

THE RPS

ROYAL PHOTOGRAPHIC SOCIETY

TRAVEL



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**The Journal
of the
RPS Travel Group**

TRAVEL LOG

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Travel Log



The Journal of the RPS Travel Group

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Note from the Editorial Team

You may remember in the last edition of Travel Log, John Riley our past Chair and Travel Log Editor, announced his intention to stand down from both roles due to some health issues.

He made a plea for someone to come forward to be the new Travel Log Editor. It is fair to say his door wasn't beaten down with offers. However, two people expressed an interest in lending a hand and it was agreed at the Travel Group Committee that a Travel Log Editorial Team of volunteers seemed a sensible way forward so the task of producing the Journal could be shared.

John felt this was a good solution and he agreed to stay on as Editor. Dimitra Salmanidou and Patricia Mackey volunteered to be co-editors helping source articles, insert them into InDesign (our graphic design programme) and liaise with the printers - all while under the watchful eye of John. Luckily, John Minter was also prepared to stay with the Editorial Team and continue in his proof-reading sub-editor role.

This has worked really well, and following some initial tutorials from John on how to use InDesign, alongside some constructive critique, Patricia and Dimitra started work on Issue 87.

Unfortunately John's existing health issues, coupled with Covid, have proven too much of a challenge and he very sensibly has taken the difficult decision to temporarily step back from his editorial role. Patricia is going to temporarily take on the role of Acting Editor and has access to the editortravel@rps.org e-mail account so please continue to use this for correspondence.

Between the three of us hopefully we have provided you with a Journal of the standard you would expect from John. Please be kind about any errors as we are on a very steep learning curve. We wish John all the best and hope to see him back editing future editions of Travel Log.

Please continue to send your ideas for content, or potentially a future cover image, through to the Acting Editor.

Regards from the
Travel Log Editorial Team



Cover photo:
Tallin Musician by
John Riley LRPS

This is an image John was testing for the front cover and used to explain layout guidelines to the new Travel Log Editorial Team.

He told us he took the photo on one of his many cruises and when he returned to Tallin he brought a printed copy of the image. He then proceeded to track down the musician (who was in a different part of the city) and give him this wonderful photo which looks so well on our cover.

Photography for all

INSPIRE. CREATE. CONNECT.

This is the RPS's declared strategy.

What is the Travel Group doing in this area?

Why is it important?

From a personal point of view, the RPS has offered me **inspiration** since I first learned of its existence in the 1970s. However, it was when I moved to South Gloucestershire in the 1980s that I felt any **connection** with the Society: that was when I discovered the gallery and cafe that was then in Milsom Street, Bath and was able to enjoy good food and great photography at the same time. But it wasn't until about 2012 that I became a member of the Society, joined the Travel Group and attended the occasional meeting.

I also began to think more seriously about Distinctions, wondering if I could achieve an LRPS. I didn't really believe I could... but I did.

My love of travel being at least as great as my love of photography, it was absolutely clear that the Travel genre would be the one I should consider if I were to aim for an ARPS. What, me? With some confidence-building comments from people who understood the genre (and that's important!), a very thorough critique from a member of the assessment panel of my first selection of images resulted in a total rethink. Sometimes daring to ignore the opinions of well-intentioned non-experts, who thought they knew better than the experts, I submitted my panel for assessment in 2019. Much to my delight, I did achieve ARPS in 2019 - and because I had benefited from such strong advice the panel was good enough to be featured in the Journal and held for use by the Distinctions team.

I would love to feel that, as a group, we are able to **inspire** one another by the ways in which we **connect**, not just with regard to Distinctions but, at least as importantly, with regard to personal enjoyment and satisfaction. So one of my personal aims for the Group over the next year will be to continue what I think we have begun: **to inspire connections**.

Our **Share and Chat** sessions have become regular and are an important means of bringing individuals together. I was fascinated in a session last year where four people who had been to the same destination had each had a totally different experience and we discovered the visits had been decades apart and places change, even where the buildings are iconic. Could you bring something to these sessions? Let's create conversations. Those who attend them always express enjoyment at one another's photography.

In his video presentation for our Spring Meeting, Evan Dawson, CEO of the Society described the Travel Group as a highly engaged group, with a clear sense of purpose and a colourful constituency of actively **creative** travelling photographers and I would be delighted to see that creativity coming through more in all that we do. Can YOU initiate something new for the Group? If you have an idea - even the glimmer of an idea - please share it with us by email or during one of the online sessions. Let's **create inspiration** for ourselves and others. The discussion in our Spring Meeting sparked some ideas - and volunteers to support them - which we intend to move forward.



Working together we will achieve greater engagement and will better meet the needs of our members and of those outside the Group who share our desire to capture the spirit of places we visit.

Kath

Kathryn Phillips ARPS
Chair RPS Travel Group
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Judge's Comments



The Travel Group is very grateful that Dr. Hazel Frost FRPS, Chair of the Travel Assessment Panel and of Licentiate panels accepted the invitation to judge this year's competition.

Introducing her decisions, Hazel said:

Thank you very much for asking me to judge this year's Image of the Year competition. It was a pleasure to be able to look at so many images from different parts of the world- close to our homes and distant lands. It was a challenging task that took time to look at each of the 158 individual images. I reviewed them all several times before deciding on what I felt were my favoured images and then from there gradually making my decision. It was difficult as there were so many strong visually and technically excellent images all of which gave that "sense of place". I was very impressed by the diversity and strength of the images.

The Travel category is broad and open to all sorts of interpretation which makes it so exciting. My aim was to look at the images within the remit of "sense of place" but then to look further at images which had that photographer's individual vision; something different, perhaps communicating more of the unexpected. Visual storytelling, catching a decisive moment, or using a different composition or crop added to the image.

Travel can mean all sorts of different things to different people and at these times it can mean a dream of something past, the place one finds oneself at in the here and now, or ideas for the future. All sorts of emotions can be evoked particularly during these challenging times when photography has been so important for people.

A Travel Image is different from a Travel panel. In a panel of 15 or 20/21 images one is looking at the images as a whole body of work, whereas with an individual image one has to show intent in a single frame, which leads to a different approach from the photographer and the viewer

Beyond communication and understanding of the subject I then looked at each in terms of technical merit- use of composition, a decisive moment, use of light and appropriate depth of field, exposure and shutter speed.

Once I had reduced the images to those I felt were worthy winners I then revisited them on several occasions on different days to come up with those I felt were worthy of awards and commendation.





Judge's feedback

This image caught my attention immediately and I felt it was worthy of the Gold medal. The use of light and composition give one a sense of atmosphere - the stormy clouds just capping the mountains, but the hope of the sunrise and the light to come. The small sliver of light where the waves are breaking has been well timed. It suits the panoramic format which allows the light to be the prominent feature rather than too much foreground. The grasses add to that foreground interest but the whole image is held together by the placing of the person in red on the shore- again adding to that atmosphere of loneliness and wide expanse of our world - reminding us we are all but a small part of what is around us. Although there is darkness in the clouds there is a sense of peace and calmness to come which I feel illustrates our current situation in the world

Early Morning at Vestrahorn - Iceland

Kath Phillips ARPS



Silver



Judge's feedback

The Silver Medal has been awarded to this image of Muscat. One could not go past this image without smiling. The injection of humour is the strength of this image. The decisive moment to press the shutter has been caught and I doubt such a composition could be caught again. Spider man is so bright and bold- striding purposefully into the frame. The child exudes confidence and purpose and incongruity. The light on "him" is perfect. The three men tell their own stories- they immediately add to that sense of place by their dress. Each of them has a different expression from the first looking down, the second and third looking intrigued. The light is harsh and there are deep shadows and bright highlights – but within this all the detail has been caught in the robes of the three men. The deep shadows giving an impression of the architecture simplify the composition but tell us it is the Middle East and also frame the child walking into the image.

Had there been just a little more space around the feet of the three men and their sticks it would have made this an even stronger image.

Spiderman meets old men – Muscat

Sanjoy Sengupta LRPS



Bronze



Judge's feedback

I have awarded the Bronze Medal this year to this image titled Peace Talks USA. I thought long and hard about this image but again it was immediately an image that held one's attention by its simplicity and the message it told. The three elements of the image - the statue the girls and the background were perfectly balanced within the frame. Careful thought being placed to where the girls are standing. The background is graphic and this along with the knotted gun relies on control of the textures within the almost mono colour palette. The girls add the small amount of colour to the image and they are interacting with each other – that small gesture of the hand of the girl on the right on the others arm is important. Congratulations on an unusual and individual image.

