



Photo by Trevor Cole

Newsletter

Photo Travel Division

Volume 6 Issue 2



Message from the PTD Chairman

Thanks to Pamela Liu for producing the second edition of the Photo Travel Newsletter. Remember that this newsletter is intended to be an opportunity for members of the Travel Division, and, indeed members of all Divisions of the PSA, to share their Travel experiences and pass on tips to each other on Travel photography. All of us have something to share, so please do not be shy - compose an article and send it to Pamela.

The Photo Travel Division has agreed to take responsibility for the PSA Travel Aid process. The aim will be to set up a network of Travel Advisors for PSA members to contact for advice when travelling to different parts of

the world. This will be photographic advice rather than advice about Travel arrangements. We are in the early stages of planning our approach to this, and would welcome any advice from members. Please contact Tom Tauber at tetauber@comcast.net. Once we have worked out a suitable structure we will be asking for volunteers to act as advisors.

Brian Magor,
APSA MPSA EFIAP/b CPAGB
Chair of PSA Photo Travel Division

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Banff and Yoho National Park

By Frank Sun

Last summer a camping trip was planned with my family and friends of my son to Lake Louise campground (Banff National Park). We planned to hike one day on the Iceline Trail (British Columbia, Canada, Yoho National Park) and another day do some photographing and biking in Banff National Park, etc. The first early morning of camping, I myself drove along the Moraine Lake Rd and found a place to stop and photograph the sunrise on glacier near Moraine Lake. The towering glacier was laid across on top of Bident Mountain, Mount Babel and Mount Fay. I was very lucky, as in a matter of minutes, those peaks and glacier quickly lighted up with hues of pink, red and orange.

So, I grabbed my chance and captured this spectacular image.

After that, we all packed ready heading to Yoho National Park to hike the Iceline trail. From the parking lot, we followed the path for roughly 8kms uphill with an elevation gain of about

700m. The weather was perfect: sunny and blue. We hiked about 2.5 hours uphill during which we saw colorful fireweed, soaring waterfalls and hanging glaciers. Then we reached where we admired the beautiful Emerald Glacier.

When we reached the glacier, there were a few waterfalls and a peaceful pond, where we had our packed lunch. The mountain peaks and the glaciers



were so enormous and majestic that it made the people standing below it look like little mice, which shows exactly from the photo I took. The picturesque landscape should be preserved for our future generations to enjoy!

The next morning after Iceline Trail hiking, I decided to capture some sunrise on Bow Lake. I have been to the Bow Lake roughly four times this summer. But this morning was the only time fortunate enough

for me to witness the spectacular sunrise around the Bow Lake area. When I got there in the morning, it was roughly half hour before sunrise. The moon was still hanging at the western sky above the Bow Glacier.

As time went by, patience paid off: a bright rosy light illuminated the Portal Peak of Mt. Thompson and Peak of Crowfoot Mountain. The lake was like a mirror showing a beautiful reflection of the beaming sun slowly rising over the majestic mountain peak. These breathtaking photos made my trip worthwhile with much joy to share!



A Guide to Cruise Ship Photography

by Bob Hirschfeld

My wife and I enjoy cruise ship traveling. Since I retired almost four years ago, we have been visiting a lot of countries while sailing with various ocean and river cruise lines.

Essentially, it's like traveling aboard a five-star hotel. You unpack your luggage, stow the suitcases under the bed, and the hotel takes you from one interesting port to another. And in addition, there's usually a fine dining experience at night.

It's been a wonderful experience for me as a photographer. Over time, I have refined my workflow so that I can enjoy the sightseeing during the day, while still having



enough time to post a photo blog in the evening.

I have now compiled a list of photography items I need to bring, with a few modifications

for each trip, depending on how long we will be gone and what equipment I might require for any specific circumstances.





- I generally shoot with a Sony A7R3 and Sony 24-240mm lens. Having such a versatile zoom lens allows me to quickly shoot a wide angle of a particular sight such as an historic building, but then zero in on a gargoyle near the roof. Or take a shot of a dance troupe and then focus on individual dancers.
- The only other lens I sometimes bring is a 12mm fisheye. It is so compact that it doesn't weigh me down, and can produce unusual shots when least expected.
- I rarely bring a tripod. Under most circumstances, it's easy enough to bump up the shutter speed or ISO when necessary. But for a recent African safari, I was advised ahead of time that we'd be traveling in an open vehicle and since I planned to be shooting with a 150-600mm lens, I brought along a monopod to support the heavy lens. I do bring a Gorilla Pod flexible tripod, which can be wrapped around the railing of the stateroom balcony if needed.
- I always bring a second camera as a backup. Travel photos, especially

those that include pictures of significant others, are irreplaceable. I don't want to be stuck without a decent camera in case my main unit malfunctions, or worse yet, is stolen. So far, knock on wood, I've been lucky and I haven't needed to use the backup camera.

