperature – from montane rain forest on the lower slopes, through heath and moorland, alpine desert, and finally summit desert. The porters had already set up camp by the time we finished the day's climb, and welcomed us with singing and dancing when we arrived. We enjoyed three hot, freshly cooked meals each day in the mess tent, although the porters appeared to be on basic rations themselves.



Walking through the montane rain forest on the lower slopes of the mountain



Our porters greeting us upon our arrival at Forest Camp.



Shira I campsite.



Approaching Lava Tower across alpine desert terrain.



A porter carrying his load and emerging from the top of the Barranco Wall.

Although it was easy to overheat when walking in the sun during the day, it was freezing cold at night and the tents and surrounding ground would often be covered in thick layers of frost. Washing, shaving and using the toilet in these conditions could be quite a challenging experience. Venturing out of our tent during the night, I was amazed at how dark the sky was and how brightly the stars shone, with the Milky Way stretching from one horizon to the other.

Most people who climb Kilimanjaro ascend to the summit overnight so they can watch the sunrise from the peak in the early morning. We were not very keen to do that since it would be both dark and very cold climbing at night. We therefore rearranged our schedule so that we could attempt a morning summit. We left Kosovo base camp at an altitude of 4880m at 6 am, initially up a very steep stony path, zig-zagging back and forth in an attempt to make climbing more manageable. Further along we began to walk almost straight up over very loose scree, similar to walking up a sand dune. Oxygen levels at these very high altitudes are only half those at ground level and even after taking deep breaths it did not feel as if you had any air in your lungs.

Approaching Stellar Point at 5750m it was all I could do to shuffle one foot in front of the other, hardly

lifting my feet off the ground. But now, standing on the crater rim, we could see for the first time into the volcanic crater at the top of the mountain and the peak itself further along the path. It would take us another hour to walk there, passing the receding remnants of glaciers on the Southern Icefield, but I was determined to reach our goal.

We both eventually successfully arrived at Uhuru Peak at 12pm, feeling exhausted and elated at the same time: standing at an altitude of 5895m we had reached the highest point in the whole continent of Africa. After taking the obligatory photographs of ourselves in front of the sign there, we began to proceed back down the mountain – a much easier task than climbing up, but one that still took two days!

It had been very hard at times over the previous week climbing the mountain, but a tremendous and rewarding experience. In total we had walked for 43 hours and covered a distance of 66km. We left the mountain with a great sense of accomplishment, but also some relief that it was all over and that we had both made it safely to the top and back down again. Luckily neither of us had suffered from altitude sickness and we had also been very fortunate with the weather. We are now thinking of trekking to Everest base camp for our next climb.



Giant groundsel plants in the Barranco Valley



Sun rising over the cloud layer at the beginning of our ascent to the summit.



Glacier in the Southern Icefield.



Uhuru Peak, 5895m. The highest point in Africa.



Congestion on the trail in the Karanga Valley.

Email: julian@juliancookphotography.co.uk

Website: www.juliancookphotography.co.uk



Julian Cook ARPS

1st

'Cottage in the Copse'

Rachel Dunsdon LRPS, CPAGB, AFIAP

Cottage in the Copse was taken from the boat on the Norwegian coastal voyage in March 2017. It was freezing on deck around the Lofoten Islands but the scenery inspires you to get out there and capture what you can.

Photography is not easy on rough seas but I was pleased with this image which I used for Christmas cards and it was also chosen as the cover shot for my club calendar.

Settings - Canon EOS 5D Mark IV, Canon ef 24-105 mm, ISO 400, f9.0, 1/125 sec.



2nd

Rob Morgan ARPS

'Dune Duo'

Just outside Dunhuang in north western China is a group of sand dunes. This image happened almost by chance as I was approaching the dunes; these two people appeared as I came over a rise. Click, then they were gone.

Dunhuang is a very attractive and sophisticated city. The drivers are courteous and everyone is very friendly. There is great history in the area (Mogao Caves are nearby). The dunes have become a major tourist attraction, but fortunately the tourists were well away on each side when I captured this image. I later walked up to the top of this dune via a flat ladder on the dune, off to the right of here.

Canon 60D, Canon 24-105 mm lens @ 85 mm; f11; 1/160s; ISO 100



3rd

Stephen McDonald

'Carnival in Motion'

This was shot in Nassau, Bahamas during the bi-annual Junkanoo festival. The theme that year was the Far East and this local girl was dressed as a Geisha. She was dancing furiously and I was able to just about nail this capture of her twirling around using a slow shutter speed.



1st

Sitanath Paul

"Barber"

It was a cold morning at the Varanasi Ghats. A barber shaving a customer in his colourful shop.

Nikon D 7000 f8 1/80 ISO 200



Barbara Bogacka LRPS

2nd

'Ice Cave'

Iceland in March this year. We had sun, frost and strong wind for all five days of the trip. One day we visited an ice cave in the South-East in a remote place which could only be reached after a long walk on the glacier. The whole experience was extraordinary. In the cave there was some natural light coming from the holes, however in general it was rather dark. The ice was in parts black, in parts dark or light blue or slightly green. In some places the ice was rather transparent and in some opaque. A partially frozen river did not make it easy to get the right position for a good frame, but it was great fun."