Peace talks USA

Lynda Golightly LRPS



RPS Travel Group Image of the Year 2022
Highly Commended



Ocean Beach - San Diego California
Rob Kershaw ARPS



**St Mary's
Church of Zion
Ethiopia**
Patricia Mackey
LRPS

RPS Travel Group Image of the Year 2022
Highly Commended



Lining up for Hyena's lunch - Serengeti
Yvette Smith

Tuscany Italy
Harry Roth



Highly Commended



Winter Moving Xinjiang
Weng Sang Wong ARPS

After Sunset - Milos Greece
Dimitra Salmanidou



RPS Travel Group Image of the Year 2022
Highly Commended



Isolated Scotland
Rachel Dunsdon LRPS

Birdman New Delhi
Ngar Shun Victor Wong FRPS



RPS Travel Group Image of the Year 2022

Highly Commended



Lima Cathedral
David Cummings ARPS

RPS Travel Group Image of the Year 2022
Highly Commended

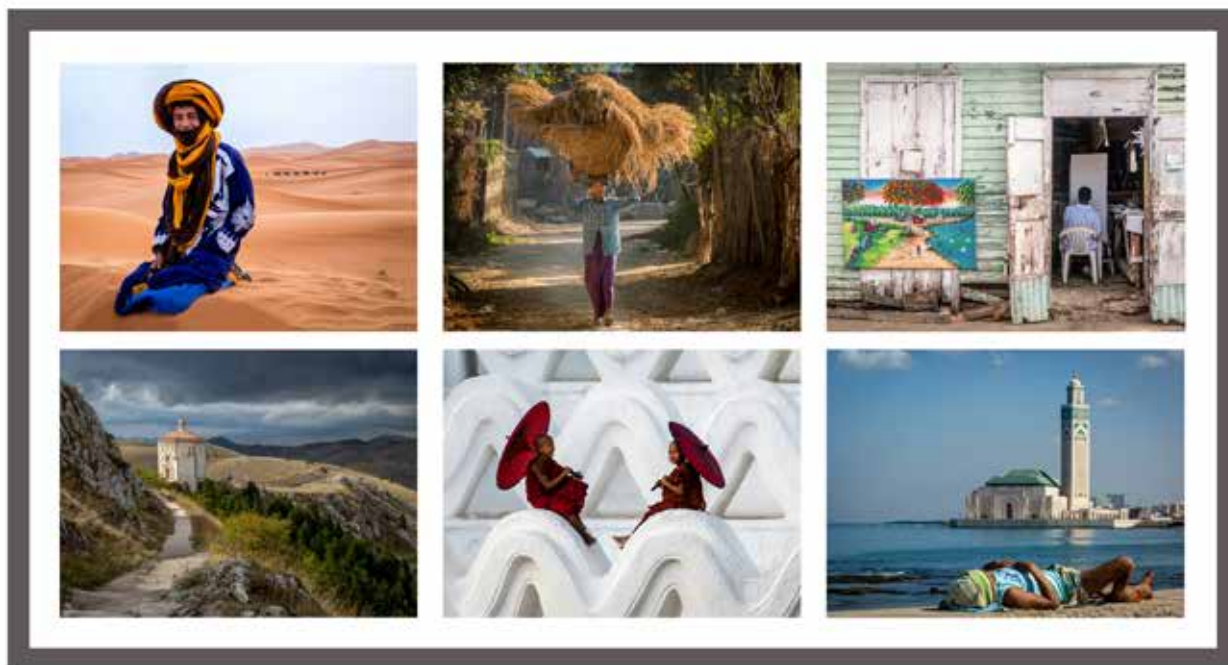


Louvre Cellist - Paris
David Cummings ARPS

Travel Photography in Retirement

Words and Photographs

Graham Vulliamy



My Travel Photography Covid Winter Lockdown Project

Graham Vulliamy LRPS



My wife and I retired as academics in 2008 and I chose photography as a main retirement hobby. On joining the Royal Photographic Society in 2013 the choice of 'travel' as my specialist group seemed an obvious one. Our joint research had enabled us to travel to, and research in, countries such as Poland, Finland and New Zealand and also to visit many other countries for international conferences. This generated a taste for joint overseas travel that we decided to continue throughout our retirement, beginning with a three-month around-the-world trip in 2009. We have been fortunate in being able to travel extensively since then - mostly in trips organised by ourselves but supplemented with some cruises to more remote locations. However, future travel photography plans came to an abrupt halt with the onset of Covid-19 early in 2020. We had to cancel a scheduled walking trip in the Peloponnese in May and an October trip to Ecuador and the Galapagos Islands.

Contents

Part I Travel Photography: An Illustrated Discussion

1 Introduction: a Personal Background	4
2 Travel Photography: Origins and Definitions	7
3 Travel Photography Equipment	8
4 Travel Photography on Holiday	11
5 Travel Photography on a Cruise	20
6 Photographing People	26
7 Editing and Post-processing Images	29
8 References and Further Resources	34

Part II Photographs

9 People	35
10 People at Work	38
11 Rural Landscapes	41
12 Town and City Landscapes	44
13 Street Life	48
14 Local Life	51
15 Wildlife and Nature	54
16 Buildings	57
17 Markets, Food and Drink	62
18 Festivals and Religious Events	65

Part III Articles Published by the Royal Photographic Society

19 Walking on La Palma (<i>Travel Log</i> , No. 76, 2017, pp.22-27)	67
20 Art in Puerta Plata, Dominican Republic (<i>Travel Log</i> , No. 74, 2016, pp.26-29)	70
21 The Trabocchi Coast of Abruzzo (<i>Travel Log</i> , No. 81, 2019, pp.36-37)	72
22 How to Make a Panorama in Lightroom (<i>Travel Log</i> , No. 75, 2017, pp.52-53)	73
23 One Image Two Interpretations (<i>Travel Log</i> , No. 85, 2020, pp.34-35)	74
24 Creating Travel Photobooks (Travel Group section of the RPS website, 2019)	75

I have enjoyed documenting our overseas travel trips in a series of photobooks, but we completed our final one, using additional material from local travels, in the Autumn. This left a void and, with the prospect of many months of lockdown over a long Covid winter, I felt that I needed another travel photography project to keep me occupied. It seemed an appropriate moment to reflect upon what I had learned about travel photography over the previous decade and review the thousands of pictures I had taken over this period. Prompted by the fact that I had given a number of lectures to a local camera club on travel photography, I thought that I could combine my ideas on this in a book together with a selection of my photographs and the reproduction of short articles already published by the RPS. The idea was to put together in one volume a summary of my travel photography endeavours in the pre-Covid era.

The book's title - Travel photography in retirement: words and photographs - was chosen at the outset with deliberate irony. On the one hand, it reflected my engagement with a new hobby since retirement. On the other hand, it was to be written during a period of Covid-19 restrictions when the onset of this coronavirus seemed likely to bring about my premature retirement from travel photography as a pursuit. There are several excellent books already available on travel photography. However, these are written for an audience of knowledgeable and experienced photographers. Having begun as a relative beginner myself about a decade ago, I decided that the intended audience for my book should instead be anyone who enjoys taking pictures on their travels as well as photography hobbyists. My intention was to adapt the general principles of travel photography to their use by those on short holiday trips abroad.

The book is structured in three parts (see the Contents page). My first task - very time-consuming but enjoyable - was to review my entire Lightroom collection of thousands of travel photographs. The aim was to select a long list of potential candidates for inclusion in Part II of the book and also to identify pictures which I might use to illustrate the text in Part I. This exercise resulted in massively cutting the size of my Lightroom collection with numerous deletions, but also revealed the occasional picture that I had overlooked in previous searches for our travel photobooks. Some of the photographs that I chose to use in the book were re-edited - especially many of the earlier ones when my own post-processing skills were very limited. I ended up with 193 of my photographs throughout the book from 46 different countries.

Other examples of images which I look out for include more abstract possibilities such as these office buildings in Suntec City in Singapore. There are also quirky scenes that amuse me, such as this cloud formation in Monpazier in France appearing to look like angels descending on horses over the church or a bored dog yawning in a hole in a large boat in Essaouira harbour in Morocco.



Canon 80D with Tamron 16-300mm lens at 55mm; f7.1; 1/640 sec; iso 100



Canon 70D with Tamron 16-300mm lens at 16mm; f9; 1/400 sec; iso 100



Canon 80D with Tamron 16-300mm lens at 124mm; f5.6; 1/125 sec; iso 200

When Rosemary and I are travelling together we try to prepare by reading about our destinations, either from guide books or from the internet, before we arrive. This hopefully ensures that we do not miss well known landmarks. However, rather than partake in organised tours, we prefer to wander around by ourselves enabling us to go where we like and be able to spend as long as we wish in particular spots. We both enjoy walking and often find that the most interesting sights - and consequently photos - come from extensive walking off the beaten track and away from the usual tourist trails. In cities this can mean deliberately getting lost in order to be able to access plenty of non-touristy areas. If - as sometimes happens - we get genuinely lost, we can resort to using the *maps.me* app on my iphone to plot a return path. *Maps.me* is particularly useful because once the maps of an area have been downloaded from the internet, which we do before going overseas on our travels, it can be used completely offline. In towns or more rural areas we would often take a local bus or train to an unknown destination to explore. This serendipitous approach to local travel reflects the strategies first developed in our respective early hitchhiking exploits to which I refer in chapter 1.

Having considered our general approach to where we look for our photos, I will now give some advice from my experience as to how to improve the photos themselves. Composition is key. There are

Chapters 4, 5 and 6 are directed at a general audience of those who, whilst knowing little of the technicalities of their camera (or smartphone) and consequently using only fully automatic camera settings, nevertheless wish to take pictures that are more interesting and effective than conventional holiday snaps, perhaps with a view to putting the best together in a photobook (see p.13 as an example). The more technical aspects of taking and editing photos are deliberately left until chapter 7, which also includes examples of the use of Lightroom's HDR merge facility and Photoshop's focus stacking facility.

Part II of the book presents a selection of my photographs under the diverse headings that tend to characterise the work of travel photographers. Each page has between two and four photos on it (see p.41 as an example).

The book was completed in February 2021 and I had my own two hard copies delivered (a large A4 and extra large A3 size!) taking advantage of one of the regular 50% off vouchers that Bonusprint has. However, one of the beauties of the Bonusprint photobook system is that the books can be shared, for free, with anyone else using this link:<http://bit.ly/3dABumx>.

My hope is that friends and family might find something of interest in the more personal sections, photographers might find aspects of the accounts of my experiences of use and fellow travellers will find some of the images bring back happy memories of their own visits to different countries. However, whether it is read or not, it provided me with a very satisfying way to spend my time throughout the long winter Covid lockdown and with a product which reminds me of the joy of travel photography.

11 Rural Landscapes



El Brujo Glacier, Southern Patagonia Icefield, Chile
Canon 80D with Tamron 16-300mm lens at 26mm; f11 1/250 sec; iso 200



The church Santa Maria della Pietà at an elevation of 1400 metres in the region of Abruzzo, Italy
Canon 80D with Tamron 16-300mm lens at 18mm; f9; 1/200 sec; iso 100



The view from a mountain path above Zia in Kos with the island of Kalymnos in the background
Canon 70D with Tamron 16-300mm lens at 50mm; f9; 1/125 sec; iso 100

RPS Travel Group Spring Meeting 9 April 2022

RPS Travel Group Spring Meeting started with a video presentation from RPS CEO Evan Dawson. The video of this talk can be viewed on the RPS YouTube channel



Keynote Speaker:
Chris Coe, founder
and Director of Travel
Photographer of the Year
(TPOTY) Award

While TPOTY has a different (wider) definition of travel photography than the RPS, it was interesting to consider the ways in which a single image might be judged differently from a panel. One of the main takeaway messages from Chris was 'READ THE RULES'.

Over its 20 years, TPOTY has grown into a global competition with entries from over 150 countries and with photographers from 8 to 88 years old.

The deadline for entries to this year's competition is 25 October 2022. All entries should be made via the TPOTY website (tpoty.com). TPOTY has a range of categories that you can choose to enter.

Journey to Romania - and how it led to more

Sunday 17 July 2022
14:30 - 16:30 GMT
Book online

*Zoom link will be
attached to event booking
confirmation email*



Judy Ford LRPS first travelled to Romania in 2019 and the visit left her so fascinated that she knew she had to return. Giving herself the opportunity for an in depth study of an area eight hours drive from Bucharest, the capital, she applied successfully for a Joan Wakelin bursary from the RPS and The Guardian.

