



Yellow costumes
from a specific
neighbourhood

by

Jennifer Fawkes

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ON THE COVER: *THE STREETS OF LA PAZ* BY *JENNIFER FAWKES* APSA, EPSA, SPSA



Jen Fawkes, APSA, EPSA, SPSA, has been a member of PSA since 2016. During that time, she has been involved in providing education through the online education team and coordinating a discussion group for Photojournalism. She has also achieved photographic honors (EPSA), portfolio honors (SPSA), and a service honor (APSA).

Her main genres of photography are photojournalism, street photography, and documentary, all of which fit nicely with a love of travel. She has visited many parts of the world, mostly by backpacking. More recently she visited Antarctica, trekked in Patagonia, and traveled through Argentina and Bolivia. She prefers the less travelled routes to tourist trails, road trips through Australia, and travelling often includes hiking and other adventures. She has previously walked the Camino de Santiago and trekked in the mountains of Nepal.

She is a keen camera club member of Waverley Camera Club in Melbourne, providing education for new photographers, running groups on street photography and portfolios, and organizing the club's participation in PSA Interclub competitions.

Jen photographs with a mirrorless, micro four thirds camera (Olympus EM1 Mk2).

PHOTO TRAVEL DIVISION PERSONNEL

Officers (as of April 2025)	
Chair	Carolyn Todd-Larson PPSA, AFIAP
1st Vice Chair	Isaac Vaisman APSA, PPSA
2nd Vice Chair	Venkatesh BS GMPSA/B, EFIAP/s
Secretary	Shirley Bormann APSA, EPSA
Immediate Past Chair	Stan Bormann FPSA, MPSA
Member-at-Large	Marie H. Schreiber APSA, PPSA
Member-at-Large	Tom Tauber APSA, MPSA
Directors	
Exhibition Standards	Donna Hom MPSA, AFIAP
Exhibition Standards Mentor	Nadia Filiaggi MPSA, EFIAP
Image Discussion Groups (IDG)	Isaac Vaisman APSA, PPSA
Historian & Honors and Awards	Shirley Bormann APSA, EPSA
Image of the Year	John F. Larson, Jr. FPSA, MPSA2, AFIAP
Image Collection Representative	Lynn Troy Maniscalco HonFPSA, EPSA
Image Evaluation Services	Tom Tauber APSA, MPSA
Inter-Club Competition	Venkatesh BS GMPSA/B, EFIAP/s
Journal News Editor	Lisa Marie Cirincione PPSA, AFIAP
Membership	Marie H. Schreiber APSA, PPSA
Photo Essay Competition	Judy Burr APSA, MPSA
Photo Traveler Newsletter Editor	Lisa Marie Cirincione PPSA, AFIAP
Photo Traveler Newsletter Associate Editor	RH Samarakone
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Star Ratings Director, Stars 1-5	Suvojit Biswas APSA, MPSA, EFIAP
Star Ratings Director, Galaxy & Diamonds	Jenn Yeokkian Koh GMPSA
Web Content	Carolyn Todd-Larson PPSA, AFIAP
Who's Who	Nancy Wolejsza APSA, QPSA
Divisions Coordinator	Mohammed Arfan Asif FPSA, MPSA, EFIAP/d3

PHOTO TRAVEL DIVISION DISCLAIMER

The Photo Traveler is the newsletter of the PSA Photo Travel Division (PTD). In general, images submitted should adhere to the Photo Travel Definition, but the PTD realize that in an article describing a journey, trip, or visit, it would be acceptable to include a limited number of images that do not. However, before submitting a draft article for publication, the author should review and understand the Photo Travel definition, which can be found at psaphotoworldwide.org/page/division-definitions

Educational resources for Photo Travel that provide further clarification on definition issues and concerns are available to PSA members. These resources can be found at psaphotoworldwide.org/page/mo-ptd-resources

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LETTER FROM THE CHAIR



Change. It's unnerving and scary. That is what the Photo Travel Division has been faced with. As PTD Chair, it has defined my tenure in this position since October 2023 when FIAP announced a change in Photo Travel policy affecting our division.

As of May 1, 2024, FIAP does not provide patronage to PSA defined Photo Travel sections, choosing instead to embrace World in Focus, a much broader definition of Photo Travel than PSA's that includes arranged photography, or setups, that the Photo Travel Division has opposed.

Attempts by the Photo Travel Division to come up with a compromise with FIAP failed. We believe that the one compromise FIAP proposed would have led to a rapid decline of PSA defined Photo Travel. In April last year, the PSA Board decided not to recognize FIAP salons with a World in Focus section.

The result has been distressing at best. I looked at PTD exhibition list data for the time period from May 1 through December 31, 2024, and compared it with the same time period in 2023. PTD digital sections declined by 28.5%. For PSA in total, the decline was 14.2%. Most significantly, the number of joint PSA-FIAP salons declined by 47% during that time period.