- I also carry a small camera (Sony RX100) when the bigger cameras are out of place. For example, when dining in a fancy specialty restaurant, it can be handy to use the little camera for shots of flaming entrées, etc.
- I shoot about 300 shots per day, which means I need a few memory cards. My camera uses 2 SD slots. assign the JPG files to a 64GB card, and since the file size for RAW files is bigger, I use 128GB cards for them. I use a label maker to identify the backs of the cards. To keep them straight, the JPG cards are cards get a letter, ie 'China A'.
- I wear a hip bag whenever we are on an excursion away from the ship. In

deference to our British readers, I will not call it a fanny pack since I've learned that word is considered naughty. They prefer "bum bag". Regardless of what you call it, I always wear one and pack it with an extra camera battery and memory cards. I also throw in some lens wipes.

- Travel business cards are a terrific way to identify yourself when someone asks how to find your photos after the trip. Mine includes a photo of my wife and me, our email addresses, and a link to my Smugmug account where I post my images. For security reasons, it's important not to include our home address.
- I carry a laptop so I can download each night's photos and write the daily blog entries. Furthermore, I bring along a portable hard drive as a backup. I keep it separate from the laptop in case one of them is stolen.
- I always carry a thumb drive. It's a great way to exchange photos with fellow passengers.
- While excursions provide the best photo opportunities, there are plenty of shipboard activities that are fun to shoot. Most cruises offer cooking demonstrations, bar mixology, trivia contests, etc.
- Choose your stateroom carefully with photography in mind. An inside cabin may be the cheapest way to cruise, but you can't see anything except four walls. Some passengers choose "guaranteed" cabins, which offer a discounted price but the cruise line

assigns your cabin just before sailing. This means you might have an obstructed view of a life boat from your balcony. Cabins directly below the pool, bars or dining rooms can be noisy. There is less ship movement the closer you are to the center of the ship. If traveling with friends, book cabins on opposite sides of the ship, so you can shoot from their balcony if the scenery on their side is better than yours.

- Most larger ships have photo

then charge exorbitant prices. You can easily save lots of money by just asking your waiter to take your photos during dinner. They are always eager to oblige, and in fact, get so many requests that they usually already know how to operate most cameras.

- Booking a cruise is an art form. Once we decide on a cruise, we book it directly with the cruise company. But then we check with a number of travel agencies to see who will give us the

[www.crucon.com] generally has the best deals.

- Travel insurance is a must. The cruise line will offer you their own policies, but there are plenty of other insurance companies competing for your business. We check for some specific limitations. For example, when traveling far from home, it's important to have a high enough medical evacuation allowance. Not all policies cover pre-existing health-related trip cancellations. Other policies must be purchased within a specified time period after you make your initial cruise deposit. Most policies provide some reimbursement for lost or delayed luggage, trip interruption, even airline or cruise line bankruptcy. Some companies require you to mail all receipts when filing a claim, others permit you to scan and email your documents. We have found that InsureMyTrip <https://www.insuremytrip.com/> offers the most policies with an easy way to compare each of their coverages.

- Consider joining Cruise Critic <http://www.cruisecritic.com>. It's a free online community (part of Trip Advisor) of around five-million users who are cruise enthusiasts, compare past and upcoming trips, itineraries, review specific cabins, and much more. It's an excellent resource.



departments. They sell a few cameras and accessories, but mostly they hound you at every opportunity. They'll take your photo as you first board the ship, then as you disembark at every port, as well as at formal dinners. They print every photo, display them all on massive display boards for you to pick out yours, and

best additional discounts. We've scored lower fares, more on-board credit, daily gifts, etc. Once we pick the best deal, we have the reservation transferred from the cruise line to that travel agency, making sure we do it within the cruise line's required time limit (usually around two weeks). We have found CruCon

Five ways to mess up a good travel idea...

by John Martin

Good idea, poor execution.

Here's the idea: Go to the tower on top of a very high mountain – Brasstown Bald in Georgia, USA, was our destination -- and make a panorama of the sun rising in the east and panning around to the moon setting in the west. This actually happens once a month (or at least comes close) — and is coincident with the full moon. (Solar and lunar tables are available on line for your destination.) If I could capture it I would have two events happening simultaneously on one panorama.

to spare. Things looked pretty good until I attempted to set up the tripod. On the tower, there was no place to set up the tripod that didn't include getting part of the structure and parts of an adjacent building in the frame.