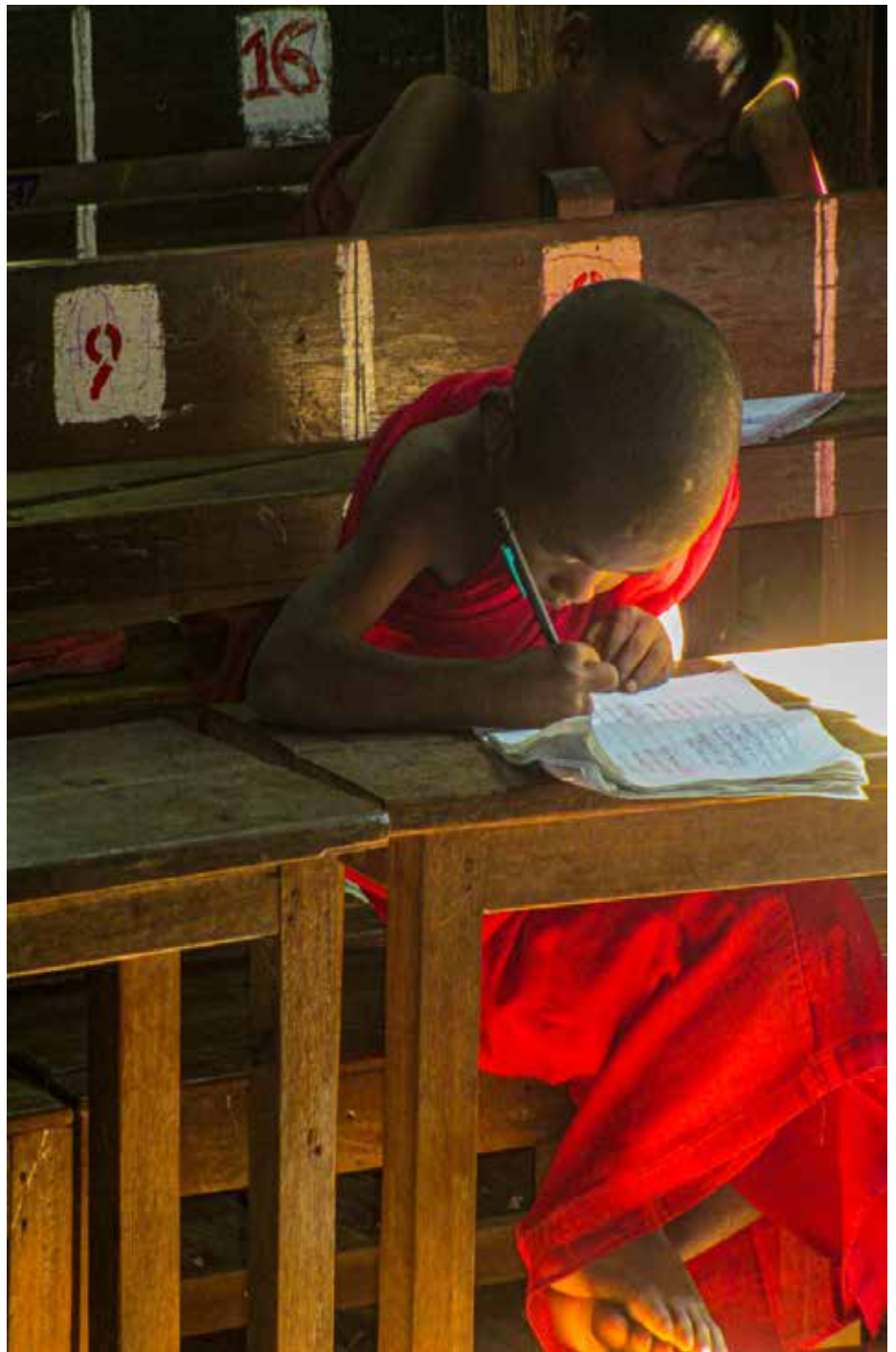
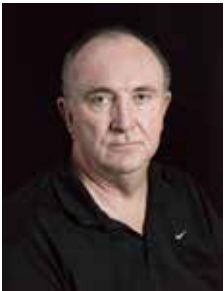
This presentation will introduce Judy's photography and that of her husband, Daryl - also a keen photographer. Both are active members of the Travel Group. Their presentation will include:

- The range of their photography
- Their first visit to Romania in 2019
- Applying for the bursary
- The bursary experience and work
- Future plans

Examples of Judy and Daryl's work can be seen on their website www.dapperandjude.com

The Sadness of events in Myanmar and memories of better times

Gareth Hughes LRPS



I have travelled to Myanmar on a number of occasions but do not pretend to be an expert as a result of 7 or 8 weeks there over the years. I do however have a love of the country and especially its people.

It is not the purpose of the RPS to be political but recent events need to be put into some perspective. Myanmar, or Burma as it was called, has no real historical experience of democracy in the 'western' sense

over the last 15,000 years. Their history is one of Kingdoms and colonisation, indeed it only became one country around 1000AD under the Bagan Empire and was subject to colonial involvement from the early 19th century, initially by the French and then the British. Britain's history in the then Burma, is not above criticism and during WW2 the growing Burmese nationalist movement allied with the Japanese, leading to the Burma Campaign. The Burmese National Army under Aung San Suu Kyi's

father switched sides from the Japanese to the Allies when it was clear that the Japanese were losing. Aung San then came to London in 1947 to negotiate Independence but, along with most of his Cabinet, was assassinated within months. Burma gained Independence in 1948. There followed a period of political instability under successive military governments up to the present time.



Throughout this period the people of Myanmar suffered economically. It is the poorest nation in the region and its GDP per capita ranks 156 out of 193 countries in the UN league table just below Zimbabwe. Importantly there are a number of armed insurgent militias (including armed Buddhists) in the border areas and increasing Chinese interest in the North. Add to this the importance of Buddhism and growing anti-Muslim support, as exemplified by the treatment of the Rohingyas, and you have the powder keg that we are witnessing today.





My interest is always the people. Yangon, Inle, Mandalay and Bagan are all on the tourist routes, and for good reason. But, as elsewhere, travel a few kilometres, or even a few hundred yards, off the tourist track and you begin to see the real Myanmar. Try not to take shots of the guy on Inle (or guys) with the ochre trousers! Go to the real markets, to the hill villages. The people are uniformly friendly, they are not camera shy and in the more isolated places get great joy, and sometimes laughter, from seeing their image on your camera display.

My worst experience was down to the helpfulness of a Burmese driver I had. I travelled out early one morning to shoot the Ubein Bridge at dawn (it's packed at sunset!). While my driver had breakfast with family at a small restaurant, I took my lower-level shots and then joined him for a coffee. He then insisted, really insisted, that he wanted to help and carry my tripod. I was heading on to the bridge so knew that the tripod was unlikely to come into use! As you go on to the bridge there is a sort of square wooden entrance. Just as I was going through my friend said something and I looked back and tripped. I never use a neck strap, so

I dropped the 810. Looking down I clearly had a problem as the lens had detached itself from the body. I had to complete my trip using the second camera. Hint, if you can, always take a second body that takes the same lenses! Yes you will take shots of Monks, of ladies with elongated necks and rings (brought from their villages as a tourist trap) and yes it is a really photogenic country with stunning buildings but for the sake of the people, rather than photography, I pray that the current turmoil is resolved peacefully. A military coup in the time of a global pandemic is a bad combination and, as ever, I fear for the people.



An unfortunate error in the last issue of Travel Log meant that images submitted by Gareth for this article were used alongside the wrong text. To avoid repetition alternative images from the author have been published here.

*Apologies to both members.
John Riley – Travel Log Editor*





A photography workshop in the Western Highlands of Scotland

WORDS & PHOTOGRAPHS BY
Jo Kearney

Jo Kearney tells Travel Log about a photography workshop, in very challenging weather conditions, in the Scottish Highlands. After driving for 2 hours in unrelenting drizzle, the mist and rain suddenly cleared and just at the right time we arrived at our first photo stop: an abandoned stone building, known as a bothie, in Betty Hill overlooking miles of empty beach.

The crumbling building was lit by the sun - which had emerged for the first time in several days - providing a perfect photo opportunity. Grabbing our cameras and tripods we quickly got out of the vehicle and set up overlooking the vast empty beach. The sun glistened on the silvery sea and the storm clouds were the colour of pewter and purple. There was not a soul on the beach. Welcome to the Scottish Highlands in January.



The weather might not be the best in mid winter in north west Scotland but on the upside it is not exactly buzzing with tourists meaning we had the place virtually to ourselves. Snow-capped mountain peaks, moorland, loch after loch and miles of wind-swept beaches.

I was on a photo workshop with Dean Allan. Formerly a fashion photographer for glossy magazines Vogue and Marie Claire, and later photographing for tour operators, Dean moved permanently to Scotland three years ago and conducts landscape photography workshops on the mainland and western isles.

We were staying in a traditional white-washed house in Lochinver, about three hours north of Inverness, for the 5 day course. There should have been 4 people attending the course but 2 had dropped out for COVID reasons, leaving me with a large bedroom overlooking the loch.



Every morning at around 7am we'd load our camera gear into Dean's Ford Ranger and head off for beautiful scenic spots. January days are short so we couldn't waste time stopping off at hotels for lunch, and most were closed anyway during low season so we had to make do with the odd hot chocolate from local Spar shops.

If the forecast wasn't looking good locally, Dean would think nothing of driving for 2 or 3 hours to find better weather - and his hunch was often right. The Western Highlands is renowned for experiencing all four seasons in one day and with landscape photography dark rain clouds and a bit of sunshine make for dramatic pictures and add to the bleakness of the Scottish scenery. Cloudless blue skies might be more enjoyable but they don't necessarily make the best photos with the exception of sunrise and sunset.

Not that that was something to worry about. Our travel day to the Highlands provided deep blue skies but after that it was mostly drizzle for the rest of our trip.



On our first morning we travelled to Loch Assynt. Layered up with thermals, rain coats and wellington boots we settled down beside the still water to photograph islands with Scottish pines and snow capped peaks peeping behind. Dean encouraged us to find different angles and to include close up elements in the foreground. Luckily we enjoyed a couple of hours without rain but then the downpour came in and we were forced to abandon our efforts and return to the house.

Evenings were spent sitting by the open fire editing our day's work with valuable editing advice from Dean.

The following day looked fair and Dean was determined to make the most of it. We left at 6am and headed north to Durness arriving on the cliffs at dawn, ready for sunrise over the dramatic rocky beach.

Afterwards we headed down to the beach where Dean showed us how to use ND filters to slow the shutter speed and get beautiful milky shots of the sea and rocks.



Heading south east we explored the bleak remote moorland of Sutherland and Moine House, the ruin of a traditional stone cottage surrounded by miles of heather moor and peat moss. Rain clouds provided dramatic backdrops.

Abandoned buildings and lochs were a constant theme in our photography but often it was pouring with horizontal rain and it was a constant battle to keep our lenses dry which was frustrating when we were confronted with such beautiful views.

Luckily Dean came prepared with cloths and despite getting soaked through we were determined to get photos and risk our cameras getting ruined.

Sometimes we returned to the same place in the hope of better weather. Due to the amount of rain, streams appeared that Dean had never seen before providing extra elements to the pictures which were further dramatised with long exposures.



The wind also provided a challenge. One morning we started before dawn at Oldshoremore Beach. The wind was so intense that tripods would only be blown over so we crouched down behind the wind thrashed marram grass at the back of the beach and incorporated its movement into our photos.

On another occasion we were almost blown away walking along Balnakiel Beach despite being weighed down with heavy rucksacks. The tide was just going out leaving puddles in the vast expanse of beach that was whipped up by the wind providing dramatic patterns along the ridged sand. A glimpse of sun reddened the clouds and provided light on a white house nestled on the cliffs in the distance, providing a wonderful photo opportunity on the last day of our trip.