3rd

Margaret Hocking ARPS

FRUIT SELLER, NATIONAL STADIUM, GAMBIA

This lady was selling at a school sports day in the National Stadium in Bakau, Gambia. I'm always fascinated by how the ladies carry stuff on their heads. I have to admit to removing part of a man behind her.





Semana Santa in Seville

Jo Cope LRPS wins the Springboard 2018 "Bring-a-Print" competition. Guest speakers, Steve Davey and Alison Cahill judged the entries and presented her with one of Steve's books.



Hill Hradistek by Victor Wong



During our road tour in the Southern Moravian Region of the Czech Republic in April this year, we came across many nice landscapes with green fields, vineyards and scenic vegetation.

With help from my phone GPS and some local people, we reached the Breclav district . It is about 45km southeast of Brno and 80km northeast of Vienna. From the hill, we could view the surrounding towns as well as the very many vineyards (more than 730 hectares). It was spring and the cherry trees were blooming. There were many activities going on in the fields. We drove around until we got to one place where I spotted this tractor working in the bare mud field. The differential colour of the green and the yellow charmed me. The artificial layers of the ground created by the tractor were absolutely amazing.

The shot was finally finished with my 100-400mm lens on Canon 5Dm4 on tripod. The two hours with the vineyard on that day were the coldest but most enjoyable.

The images I captured showed just what I wanted to illustrate: simplicity with contrasting colours and contrasting dynamic & still subjects (the tractor versus the lonely tree). After a few more shots with my drone, we continued our journey to Slovenia through Austria.



Dear John

Congratulations on another excellent issue of Travel Log – February 2018. Good to see the Travel Group in good shape.

In several ways it is an issue which raises the question What is travel photography? what are the boundaries? I have no problem with your observation that John Cheshire's multiple exposure photographs are a 'wonderful result'. But are they travel? Is there such a thing as 'creative travel'? The RPS has a creative group and is this not the place for creative photographs? There was a time when Travel Log included a statement that a travel photograph must represent the truth. I believe that this should be the case. You should be able to look at a travel photograph and rely on it being an accurate representation of what was seen. This cannot be said of creative photographs – they are artistic. There is nothing wrong with this, indeed it is very much the current fashion, they are just not travel and there should be a boundary. Surely the function of a travel photograph is to supply information. I would add that I believe merged or panoramic photographs should be acceptable as travel.

Another matter which contributes to the definition of travel comes out of Pamela Jones' LRPS panel. I think this is one of the finest LRPS panels I have seen. I appreciate it is not submitted as a travel panel, but it is very appropriate to show it in Travel Log. As she says she has stuck to the points made in the RPS guide to distinctions whereas many submissions do not. I can only assume this is because the judges wish to encourage people and therefore ignore the guidelines. This is probably a good policy. However, the point I wish to make is that I believe a travel photograph should have a title which tells us the place and when not obvious what the photograph is of. One of her photographs is titled 'King Penguin Colony' (a gathering of penguins is known as a rookery not a colony) I believe this photograph can only have been taken in South Georgia and we should be told this. Having had the good fortune to visit this wonderful remote and rugged sub-Antarctic island I would like to be told where in South Georgia. I believe it must be the St. Andrews Bay King Penguin rookery, the largest on the island (in fact the largest anywhere I believe), and not the Salisbury Plain rookery. I visited the latter but not the former. If I am wrong I have proved my point – travel photographs should have meaningful and helpful titles.

This image also poses another question – at what point does a nature photograph also become a travel one or vice versa? To my mind this is both.

Finally, I have every sympathy with Roy Morris and his predicament. First, picking up on one particular point he makes, that six of his images were accused of being 'posed pictures'. In recent years I can only recollect seeing one fellowship travel panel. It included over six of what I would call deliberately posed portraits and they were just portraits. It was not in my view a travel panel. Roy's photographs are not portraits and include much more information than just the people who are essential to the scene but not obviously posed. It seems to me that the way that fellowship distinctions work there is no such thing as a travel fellowship, the culture of the powers-that-be in the RPS is such that it cannot exist. They are not even consistent in their thinking; go to an advisory day and you get conflicting opinions and even contradictions. There is a lot of luck. This also raises something which has always seemed strange to me. The distinctions team work in their own bubble and have no apparent connection with the Special Interest Groups. In my view this cannot be right.

John Cucksey ARPS

Editorial note: –

A group of penguins is called a colony, a rookery or a Waddle, but these terms are for a group of penguins on land. A group of penguins floating in the ocean is called a raft.