Second mistake: Didn't do a dry run.

I finally managed to rig my tripod so that it cantilevered out into space a bit. Not the most stable but it would work.

Before going I read up on everything I could find on making

I don't know if this is an original idea but, to me, but it seemed like a fun thing to try.

So, we (The Bride and I) awakened plenty early to travel to the mountain before sun up. There is a shuttle station in the parking lot below the peak. We knew the shuttle wouldn't be running at that hour of the morning but thought we could drive up on the road the shuttle used. Wrong. The shuttle road was securely locked.

First mistake: Didn't think through all the things that could go wrong.

But...not to worry. There is a walking trail that goes to the top. So, we broke out the flashlights and were able to make the one hour trek to the summit with plenty of time

panoramas. I knew that having the table of my tripod dead level would help things considerably so I brought out my little level and set to work. Only problem was that in the almost-dark I couldn't hold the level, aim the flash light, and adjust all the little gizmos at the same time. The Bride tried to help but the aforementioned cantilevered tripod put both us in danger of plunging into the dark abyss. Should have brought my little headlamp. So...the third mistake was related to the first two: Didn't bring all I should have to work in the expected conditions.

OK, everything seemed ready. My intention was to make an exposure every 15 degrees or so. Allowing for some extra content at each extreme I figured I would make 14 or 15 images. And, since I had

just become interested in HDR, I planned to make 5 exposures at each position for later incorporation into what would surely be the first ever HDR panorama including the sun rising and the moon setting.

The sun appeared right on schedule. Always comforting. I waited to make my first shots until the full ball was above the horizon and muted a bit by the fog in the valleys below. Perfect. Almost. Each set of exposures and the re-aiming of the camera took a long time. (Remember the cantilevered tripod.) By the time I had worked around to the moon the sky was so bright that the moon was washed out. Additionally, the extra time consumed made the exposures enough different that I couldn't stitch them together



without unsightly variations. I guess you could say that mistake number four was simply not thinking. Next time I'll manually set the exposure, forget HDR and start at the moon end of the panorama.

Mistake number five was this: I told all my friends (ahead of the shoot) about what a great, innovative photographic production I would have to show them.



Oops By Pamela Liu

A Photographer Interview of Trevor Cole

By Pamela Liu



A World Away

It is my great honor to invite one of the world-famous yellow framed magazine photographers, Mr. Trevor Cole to talk about his journey as a photo travel photographer.

Mr. Cole was born in the Derry, North Ireland, but has lived most of life outside the bounds of Ireland, including England, Singapore, Togo, Italy, Ethiopia and Brazil. He returned to Ireland (Donegal) in 2012. Whilst overseas he was teaching Geography in International schools, therefore, he has successfully linked his geography background with photography. His works includes culture, people, landscapes and street photography.

His interest in photography started at an early age when he travelled with his parents and they bought him a Rolleiflex SLR. When he taught Geography in England and further afield he wanted to capture people and landscapes in different contexts. He loves diversity and this includes both the human/cultural and the biophysical environment. This inspired him to be a Geographer Photographer.

His works has lots of interaction of people and landscape, he specially loves to capture the world which is undergoing rapid changes.

When was asked which place he favors most, Cole

rejected I always respect their choice." Cole shared his experiences: "Sometimes, even with difficult



Thought before Jumping

mentioned he enjoys almost anywhere as long as they offer the foreground and background interest. Iceland and the Faroes are particularly good in this category, but he also likes the Canadian Rockies or the Danakil and Namib deserts. He likes to shoot in his own area of Ireland but he also loves the excitement of the 'new' as it provides stimulus and offers the photographer diversity in his portfolio. Location, light and a little luck can make an ordinary scene extraordinary and that is what he thinks in making the difference.

Mr. Cole's portfolio has lots of portraits. "A world away" reminds people of Steve McCurry's "Afghan Girl". His "Thoughts before jumping" also won several awards.

"Taking portraits of people requires interaction", Cole stated when he was asked about tips for taking portraits. "There are clandestine shots which are often taken with a longer lens and are discreet, but most of my 'people' based photography is a product of inter-personal moments." Cole further added. He likes to spend time, talk, get to know those who are being photographed, and he always asks. "Don't be afraid of rejection", Cole continued, "even when my efforts are

subjects, spending a little time and using a little humor can yield positive results." Take his photos shoots In Ethiopia as an example, "Most people are relatively easy to photograph except, perhaps, for those who are more conservative culturally and religiously. Even then, I relish the challenge and will certainly try", Cole concluded.