The next morning Dean drove me to Inverness Airport on his way to his home in the Cairngorms and I left promising to return for one of his workshops in Harris and Lewis.

The week had been a challenge weather-wise but I'd loved it and had learned so much as well coming away with some half decent photos and enjoying a tour of the Western Highlands.





Long-Haul travel resumes; A look at Hanoi

Paul Sansome
www.paulsansome.com





Most hotels have been locked up for two years

The main personal impact of Covid on me was to have been separated from my Vietnamese wife, Trang, for so long. Finally, in January and after 22 months, the Vietnamese Government allowed those with visa exemptions to return and I wasted no time in booking onto one of the few available air routes, via Singapore. It is fascinating, if not a little depressing, to see the impact of the pandemic on a country that has a great reliance upon tourism.

The centre of my home city, Hanoi, is so different with hotels locked up, tourist shops boarded up, backpacker bars closed and a general feeling of flatness. There are no government furlough or business support schemes here. In some ways this reminds me of what it was like when I first came 8 years ago, as so much of this tourist infrastructure has only been developed since.

One striking factor here is that it is a legal requirement to wear a mask, even outside. As my Vietnamese is limited, my communication is usually not with words but with a smile. Therefore, street or travel photography here is currently less rewarding. However, I have given myself a project here in Hanoi to document the current situation as it is certainly different. Masks are worn by everybody, from baby to grandmother, with at least a 99% observance.



Almost everyone is wearing masks

Another element missing from this normally vibrant city is that the famous group activities are banned. Therefore, the distinctive morning and evening aerobics classes, ballroom dancing and laughing yoga are not to be seen. Apparently, Vietnam has seen a large increase in the number of people running and it is also very noticeable how many more cyclists there are. A few years ago, they introduced a policy of closing the roads around Hoan Kiem Lake which led to many locals using the space for walking, playing games of various types, singing and dancing. This is currently not happening in an understandable attempt to restrict large gatherings. Hanoi also seemed to have a constant calendar of festivals and events and these were always excellent for street photography and, of course, these are currently missing.

As well as the wearing of masks making the street market traders less photogenic, photography is also very difficult because several have erected large plastic screens as a Covid prevention device. Amusingly, it seems that the one exception to the requirement for mask-wearing is if you are in the ever present act of Instagram posing!

One more positive aspect of this visit is that I can spend all day walking in central Hanoi and not see another non-Vietnamese visitor. I guess that this is a reward in many locations for those who are prepared to travel before mass tourism resumes. Also, life in the suburbs is as hectic and exciting to observe as before.

It will be interesting to see how, and how quickly, Hanoi's vibrant atmosphere returns. It is a great country to visit for many reasons; The mountain landscapes, the coastal Karst scenery, the fishing communities, a real sense of heritage, the ethnic minority communities, the cuisine and, most of all, a welcoming, resilient people. I'm happy to be home.

As I write, Vietnam is due to reopen to tourists on March 15th 2022 with direct flights resuming from London.



Masks removed for Instagram shoot!

Looking forward to the return of street festivals





Kath Phillips ARPS

Venturing abroad post-COVID

Iceland

September 2021





Thinking back to June 2021 ... Since March 2020 my world had shrunk. I had travelled no more than 100 miles from home in any direction. My last attempt at overseas travel had been brought to an abrupt halt in Poole Harbour when the cruise I was supposed to take to Iceland was 'curtailed'. The next day I had gone to the supermarket and been reminded of my time in China during the SARS outbreak: the whole Rice and Pasta section was empty but for just one bag of black rice.

Fifteen months on, people were beginning to think about travel again: many were enjoying 'staycations' in the UK, especially where they had family to visit in other parts of the country. In all of that time I had limited myself to day trips, sharing the occasional meal with friends but always coming home at the end of the day.

And now I was being offered the opportunity to travel again. Could I risk it? Did I want to spend a few hours in a metal tube in the air not knowing if other travellers were carrying the virus?

In checking out the Group's Iceland trips for May 2022 I had discovered that there was a place available on a trip to the southern coast of Iceland in late September. This would cover some iconic sights not included in the May tours. I was tempted!

It took only 48 hours to make the decision and so it was that on 25th September 2021 I found myself at Heathrow T2 checking in for a flight to Keflavik.



The advertising caught the mood exactly!

The terminal was far from full, masks were being worn by all and very few travellers were moving around unless responding to a call to 'go to Gate Number.....'

I felt safer than I had thought I might. I was ready to enjoy myself..

The Icelandair flight was pretty full with all travellers appropriately masked and, again, little movement around the aircraft. Arrival in Keflavik Airport was straightforward, documentation checked easily and quickly and five travellers rounded up quickly by Paul Sansome who was leading the tour.

The first night's accommodation was near the Gullfoss waterfall and we got our first feel for the scenery of the island as we drove into the Snaefellsnes peninsula. Distant hills, lava fields and churches seemed to be the order of the day.

As sunset approached, the sky softened into delicate pinks and greys and we were ready to rest before the tour started in earnest.

I had not been prepared for the strength of the wind that greeted us next morning! It was strong enough to have most of the paths around the waterfall at Gullfoss closed and it was a battle to stand up against its 15 metres per second force.

There will be much better images of Gullfoss and of the geysers than I took, so I can't wait to go back and do better: Iceland has that pull!

That second day we battled the wind and the unmade-up roads and found some amazing places - from lunar landscapes to hidden waterfalls. On two occasions we pulled in to car parks where nothing was visible and then as we approached the edge, just below us was a 'fairy glen' of waterfalls, walks and rock formations.

All this on a bonus day because we had decided to fly out a day earlier than originally intended. That was another lesson for me: stay as long as you can to gain greatest benefit and take the travelling gently. Don't feel you have to see everything at once.





Apart from black sand and icebergs on the beach, I had no pre-conceived ideas about Iceland. It was the next day that we began the drive along the south coast road and I began to see things I had expected. A couple of my favourite images from the trip were taken on this drive.

One of these was of our first sighting of the basalt stacks that were to appear more than once in our itinerary. Another, the rather more 'creative' image taken from above the black sand beach at Dyrholaey is above. This was one of those occasions when different angles really helped to gain variety and gave different impressions of a scene.

For me, one of the most iconic images of Iceland is that of mini icebergs ('growlers') stranded on black sand. I had no idea before this, though, that they were found in only one place, nor did I know why they ended up on the beach. I was to find out the next morning when we were up before dawn to reach the Jokulsarlon lagoon area before sun up. We spent the better part of the day around Jokulsarlon, Diamond Beach and Fjallsarlon with just a break back at the hotel for breakfast.

By the end of the day I was beginning to trust myself with a tripod but I'd actually love to go back as there were so many opportunities and angles I wished I'd thought of at the time but didn't. Having someone who knew the lie of the land leading the tour was great - but I should have prepared better myself, too.

The more creative ice images were taken on our afternoon visit: by that time I'd done some thinking! I learnt a lot that day! And, what's more: I enjoyed it despite the cold wind and all the extra layers of clothing.

It was hard to believe we'd reached the halfway point and the next day would see us at the far east of the island at the Stokksnes peninsula. Again, our destination was a classic view and we were given good advice about how and where to photograph it, suggested viewpoints that had brought pleasing results in the past and yet we were free to do as we liked.

From that first afternoon visit I have two or three shots with which I was happy, each from a different side of the peninsula.

We braved the wind and the rain again before dawn the next day in order to catch the sunrise should there be one. We were not disappointed.

That day was cold, wet and very windy. We ventured out again soon after breakfast to go a little way up the east coast to Estrahorn, but this was the one outing where we achieved little - except the satisfaction of NOT being blown into the sea. The wind was fierce and we were happy to retreat to Hofn where we had already been introduced to a very acceptable seafood restaurant to relax and enjoy a leisurely meal.

Now it really was time to acknowledge that we had to return to Reykjavik and the next morning we set off along the south coast road again - part of Highway 1 - ready to discover a few places we hadn't stopped at on our journey east.

With a group of just five travellers all of whom had come for the photography and a tour leader with a passion both for the country we were in and for photography it was almost inevitable that we would get on well together. We did. There was a lot of mutual support and a fair amount of laughter both at meals and when we were travelling.



We visited a village featuring a quaint church with a turf-covered roof and turf-covered graves near a very elegant waterfall: quite off the beaten track but hardly any distance from the main road. It might have been fun to linger awhile and try to meet some of the locals - but that was not possible on this trip. Maybe another time.

One more day before facing the metal tube in the sky again.

We woke to a lovely morning and left immediately after breakfast for a short drive to our first stop of the day: those stacks again at Reynisfara beach with warning about sneaky breaker waves that will kill. We noted that most fatalities were of seventy-plus year old tourists who had not obeyed the very clearly given instruction to stay away from the sea and we behaved!

I had been looking forward to some of the more dramatic waterfalls and Skogafoss was on the itinerary as we travelled back to Reykjavik. I imagined those images of raging water and a solitary onlooker giving a sense of proportion. But that was not to be for us. As we arrived the heavens opened and the rain came - not heavy but persistent - along with seemingly hundreds of tourists all wanting close-up selfies, so I made do with a distant shot of the power of the falls. That says it all.



Our final stop on what I came to think of as the Great South Road was at a point where we were able to explore Eldrahaun - the giant field of lava now the core of the mossy landscape stretching along much of the road. I was fascinated by the variety of colours and shapes evident in the overgrowth. We could have passed by and not looked at the details but this vast area deserves exploration responding as it does to different light and creating shadow patterns with the different land formations and plants.









And so on to the capital and some 'city' sights. So different from anything else we had seen and well worth a visit.

The dominance of the Hallgrímskirkja is staggering. It has a beauty and dignity all its own both inside and out. It is a very simple building: the outside reminiscent of the basalt columns found along the coast, the interior plain and elegant. Often referred to as a cathedral, it is, in fact, a Lutheran parish church. The lift was operating and we were able to go up and view the city from above, seeing the mixture of traditional, modern and quirky buildings that give the city such character.

From there it was a brisk (blow!) walk to the harbour area to see Jon Gunnar Arnason's 'Sun Voyager', unveiled in 1990 and on to the Harpa, Reykjavik's famous Concert Hall.

The glass walls and the ceiling of the Harpa make for lovely abstracts and I was immersed in them for a while. Then I noticed these two young girls - tourists like ourselves, I assumed - shattered after a day's sightseeing, or waiting for a concert to begin or to meet friends for a drink in the foyer's cafe bar.

I think I knew exactly how they felt: exhausted but energised. That probably described me, too, at the end of a week in which I had begun to feel almost normal again after the restrictions of the last two years.

In the whole time we had been in Iceland I had only thought about COVID when it was necessary to put a mask on moving around hotels or in the breakfast buffet queue (and sometimes had to be reminded even then!). I had never felt unsafe or in any sense at risk and I had travelled more than 100 miles for the first time in two years.

I had no regrets.