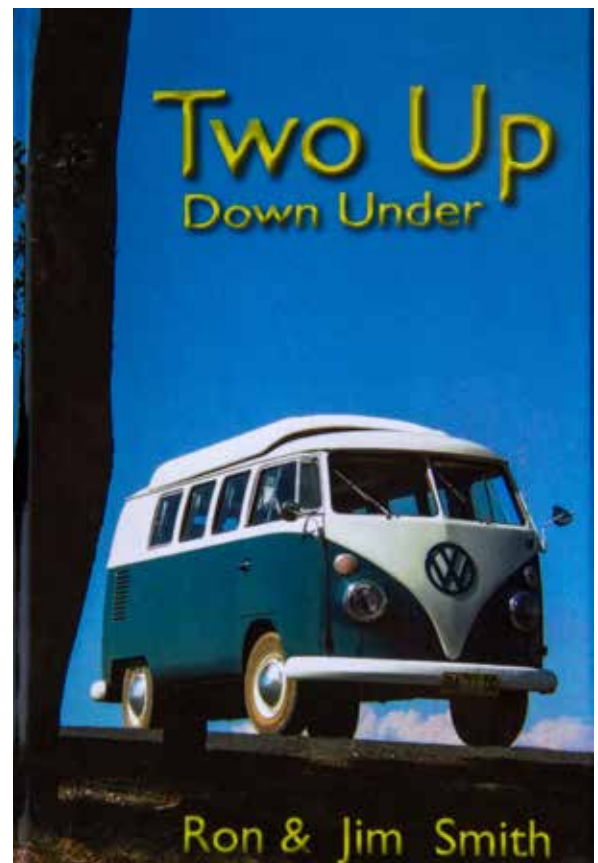
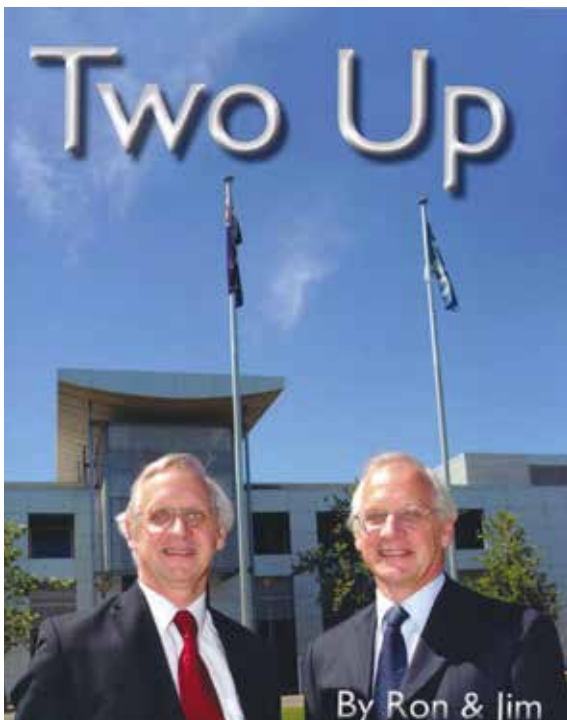
(<https://www.penguins-world.com/>)



King Penguin Rookery South Georgia

Ron and Jim Smith are identical twins. They both studied Aeronautical Engineering and have a long-standing interest in all things related to aviation. They have both been private pilots, with Ron owning a number of older aeroplanes during his flying career. Jim worked for the UK MoD, prior to moving to Australia and joining the senior management team of the Australian Defence Science and Technology Organisation. Ron worked for Westland Helicopters as Head of Future Projects, later moving to British Aerospace / BAE Systems. They are both Fellows of the Royal Aeronautical Society.

The motivation for writing the books was two-fold. Firstly (for *Two Up*), to record some interesting and unusual aviation-related experiences; secondly to take advantage of more than 50 years of aviation photography and the accompanying aircraft knowledge to tell some amusing and informative tales. In the case of *Two Up Down Under*, the photography is more recent and the foundation of the tale is Jim's now 50 year old VW Camper Van. The book combines travel through some little-known backwaters of South East Australia in search of tourist curiosities and old aeroplanes.



'Two Up' is a collection of aviation anecdotes and photographs going back to the brothers' early fascination with aircraft in the sixties. It includes a wealth of inside information. From the sixties both Smith brothers have spent their life, leisure and working time in and around an industry that has seen phenomenal changes over the last fifty years.

As you would expect, this book comes filled with many great photos of aircraft and aerial shots mainly taken in the UK and the United States.

In the case of 'Two Up Down Under', there is a mix of classic car, aviation and travel photography. If you are a fan of the VW Campervan you will not be disappointed. As you can see from the cover photo the family Kombi Camper, 'Miss October' has been lovingly restored for the adventures the brothers share in this book, whilst travelling in back-country Australia. Both books are available from Amazon in Kindle, and in Hardcover. 'Two Up' is also available in softback from Amazon

Reviews from Amazon

I find that Ron and his brother Jim write in a way that is light while being informative and takes the reader along for a most pleasant experience. Highly recommended.
Richard E. Fulwiler

The authors' writing styles make this a very easy but informative read especially for those of us who haven't quite made it south of the equator. As the previous owner of the feature vehicle it was also a nostalgic trip down memory lane for me. Well done Jim and Ron.
Mr H.

Unique, as only twins can be; a running exchange of uplifting anecdotes, from Meccano to Concorde, with no barriers in between. The perfect read for that long-haul flight and it's a first-class read in the window all the way. Give these guys a ball of string and a used washing up bottle and they'll build you an Airbus. Not at all specialist, this is aerobatic entertainment.
Pete Smith

the art and science of photography



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