About Trevor Cole

Mr. Trevor Cole's photos were not only published in National Geographic, but also in some numbers of British and European digital photography magazines and newspapers. Mr. Cole has won Wanderlust photographer of the year (professional portfolio category) in 2016, a finalist in Travel Photographer of the Year 5 times, achieving a special mention in 2017. He presented to the Royal Geographic Society, using images to convey an image of Ethiopia which contrasts with widely held perceptions.

PREPARATION



Godafoss, the waterfall of Gods

Travel as lightly as feasible, relying on good outdoor gear to fit the prevalent climatic conditions



Only in Heaven

Cole regularly goes to the tribes of the Omo valley in Ethiopia. The rapidity of change there is unsustainable. The people are being impacted upon by the

traditions have long since died out mainly due to the changes brought about by missionaries. Only the older people have retained their tribal traits and traditions. One of his interests focuses on indigenous people and their cultural diversity. The elders there had tattooed faces and in some cases tattoos on their chests symbolizing their head hunting in the past. Sadly, this diversity is disappearing and 21st century homogenization is taking its place.

Tours, however, may also have their challenges. Cole mentioned the difficulty in photo travel photography, "In Ireland the weather is often unpredictable. In

Cole's Tips to Travel Around the World

construction of dams affecting the supply of water to the tribes, large tracts of land have been given over to plantation agriculture at the expense of the indigenous people, new roads bring trade and tourists, government initiatives to acculturate the tribes and homogenization by religious groups. These tribes have age old cultures which deserve respect and the right to self-determination. Capturing these tribal traditions in the face of globalization has been an imperative for him.

"In Ethiopia Photography is a delicate balance and I try to capture candid moments as well as community spirit and portraits." Cole added, "Interpersonal skills can make the moment count. And in that moment, I want to capture light, color, emotion, insight, character and spirit". Cole's tip is to shoot in the golden hours or at least where there is shade from the intense African sun. In the right light, at the right time the ordinary becomes extraordinary and that is something to strive for in the context of encapsulating tribal traits.

When Cole was interviewed, he was just returned from his recent venture of a remote area of NE India (Assam, Nagaland and Arunchal Pradesh). This area has few tourists and there are still remnants of the tribal culture which once existed. The Konyak people of Nagaland were once head hunters but these

places like Ethiopia plan A can become plan B if there are flash floods, local unrest or traffic accidents." Photographers are not always prepared for the cultural contexts in developing countries and extreme poverty or malnutrition can impact on photographers who haven't travelled extensively in Africa or Asia.

Lastly, Cole shared his experiences with us: "I think to be a

photographer of any worth you have to be creative. To have an eye to see composition in Landscapes, or qualities in a face that make it photogenic. I

used to always say that geographers use both hemispheres of the brain to see patterns as well as to be analytical. I think photographers have similar skills and they are essential in getting the 'shot' that makes a difference. It is important to be self-critical and there is also a need for others to appraise your photography through their 'new' eyes. Above all the photographer needs to be passionate to truly get the images which count! "



Monk Lalibela



The old boys of the village

SEARCH FOR LOCAL CULTURE

Immerses in local culture through, not only people and landscapes, but also, where feasible, through culinary experience and accommodation, which is culturally sympathetic.

GEAR

Home Bound



Cole is a Nikon user and have two camera bodies (D850/D810) and I usually take 3 or 4 lenses, all Nikkor (14-24mm f2.8, 24-70mm f2.8, 70-200mm f2.8 and an 85mm f1.4).

PTD Communications

"Share your experiences when you travel, enjoy others experiences when you're home".

All of us, as travel photographers, must have the combination of a keen photography eye, a sentimental heart, and a strong will to reach out the world.

We like to hear your visual stories, please submit your articles.

We also hope you like the "photographer interview" column, that we can gain experiences from these outstanding photographers. If you like to have one of your favorite travel photographers interviewed, please let us know the name and contact information. Send your email to Pamela Liu at ptd-newsletter-editor@psa-photo-org



Freedom of solitude, By Pamela Liu

Upcoming PSA Events

Moreover, please don't forget the 2018 PSA Conference at Salt Lake City, Utah (9/30 ~ 10/6) is coming.

Registration for the conference is open! to register, go to the URL at <https://psa-photo.org/index.php?2018-psa-conference>



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