My next trip to Iceland is booked! This time to the Westfjords and the North on a Travel Group itinerary.

Kath Phillips ARPS
February 2022



Editor's Note: Kath travelled to Iceland with Paul Sansome. Two trips to Iceland with Paul are planned exclusively for members of the RPS Travel Group. Both visits take place in May 2022. Details can be found on the Travel Groups section of the RPS website. It is likely that they will be taking place when this magazine reaches you. However, Paul runs many trips and can be contacted through his website www.paulsansome.com



Shanghai Scooter Jungle



Tour of China

Mike Longhurst FRPS

In 2019, my wife and I decided to take a tour of China and, given the Covid 19 outbreak a few months later, it might be that we were on the last trip for a while. It was planned more as an experiential thing than photo opportunity, taking in the entire bucket-list of things you'd like to see in China: The Great Wall, Terracotta Army, Forbidden City, rice terraces, panda breeding, Shanghai Bund, magical Li River, Yangtze cruise and a lot more besides.



I have presented it to RPS groups as a snapshot travelogue, acknowledging that it was never possible to be in the right place with the lighting you'd ideally like, but also with a mix of what I found most interesting as a photographer – the people and some lifestyle glimpsed along the way.

People ask me if we felt herded to only the things "they" wanted us to see and my answer is emphatically no. Well, no more than on any other organised "get on the bus at 8, meet the train / flight, do the tour, buy the theatre excursion etc" you'd get anywhere.



Leading Tai Chi at 7am



Shop Girl, Shanghai



Playing Chinese Checkers, Longshen

In between times, I went out with the camera, where I wanted and shot what I wanted and was met only with smiling faces. I skipped the coach back to the hotel to make my own way through the oldest backstreets of Shanghai, meandered at dawn and dusk through Beijing, Guilin and numerous other cities. Oh, on the subject of the backstreets, in contrast with most of the rest of the world, I have to say they are immaculate, thanks to a very diligent sweeper stationed in every one. Propaganda posters exhort people to respect their environment and most of them seem to get the message.



Street Sweeper, Shanghai



Shanghai Delivery

Crossing the Bridge, Guilin



Shanghai Couple



Asleep on the Job, Shanghai



Washing Day, Shanghai

Shanghai Street Discussion







Choosing the New Hairstyle, Shanghai

In contrast to the hustle and bustle and incredible progress of urban life there, I found people very laid-back and even the tourist attractions were geared more for their own tourists than for foreign ones, which was refreshing. The numbers of people at each place were incredible and you just had to mix in with no priority at all. Obviously, politics didn't come into the discussion much, although our guides were willing to talk (quietly) and were quite realistic about things. We were in Beijing on the 30th anniversary of Tiananmen Square and were partly included in the shutdown of all social media, although our messages usually did get through.

But to illustrate this article, I have confined myself to a fairly random mono selection of some of the images that meant more to me along the way than the tourist clichés.

I'm glad I got to see and shoot the predictable things, but my lasting impression is of those moments out and about amongst ordinary Chinese people.

Mike Longhurst FRPS



Lady with Milkshake, Shanghai



Shopkeeper

Resting by the Lake, Guilin



The Covid pandemic has driven us all indoors. I put away all those air schedules, the travel guides and my plans to visit Zimbabwe and Botswana. The only consolation is that it gives me a little more time to grapple with the basics of chiShona. We have all been asking ourselves not, **where shall we go?** but **can we go anywhere?**

It has been a time to reassess our own localities and explore places nearer to home, wherever we can still observe our social distancing. I live in the southwest and, being joyfully past the compulsion to commute daily to London, I can now pander to my second interest in history by volunteering with the English Heritage Trust. There are more than 400 sites in its custodianship and many of the smaller sites have remained open and are often free admission, too. Many of those sites have seen increasing numbers of visitors, all seeking the chance to get out in the open air without worrying about the pandemic and all the restrictions of town and city living. Nevertheless, the sites are seldom crowded.

Unsurprisingly, the English Heritage southwest region has a large number of prehistoric sites. Silbury Hill, alongside the busy A4, has remained an enigma for most of the 4,500 years since it was built. It contains no vaults nor chambers, no tombs and no grave goods. It has been calculated that some 18 million man hours of labour went into building it, piling up a quarter of a million cubic metres of chalk and earth into a heap 40 metres high. Yet its interpretation still evades even the experts. Stonehenge, its contemporary, is far better known but visitors even there were turned away because of the virus. On one occasion as I attended to photograph the reconstructed Neolithic huts being re-thatched, two prospective but disappointed visitors asked that a special concession could be made for them because the elderly passenger in the car was from Iraq! Nevertheless, the volunteers have continued maintenance at the site, making it ready for the eventual re-opening. The stones demand weeding around by hand under the conservator's watchful supervision to avoid damage from strimmers and trowels. But that gave the volunteers a privilege these days necessarily denied the public: experiencing being in and amongst the sarsens and the bluestones. The absence of visitors gave some sense of the monument within the landscape context which is very much as it was when the monument was first constructed.



Travel with COVID



Tim Rubidge, LRPS



Stonehenge weeding



Silbury Hill

Boscobel House in Stafford is an English Heritage project to bring a Tudor manor house farm back to life authenticity and to give visitors a feel for the daily life of the wealthier gentry of past years and their servants and labourers. Charles II was its most famous house guest. When he was not tucked away in one of the two "priest holes" he would flee to the safety of the oak tree a hundred yards away in the adjacent field. In the house, you may overhear the guides today chatting amongst themselves about the football results or the local supermarket prices but when visitors are being shown how the dairy made the cheese or the table was laid for the royal guest, the Trust uniform is swapped for authentic Tudor and Stuart costume. Sadly, the House and the farm were compelled to close for more than a year just as they were about to bring in the animals and open to the public as a fully-working 17th century farm.

Covid social distancing was never an issue up at Bratton Camp Iron Age fort. Four thousand years ago some high status person was buried within a long barrow atop the hill. Two thousand years passed before the hill fort was constructed, the huts erected and the storage pits excavated. Slingshots were strategically held ready to repel any group with the temerity to attack the settlement. The White Horse itself is a newcomer and no more than 300 years old. It may have been dug to commemorate King Alfred's defeat of the Vikings. Today's paragliders launch themselves out over the White Horse without care for mask or Covid pass. They may even be circling above the site of Alfred's victory.

At Old Wardour Castle, families returned in the summer for picnics on the grass where, in 1643, it was something of a Royalist Catholic stronghold. Its 25 defenders could hold out for only five days against more than 1,300 Parliamentary troops before they were forced to surrender. But the ruined state of the castle was not yet another example of Cromwell's enthusiasm for demolition. Just under a year after the castle surrendered, the dispossessed 3rd Lord Arundell returned with his own army to take back the castle. He was successful but only after his own mining and gunpowder had reduced his ancestral seat to romantic and picturesque ruins. The Parliamentary forces did destroy much of Nunney Castle. Its outer bailey and walled court are long gone but what remains is every child's idea of a fairy tale castle: four symmetrical towers surrounded by a moat, tucked away in a pretty little village of Cotswold stone cottages.



The lady of the house:
Boscobel House



Old Wardour Castle



Bratton Camp and the Westbury White Horse



Nunney Castle

Knowlton Henge lies but a short distance away on the Dorset border. It is almost unique in revealing 5,000 years of England's varied history. The eclectic crowd that gathers there at the Summer Solstice is smaller than the annual madding crowd at Stonehenge.

As the sun rises towards Knowlton, you may see several generations of a family sitting around a picnic table with their flasks of hot coffee while a cluster of Druids chant their incantations. Bizzarely, a group of Crusaders might be chatting amongst themselves. It is all somehow very understated and cosy, eccentrically British. Yet bodhrans and bongos may be beating in time from within the church and a lone woman may be kneeling toward the sun holding high her "dream catcher".

The Henge was already 3,000 years old when the first structure was erected within it. The Saxon church was most likely a simple rectangular building in timber, daub and thatch. Later, the Normans rebuilt in stone and cob and the succeeding generations through the Reformation added aisle, porch and the tower, all to serve the village down in the valley below. The village congregation was struck by a more deadly plague than our own when bubonic plague came up from Weymouth in the 13th century. The village itself began to die. If its demise was not immediate, then it was precipitated by a combination of depopulation, labour shortages, population migrations and the end of serfdom. Nevertheless, the church remained in use for another 400 years until it was finally abandoned when the bells fell through the tower.

The paired yew trees at the perimeter of the earthworks are now sadly adorned with memorials to the victims of Covid. There was actually a complex of several henges here. None had standing stones: the term refers to the simple structure of earthen ridge and inner ditch.

The exact function of these henges scattered across Britain will very probably never be determined. They must remain defined with archaeology's vague precision as "ritual" in purpose.

The other Knowlton henges are mostly only visible as faint crop marks in very dry summers. But a flight in a Tiger Moth, something of a historical artefact in itself, reveals hints of very much the largest henge barely 100 metres away surrounding the modern farm. Reaching out from the open biplane cockpit into the propeller slipstream makes holding a steady camera something of a challenge.



As the restrictions on our travel are gradually lifted I shall resurrect my proposed programme of visits to warmer and wilder climes and may even be able to say, **Ndiri kufara kushanya nyika yako**¹ in the local tongue as do our visitors to the sites of Britain's ancient heritage.

All images are copyright Tim Rubidge/ English Heritage Trust

¹ I am pleased to visit your country.



Knowlton Church and
Henge at the Solstice





1. Matterhorn and skiers from Gornergat at 10,100 ft. - Canon EOS M50

Winter in the Swiss Alps



PHOTOGRAPHY & WORDS:
MARTIN REECE MBE ARPS

For over forty years I have enjoyed skiing in the Swiss Alps usually during the month of January. There is a bonus of being able to combine my passion for photography with skiing. In winter when the high Alps are covered in their layers of pristine snow. This is the most beautiful landscape to photograph either in colour or monochrome. In winter monochrome works very well and especially in infrared.

I have predominantly skied in the same place being the beautiful resort of Zermatt, which is in the Valais region of Switzerland. Zermatt sits at a height of 1620 metres which is 5,315ft. Zermatt is a traffic free resort and so transport is mainly provided by electric taxis which are just like small milk floats. There are also two horse drawn stagecoaches which service three of the 5-star hotels.

So why Zermatt, well Zermatt's fame is down to one instantly recognisable mountain and that is the Matterhorn. (Image No 1) It stands at 4,478 metres high (14,691ft) and is surrounded by 29 further mountains all over 4,000 metres high. For skiing snow is guaranteed here because of its height. Everything else is first class except for the exchange rate but that's another story. The Matterhorn is renowned as being the most photographed mountain in the world. It is also responsible in part for the creation of the pyramid shaped Swiss chocolate bar called Toblerone.

Zermatt as a small mountain village came to notoriety during the golden age of alpinism between 1845 and 1865 where the British were responsible for many first ascents of the major summits in the Alps. One unclimbed mountain remained being the Matterhorn which was eventually climbed in 1865 by British climber Edward Whymper. This was followed in 1871 by the first women to climb the Matterhorn being again British in Lucy Walker. Zermatt is now a world-renowned ski resort with visitors coming from all around the world. But beware the higher you go in Switzerland the higher the prices also go!!



2. Horse drawn stagecoach heading for the station - Canon EOS M50

Once you are familiar with the ski runs and ski lifts you are able to ski from one location to another extremely quickly which is great if you are looking to capture particular images in certain conditions. That said this is all very much weather dependant and therefore it is very important to check the weather forecast before you decide upon a day's activity. Even so the weather can change extremely quickly and it

is important for safety to be extremely conscious of this fact. You can have glorious conditions as well as extremely severe and hostile conditions. Whatever the weather you have to be prepared to change your plans.

In capturing my images, I am always trying to get something a little different from the usual post card shots and this usually means trying to capture some atmosphere which usually encompasses mixed weather conditions. For example, sometimes you can



3. Sleigh ride - Canon EOS 7D

During the hours of darkness teams work high up in the mountains in their piste machines working on the ski slopes (pistes) grooming them to perfection. If there has been heavy snowfall overnight then there may be the need to detonate charges where there are large accumulations of snow, this brings the snow down to remove the risk of avalanche. In addition, there are workers out on the mountain railway clearing snow with their special snow clearing train.

The types of photography that I generally concentrate on during such a trip would be Landscape, Architecture and Street photography. Moving to my equipment, I am a Canon user and I use a range of different Cameras which I change from trip-to-trip dependant on my needs. When skiing, weight is a key consideration and I will take my lighter mirrorless cameras as opposed to my full frame DSLR cameras which by comparison are extremely heavy. In addition, if flying, there is a need to consider individual airline requirements of bag size and weight etc. Airlines can all have different rules which can be a nightmare if you are taking multiple flights.

go for days and weeks without getting a clear shot of the Matterhorn because of low cloud. The Matterhorn most of the time has swirling clouds and spin drift around the summit of the mountain which are driven by high winds. So, when the right conditions prevail there is the need to get to your preferred shooting location quickly.

During my stays in Zermatt the weather conditions will dictate if I ski or not. If there has been heavy snow overnight or storms forecast, I would probably give skiing a miss. This is not a problem as I will embark on another of my passions and that is walking, but with my camera of course. The Swiss try to keep many of their walks clear of excess snow. So as soon as the snow starts to fall operations are put in to place to manage the snow so to ensure everyone's safety.

The following are the cameras I am using at the moment, Canon 5D4, Canon 1D4 (Back up camera), Canon M50 (Mirrorless) Canon Ixus 95IS and a Lumix G3 with a Schott Glass 715nm full spectrum IR conversion. For the Canon gear I use a range of L series lenses usually 16 to 35mm, 24 to 105mm as a walk around lens, 70 to 200mm and 100 to 400mm.



4. Snow clearing train - Canon EOS M50

5. Early Morning Light – Mighty Matterhorn - IR Lumix G3



6. Traditional timber chalet style buildings - IR Lumix G3



7. Winter walk above Zermatt - Sony RW100



8. Snow clearing train - Canon MOS M50



9. Schwarzsee Chapel - Lumix TZ90

I have recently purchased the Canon R6 Mirrorless camera which I am learning and evaluating at the moment. Having just returned from a trip to the Basel Carnival I can confirm that the eye focussing is an incredible advancement on the auto focussing system.

As I indicated I have been experimenting with Infrared photography over the last couple of years and so far, I am very pleased with the monochrome images I have produced. I have been very lucky to have been loaned

the Lumix G3 converted camera by my photography club friend from South Liverpool Photographic Society and infrared specialist Mal Holmes.

When skiing I use a Lowepro Flipside 400 backpack to carry my cameras. As I indicated above, I generally use full frame cameras. However, when skiing I have tended to reduce the weight down so over the last couple of years, I have been very impressed with the results from the small Canon EOS M50 mirrorless camera. As a consequence, I have taken this camera



10. After the snowfall - IR. Lumix G3

with two lenses 18 to 55mm and 55 to 200mm lenses. This leaves me with ample room for the Lunix G3 for my mono infrared work. It is also important to have ample backup batteries and additional media cards. In addition, I keep my small Canon Ixus camera in my ski jacket pocket, this enables me to take the odd images without actually stopping and removing skis and back pack etc. Obviously if I am at a location where I want to spend some time taking photographs, I would then remove my skis and get out my more serious kit from my backpack. Sometimes you just have to be patient and wait hoping that conditions change to that which you have previsualised for your image. For example, image number 5. I had to wait for about 45 minutes for cloud to move away from obstructing the face of the Matterhorn. Sometimes you can wait and wait and conditions do not change in your favour so you have to be patient and just wait for another opportunity on another day.

In these winter conditions you will need gloves and especially if you are not moving around while taking photographs, your hands and fingers will very quickly get cold. So, there is the need to have good gloves. A further point that is very important is that you need gloves with good dexterity to allow easy operation of your cameras in the cold.

Temperatures can be extreme the higher you are and on cold days temperatures can reach -24 degrees as it did when taking image 5 this January (2022). Keeping your fingers warm is essential and once your fingertips become cold it is extremely difficult to operate your camera. It can take a considerable time to regain feeling in your fingertips. Hand warmers are very useful to carry in your pocket for such circumstances.

One big issue when photographing in the high mountains and in particular with snow, is that the high mountains create large shadowy areas which

can create such a wide exposure range for an image. This can cause major underexposure of snow which will look as if the snow has a blue grey cast. I find that it is very important to monitor your cameras histogram and make exposure adjustments to ensure in particular that you don't overexpose your highlights. This can be critical when snow takes up a large percentage of the image. White balance is very important to ensure your whites are actually white. White balance can be set in camera although if you are shooting in Raw this can be addressed at the post processing stage. I find that most modern cameras handle snow very well. I find that the best time to photograph in these conditions is early morning or afternoon avoiding the middle of the day as the sunlight can be very harsh especially as the surrounding snow acts like a giant reflector.

The architecture in Zermatt is a mixture of old traditional timber chalets and modern hotels. So, when walking around you start to notice the detail in the buildings and especially the wood work. Timber is used widely on the interiors of buildings as well as the exterior of buildings. Many of the older buildings are built totally out of timber whereas new buildings are more likely to be clad in timber to make them fit in with the older traditional buildings. This then maintains the charm off the alpine villages and their timber chalet style buildings.



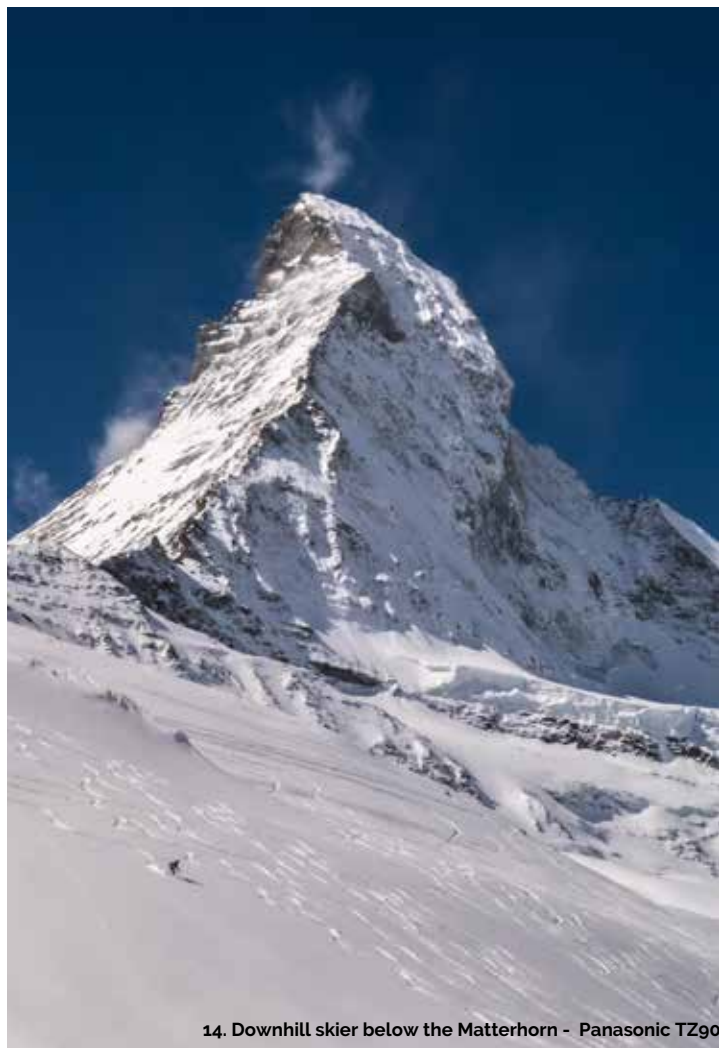
11. Alpine Church at Gornergrat - Canon EOS M50



12. Old traditional alpine style building - IR Lumix G3



13. Me on Klein Matterhorn at 12,800ft - Lumix TZ90



14. Downhill skier below the Matterhorn - Panasonic TZ90



15. High alpine landscape - Sony RX100



16. A Fellow Skier who photo bombed my landscape - Canon EOS 5D3



18. Ulrich Inderbinen commemorative fountain - IR. Lumix G3



17. Snow Bike - Sony RX100

Other interesting subjects: the locals use bikes a lot, however they just leave them anywhere and outside, open to the elements. However, after heavy snowfalls they make interesting subjects to photograph. Large amounts of snow can create interesting changes to normality in shape, form and patterns.

The commemorative fountain for Swiss Mountaineer and Guide Ulrich Inderbinen: this renowned Mountaineer and Mountain Guide lived in Zermatt all of his life. The plaque on the fountain states that he climbed the Matterhorn 370 times with the last climb being when he was 90 years of age. He died in 2004 at the grand age of 104. I met him once, however in his later life he became a local celebrity signing copies of his book. To commemorate his 100th birthday a portrait was commissioned and I have a limited addition print of the lovely sepia toned portrait on my lounge wall.

So, all in all this trip produced some good skiing and some good images some of which are illustrating this article. Image **No 5** has already been very successful in competitions. Those monochrome images which are infrared are marked IR.

Post processing is done predominantly in Lightroom and occasional adjustments in Photoshop. In respect of the infrared images, I still use Lightroom but I edit them using Silver Efex Pro plugin.

Enjoy your photography!



Splendours of Naples



PHOTOGRAPHY & WORDS:
Gabriele Dellanave



The city of Naples is one of Italy's best kept secrets. This hidden gem is a paradise for photographers, not only because of its animated citizenry, but especially for the artistic and cultural riches reflective of the many populations who dominated Naples over the course of centuries.

Naples is not just known for its pizza but also for delicious fish dishes featured in many of its restaurants particularly those in the Castle dell'Ovo area. For a taste of real Naples visit the Spanish Quarter; this area is packed with an assortment

of restaurants and street food. We succumbed to the temptation for one dinner at "Nennella," an establishment highly recommended by local patrons. We couldn't resist the Neapolitan comfort food in a no-frills setting. In addition to the culinary offerings, some of the best artisan workshops specializing in nativity scenes are not far from the Spanish Quarter on Via San Gregorio Armeno. Here artisans create, some before your eyes, detailed nativity figurines known as "pastori" with characteristic costumes and expressions on this narrow side street full of tiny shops.



Weather wise, Napoli can be enjoyed all year round; when we visited in early November 2021, the weather was mild with some rain, but not enough to prevent us from non-stop exploration.

Should you decide to visit, hiring a licensed English speaking guide is a decision you will not regret. Naples is a walkable city and particularly engaging with a guide who can provide a logical itinerary and all-important historical descriptions. Our guide* was the key to our enjoyment of the city; he unpacked so much history which put all of the highlights into context.



In addition to a guide, we hired a driver whose services weren't essential to visiting the city center. That said, the driver was a time saver for visiting Ercolano and Oplontis, the Certosa and the Museum of San Martino and for panoramic city views in the late afternoon.

Naples has a wealth of artistic masterpieces, many housed in magnificent churches embellished with ancient mosaics, paintings, frescoes, and sculpture.





Here is a short list of places to start the tour/visit:

- Chiesa del Gesù Nuovo (Church of New Jesus)
- Chiostro and church of Santa Chiara (Cloister decorated with thousands of maiolica tiles - extraordinary garden and cloister created in the 1700s)
- Complesso Monumentale di San Lorenzo
- Museo e Cappella San Severo Cristo Velato (Marble sculpture of astonishing beauty)
- Duomo of Naples
- Royal Palace
- Castel Nuovo
- Castel dell'Ovo
- San Gregorio Armeno

Time permitting and with a private driver, taxi or bus, I suggest a visit to the Certosa and Museo di San Martino, where you can enjoy a 180° view of the city. Continuing from there down the Posillipo Hill you can stop to view another panorama of the city and the entire Bay of Naples.

Adding the excavations of Ercolano, and Nero's Villa - Oplontis located closer to the city than Pompeii and not nearly as crowded would enrich your visit to the area. Pozzuoli is also an interesting place to visit with its Macellum Temple.

The Flavian Amphitheater, The Antro della Sibilla. Check Google for additional information on Pozzuoli.

Finally, we lodged at the Royal Continental Hotel directly across the Via Partenope from Castel'dell'Ovo, an excellent location, quiet, clean and very reasonable compared to the other major hotels in this area along the sea.

*Please let us know if you would like contact information for guides or drivers.





From Alpha to (almost) Omega

PHOTOGRAPHY & WORDS:
John Speller



Travelling outside of the UK came to me relatively late in life. My first passport contains but two sets of entry and exit stamps, and is old enough to require UK entries under an Exchange Control Act in force at the time.

My Travel Photography is self-indulgent in that I am only taking photographs that please me with no intention of offering them for sale and little intention of entering competitions. This may not coincide with your views of what is 'Travel Photography', but I think we will have to agree to differ.

I am certain many of you would baulk at the thought of joining a tour with other photographers or a commercial tour at all. For me, however, it seemed to be an opportunity to visit part of a country that had attracted me, if only as an initial sight, with the advantage of travelling with people of a similar mind and avoiding much of the planning. Again, as a group with a single aim in mind, it is possible to influence the local guide into going where the group wish to go rather than adhere to his plans.



After joining the RPS, I saw the Travel Group extend an invitation to other members of the Society to join a tour of India visiting the Delhi, Rajasthan and Agra triangle but with longer than usual in Rajasthan. I joined that tour.

Once arrived in India your senses are assaulted in every manner - heat, noise dust and, for many, abject poverty - from which a visiting group is shielded in their transport. However, to get to the haven of the transport, there was usually a gauntlet of peddlers surrounding the coach door to run. That trip ran in 2001 and my more recent visits, possibly as they were away from the Golden Triangle, have seen a decrease in overseas visitors being the primary target of beggars.

Scans from Fujichrome

Top: View of the Taj Mahal from the Yamuna river, Agra.

Bottom: At Manvar, our tour organiser had arranged a photoshoot of local village ladies.

Opposite page: Within the Humayan Tomb in Delhi the rooms are ventilated by ornate stone grills.





Clockwise from top left:
Blue-footed Booby watching a male's courtship display, Nikon D100 80-400 mm at 180 mm, 1/750 s, f/8, ISO 400;
An albatross on an egg, Nikon D100 80-400 mm at 202 mm, 1/400 s, f8 ISO 200;
A Sally Lightfoot Crab or Red Rock Crab: Nikon D100 80-400 mm at 315 mm, 1/320 s, f/8, ISO 200;
Opposite page:
The morning Booby feeding frenzy: Nikon D100 24-85 mm at 105 mm, 1/160 s, f/8, ISO 400;



Following the enjoyable group trip to India, I decided to join the Travel Group. This opened to me the opportunity to join one of the two groups that were to visit the Galapagos Islands and spend some time in Ecuador both in the capital city, Quito, and the Avenue of the Volcanoes.

For me, the interest was in the portion of the trip based on the Angelito II for a week's cruising the islands of the Galapagos. The group mixed well and comprised some photographers and their friends. My cabin was more than adequate and had the advantage of being on the waterline. Those on the upper deck had a little more roll to contend with during the occasional night passage from one island to another.

The group congratulated the chef on the excellent quality of the meals prepared from a galley little bigger than a broom cupboard.

Visiting the islands that are open to visitors, required a transfer by rigid inflatable boats known as a rib. On the islands white posts or markers delineate the

boundaries of the area that the visitor is permitted to walk. Unfortunately, the birds pay no heed to these restrictions and are quite happy to nest on a pathway.

The highlight of the visit came on the last day. Before breakfast and our return to the mainland we were taken for a last journey in the ribs.

We entered a lagoon after which it appeared to be feeding time for the Blue-footed Boobies amongst other birds. In a group, that many birds seem to be able to coordinate without collision, the Boobies took off from the water, flew to one side of the lagoon and dived into the water to feed. After a short rest on the water, the flock took off, flew to the other side of the lagoon and dived in again. This was repeated several times with the ribs in the middle and the flock flying over them.

We were then on the homeward journey for a tour of Quito before flying back to the UK, most of the group via Madrid. A return to the islands is on my bucket list!







Clockwise from top left: Monk on the street, Nikon D70s 18-70 mm at 105 mm, 1/1000 s, f/4.5, ISO 1000.

Watching the passing traffic in Luang Prabang. Nikon D70s 24-120 mm at 93 mm, 1/200 s, f/8, ISO 200.

The skyline at Angkor Wat. Nikon D70s 18-70 mm at 46 mm, 1/400 s, f/8, ISO 200.

Opposite page: Climbing the stonework of the Bayon, I was able to capture this image of a monk sitting in a doorway. Nikon D70s 18-70 mm at 69mm, 1/200 s, f/4.5, ISO 200.

Returning from Ecuador left me wanting to travel further and I signed up for one of the Travel Group's two tours of South-East Asia visiting Thailand, from Bangkok to the north and Chiang Mai; Laos with a two-day cruise on the Mekong and Siem Reap in Cambodia as a base to visit the Angkor Wat temple complex and area in general.

I was that unwary traveller who did not anticipate the effects of high humidity on cameras being taken from the cool of an air-conditioned hotel even in the cool of the early morning foray into the Bangkok Flower Market. Time was lost while the cameras and lenses acclimatised. Others in the group had taken advantage of leaving their cameras outside of the air-conditioned zone.



Top: At sunrise in Luang Prabang the Buddhist Monks walk through the town on a daily collection of alms in the form of food or cash. Nikon D100 18/70 mm at 105 mm, 1/100 s, f/5.6, ISO 800.

Bottom: Temple within the Royal Palace Grounds in Luang Prabang. Nikon D100 12-24 mm at 18 mm, 1/125 s, f/11, ISO 200.



As the light levels increased, the level of activity around the market did likewise and the tourist round of temples and palaces commenced from Bangkok to northern Thailand. Our route then took us into Laos for a two-day cruise on the Mekong via Vientiane towards Siem Reap for the temples referred to as Angkor Wat.

The tour party moved on to Siem Reap with the aim of visiting the temple complex known as Angkor Wat. The local guide obtained our site passes and we spent time in the complex.

And so, to my latest or most recent trip with the Travel Group. The intention was to travel to Bordeaux to transfer to the start of the Camino Frances, one of the many routes of the Camino de Santiago at Saint-Jean-Pied-de-Port intending to arrive in Santiago de Compostela on St James's Day.

As the trip was to last only 8 days you will gather that we were neither walking nor cycling the 728 km between the two locations. We did, however, walk a couple of kilometres of the route!

I decided that to have time to explore Bordeaux and take a flight which did not involve an early morning departure from Gatwick airport I would travel out three days before the main party.

Having arrived in Bordeaux and found the right hotel - unhelpfully the chain had two hotels of similar names in the same locality - and booked in I was able to start an initial reconnoitre of the city.

The first task, of the first morning, was to collect my pre-booked CityPass which gives access to a number of attractions as well as paying for public transport. It was then a case of walking and photographing.



The hotel was adjacent to the main railway station for Bordeaux. The Café du Levant was one of a number facing on to the station. Nikon D750 24-120 mm at 50mm, 1/400 s, f/8, ISO 1600.

One location I intended to visit was the Cite du Vin. A museum devoted to viticulture in France and *almost* the rest of the world. I say *almost* as there was little mention of the UK wine industry, despite the success that industry has had in competition with continental wines. My current Zoom background is one of several images of empty bottles in the canopy above the tasting bar in the museum.

Having travelled out to Bordeaux airport I joined the rest of the group and we drove to Saint-Jean-Pied-de-Port and spent a little time walking the cobbled bridge Notre Dame over the River Nive de Beherobie and street beyond.

It was then a question of following the shell or sunburst signs to keep us on the road to Santiago de Compostela, visiting churches along the way.

We arrived in Santiago de Compostela in time for St James's Day and joined the crowd on the Praza do Obradoiro to watch the parade of dignitaries both religious and civil into the Cathedral via the Portico da Gloria.

Clockwise from top right:

A pilgrim's possessions, Nikon D750 24-120 mm at 65 mm 1/400 s, f/8 ISO 1400.

Sunburst sign in Astorga, Nikon D750 24-120 mm at 24 mm 1/400 s, f/7.1, ISO 500.

Pilgrims outside the hostel - Calle Compania, Pamplona, Nikon D750 24-120 mm at 100mm, 1/400, f/8, ISO 1250.

Busker at Notre Dame Gate - Saint Jean Pied de Port. Nikon D750 24-120 mm at 58 mm, 1/400 s, f/8, ISO 2000.





With the events on the Praza over we and the crowd dispersed. However, contrary to the usual advice on avoiding political demonstrations, we were unable to avoid one by the supporters of a movement seeking even greater authority for the autonomous community of Galicia.

This was not quite the end of the trip as we had a further day in the itinerary. This took us to Corunna and to the end of the world at Finisterre

Our return to the UK was via Porto and our lunch stop gave evidence of the Portuguese Camino.

Finally, for those interested in such matters, the accompanying images were taken on various Nikon bodies, for some time a full frame digital with a 24-120mm zoom. I tend to use the camera set up on aperture priority and Auto ISO to give a shutter time of 1/250 sec if possible.

Also in the camera bag are 20 mm, 100 mm and 70-300 mm lenses. Usually in the case at the hotel is a flashgun, tripod and small "walking out" camera - currently a Canon G7X Mark II - which are used if I think that they will be needed. I expect that, in time, I will accept that the camera in my mobile phone can replace the "walking out" camera.

Clockwise from top left:
 The modern Pilgrim resting on the steps with his dog and selfie stick, Cathedral at Burgos. Nikon D750 24-120 at 120 mm 1/400 s, f/8, ISO 720.
 Arrival by parachute of the Galician flag at the Praza do Obradorio. Nikon D750 24-120 mm at 30 mm 1/2000s, f/8, ISO 400
 Street demonstrations Nikon D750 24-120 mm at 95 mm 1/1600 @ f/4.5 ISO 400.

My photographic journey

Dimitra Salmanidou
travellog2@rps.org
@dimitramakrina (Instagram)



I have had the wish of travelling to discover and photograph the world since I was a kid. However, travelling abroad was not very common when growing up in a middle-class family in Greece. I still remember the enthusiasm for my first trip abroad, a while after I turned eighteen. I went to Rome with my family and fell in love with the city in an instant. It is still one of my favourite cities in the world, although I take it that the reasons might be sentimental. Thankfully, travelling became more accessible over the last two decades. I have been lucky enough to travel to twenty-five countries and I often catch myself daydreaming of "where to next". I bought my first DSLR to document my travels and it ended up being a valuable partner for many years. I have now moved to the Fujifilm's mirrorless system which is easier to carry around, I also like its retro style! In my image making, I am especially drawn to cityscapes and cultural characteristics but I like photographing many different subjects. I aim to capture the colours, patterns and hopefully the atmosphere of a place. As an earth scientist, I am interested in the human footprint we leave on the planet and I am a big admirer of the work of Edward Burtynsky, George Steinmetz and Sebastiao Salgado. I am very excited to be part of the travel group and in my role as a co-editor, I enjoy a lot putting together your stories in the best way possible.



Magdalena island 2020



Sahara 2017



Krakow 2019



London 2022



Mumbai 2019



Pyrenees 2022



Oia 2021



My camera & me

Patricia Mackey LRPS

I am a recent addition to the RPS Travel Group Travel Log editorial team



Me on holiday in France with my very first camera, a 1980's Konica Pop

Photography has always been important to me. One of my earliest memories is of my Grampa with his light meter. Every family get-together ended with a photo shoot where he would spend 10 minutes using his light meter to figure out his settings and then painstakingly (and taking what seemed like forever) carefully pace back 20 feet to take his shot. It was a bit of a family joke. But I now have his light meter and seeing it evokes warm and happy memories.

My love of travel came from my parents. Every year we went on a summer holiday, normally well timed to escape the madness of a Northern Irish July. When we were young we visited mainland Britain and then moved on to camping through Europe. When I was eight we ventured to Canada where we have a large extended family. I remember my Grandmother's shock when we came home with six whole rolls of used film. That was a massive 144 photos! It is funny to think that now I could easily take that number in an hour (or less!).

After university, and when I got my first job, I continued to holiday, but mainly to Spain or the Greek Islands. It was not until I went to Peru in 2006 that I really developed the travel bug: feeling the excitement of being out of my comfort zone, not being 100% sure of what I was being given to eat or trying to identify what creature was making my fellow public bus user's bag move so frequently. Talking to other travellers and getting ideas for the next country has taken me to every continent bar the Antarctic. On all these travels my camera has been close at hand and the photos remind me of wonderful adventures.

However, I didn't get my first DSLR until 2011. I had just returned from a trip to India and someone else had one. I had always thought that only professionals had DSLRs, but I loved the control it seemed to give. And now I wanted one.



March 2020, Young people huddled around their mobile phones in Patan, Nepal



January 2022, Closer to home, Bangor, Co Down



March 2019, Harar, Ethiopia

It was a good decision and it pushed me to travel further and to more extraordinary places. Since India, I have been lucky to visit Morocco, The Balkans, Ukraine, Moldova, Borneo, Costa Rica, Nepal, Sri Lanka, Myanmar and Ethiopia. Last year I had to make do with Donegal and the Shetlands. Not quite as exotic but still an adventure with plenty of photographic opportunities.

My style and technique constantly seems to evolve. Never more so than over the past 10 years. I try to find the story in every scene and record an image that communicates something close to the truth. The challenge when travelling is trying to pick my way through chaos and noise to select a composition that makes the viewer see what I want them to see. Sometimes this works, sometimes it does not.

The joy I get from capturing images while travelling is remembered when I get home. I love the first scroll through the 1000's of images and trying to pick out the ones that I think are the most successful. During Covid I have revisited images initially overlooked. But I can't wait to travel again, to explore new places, meet new people and to witness different cultures . I really appreciate being fortunate enough to be able to do this.



February 2017, Young sleeping monk, Myanmar



March 2018, Girls on a school trip in Galle, Sri Lanka

Travel Image of the Year 2021

Judged by Dr. Hazel Frost FRPS



Judge's feedback

My first impression of the twelve images was that they were all worthy winners. They demonstrated the enormous scope of Travel images and creating that "sense of place". During these difficult times I feel an image that communicates the photographer's intent makes you stop and look in detail and then create an impression of a place or an emotion that was important. Strong images have that extra seeing or visual awareness and there was merit in all these images for different reasons.

This image immediately caught my eye- the layers of subdued colour, the dust and the heat took one to the African bush. The recession of the subjects held my attention and on looking round the image the focal point for me was the zebra and the wildebeest facing each other - and the reflections of the zebra then led the eye in from the left. Technically it was good and visually it was strong - suiting the panoramic format.

Drinking at the Waterhole - Botswana

Bob Chiu ARPS



The RPS Travel Group and YOU

There is an old saying that **'You get out what you put in'**.

There are a number of ways you can contribute to the RPS Travel Group by understanding and participating in the diverse selection of communications and activities organised by the RPS Travel Group Committee.

The best place to find out what is happening is by visiting the Travel Group's section on the RPS website rps.org/groups/travel/ We also communicate with our members via e-news, Share and Chat, Facebook, Travel Log and by e-mail.

Participate in Our Conversations

e-news

e-news is e-mailed to members every other month to keep Travel Group members up-to-date with members' achievements and activities.

If you have information to be shared please e-mail travelweb@rps.org



Share and Chat

These are informal gatherings to enable members to connect and share their photographic and travel experiences and inspire each other.

Members sharing images of favourite locations, often off the beaten track, has proven to be a popular feature as well as updates on what's happening in the Travel Group and what members would like to happen. These sessions depend very much on Group member involvement.

The next Share & Chat takes place:

14:30 (UK Time) 18 September 2022

There is no need to register as the joining link will be in e-news and via an e-mail.

If you can offer an item, please contact Richard Lewis by e-mailing traveltrips@rps.org



Join our Facebook Community

All members have access to the Travel Group Facebook page and are encouraged to take part in lively discussions. Information on upcoming events and competition reminders are also posted here.



www.facebook.com/groups/RPSTr

Share your Travel Photography & Stories



Travel Log

Travel Log is a much valued publication of the Travel Group. The magazine provides one way in which we are able to reflect our members' interests and showcase our travel photography and be inspired by other people's interpretation of the genre.

If you have a story to tell or images to share please contact the Editor. If you have an image you would like considered for the front cover we are interested in hearing from you. Our main requirements for images that we print is that their **resolution MUST be 300DPI**.

E-mail article suggestions and potential cover images to editortravel@rps.org

Inspire & Be Inspired



CREDIT: Martin Reece
March 2022 monthly
competition winner

Monthly Travel Image Competition

Travel Group members have the opportunity to enter their travel photography images into our monthly competition. Submissions are of a single favourite photograph that, you feel defines a sense of place.

There are no restrictions on the age of the photograph you submit, but it must not have previously been submitted into an RPS competition. The submitted JPEG image can be any height but it **MUST be 580px wide and 72dpi**.

The closing date for submissions is the last day of each month before they are judged and a winner chosen. The winning shot will be added to the Travel Image of the Month page on the website, with the overall monthly winners competing to be the Group's annual 'Best of the Best' winner. All entries and the winning monthly image can be viewed on rps.org/groups/travel/

Submit your entries to travelcompetitions@rps.org

Booking Events and YOUR tickets

All events must be booked via RPS website in advance. You will receive, via e-mail, a sales confirmation e-mail and an event registration confirmation. Usually your event registration e-mail contains your zoom link to join the event. You need to keep this safe.

Please note that this may be as an attachment or within the body of the e-mail. As soon as the registration e-mail arrives please check that you can find the Zoom link!

Events and Speakers

Every year the Travel Group hosts a number of guest speakers. Covid moved these presentations online which means that our international members are now able to participate - either at the time or often via the online recording. Past speaker presentations can accessed via the travel group's section on the website and viewed on YouTube.

Events are advertised on the website, e-news, Facebook and via specific broadcasts from the Travel Group. Registration for our July speaker is not available from the website.

Planning for an October 2022 Event

Following our Member's Survey, we hope to hold an event on **15/16 October 2022**. We are still considered if this should be an in-person or remote event. Many of you indicated you would welcome a physical meeting while others have understandably adopted a more cautious approach. Most people indicated they would be unprepared to commit to a physical meeting more than two months in advance. This makes planning challenging. So for now, we suggest you please make a note of these dates and keep an eye out for more information. Thanks for your understanding.

Journey to Romania - and how it led to more Sunday, 17th July 2022 14:30 - 16:30 GMT

Judy Ford LRPS first travelled to Romania in 2019 and the visit left her so fascinated that she knew she had to return. Giving herself the opportunity for an in-depth study of an area eight hours drive from Bucharest, the capital, she applied successfully for a Joan Wakelin bursary from the RPS and The Guardian.

This presentation will introduce Judy's photography and that of her husband, Daryl - also a keen photographer. Both are active members of the Travel Group.

Find out about upcoming events

rps.org/groups/travel/future-travel-group-events/



CREDIT: John Speller
Taken in India on a Travel
Group photographic trip

Travel Group Photographic Trips

This year very successful trips have taken place to Iceland and the Camargue. Trips are advertised on the website and promoted via e-news, Facebook and e-mails.

We are keen to also promote day trips and encourage Travel Group members who feel they could lead these within their local area to get in touch.

If you have ideas about future trips or would like to offer to run one please contact Richard Lewis via traveltrips@rps.org