PSA has made it a priority to form an alliance with FIAP. They have achieved agreements on new definitions for Nature and Photojournalism. They have agreed on a policy regarding Artificial Intelligence. Photo Travel is the one area of disagreement. Our division needs to look at the bigger picture here.

There are other reasons to change our approach. The world of photography has changed tremendously. Specifically, professional photographers more and more rely on workshops and photo tours to support themselves. Serious amateur photographers also embrace photo tours to find opportunities to photograph people and places that are different and unique for them. PSA itself offers a Photo Festival and a Photo Gathering each year. Some of those tours involve setups or arranged photography. It's ironic that people travel far and wide to come to a PSA event only to find that they can't use their photos for Photo Travel acceptances.

Finally, there is ongoing confusion about PSA's Photo Travel definition and how to judge whether a photo is setup or not. It seems that many people aren't aware of or use the excellent resources available on the PSA website that can help them figure that out. The situation has improved tremendously over the past several years through numerous educational efforts.

But in a survey given at the PSA Photo Festival in Tucson, about 50% of the people want PSA to allow setups. The other 50% want PSA to keep the prohibition against setups. Although a small sample size, many of the survey participants serve as judges.

Hmmm...what to do?

LETTER FROM THE CHAIR

Recently, the Photo Travel Division Executive Committee decided on a breakthrough approach: why not embrace World in Focus as a separate Star Path within Photo Travel? We would keep the current PSA Photo Travel Star Path as well and call it Documentary Photo Travel. That way, we are being inclusive in our approach rather than exclusive. And people who travel will have two unique star paths they can use to achieve acceptances in Photo Travel!

We brought this to the PSA Executive Committee in March. Here is how they responded: "On March 18, 2025, the PSA Executive Committee acted to approve the addition of a second star path to be controlled by the PSA Photo Travel Division. The two separate star paths will be called Documentary Photo Travel (PTDD) and World in Focus (PTDW). Please take whatever executive action is needed by your division to implement these changes."

So here we are. **This is BIG news.** But it will not happen overnight. Our ambitious goal is to implement these two separate star paths as of January 1, 2026. There is a lot of work to be done to change documents and systems to accommodate this change.

Change. It's unnerving and scary. But also exciting. Through this approach we keep the reality-based tradition which supports photographers who through their own efforts find excellent travel photos which show the world as it is found naturally. PTDD will be their star path. People who travel on tours or to PSA events and encounter setups that are

often more artistic in focus will gain PTDW acceptances in PSA and in joint PSA-FIAP salons.

We will keep you informed as we progress in this new direction. As I said, there is a lot to be done to achieve this new star path approach.

In the meantime, one way to grow Photo Travel is to embrace themes that comply with the current PSA Photo Travel definition. If you are involved in organizing exhibitions, please consider adding a theme section, or even doing a Photo Travel-themed exhibition. Themes provide more opportunities for Photo Travel acceptances.

The Photo Travel Division has approved two new themes, "People" and "Places". These themes work best together. Note the article by **Lynn Troy Maniscalco, HonFPSA, FPSA** that appears in this newsletter that gives two examples of exhibitions using these themes. We are also using the themes "People" and "Places" in the 2025 PSA Photo Travel Print Exhibition. And the 2025 PSA Photo Travel Digital Exhibition has four theme sections! That's a lot of Photo Travel acceptance opportunities! Try it out and see for yourself.

Finally, thank you to all who contributed to this newsletter and to **Lisa Cirincione, PPSA, AFIAP** and **R H Samarakone** who do an excellent job pulling it all together.

Safe travels everyone!
Carolyn Todd-Larson, PPSA, AFIAP
ptd-chair@psa-photo.org

FIAP WORLD IN FOCUS definition (Colour or Monochrome)

Just as travel and tourism pictures, this section englobes the full range of photographic genres from architecture, culture, events, food, landscape, portraits, etc. A "WORLD IN FOCUS" image expresses the spirit of an era, the essence of a place or of a culture whether it is shown in an authentic scene or whether it is arranged. Digital manipulation to optimise an image in terms of finetuning of levels and colours is allowed as long as the image is looking natural. The same counts for removal of dust or digital noise. Techniques that add, relocate, replace, or remove any element of the original image, except by cropping, are not permitted. (Source: The FIAP Book, fiap.net)

PHOTO TRAVEL DIVISION DEFINITION

A Photo Travel image is a portrayal of the real world we live in, as it is found naturally. There are no geographic limitations.

Editing Guidelines for Nature, Photojournalism and Photo Travel Division(s):

Processing or editing must be limited to making the image look as close to the original scene as possible, except that conversion to grayscale monochrome is allowed.

Allowed editing techniques:

- Cropping, straightening and perspective correction.
- Removal or correction of elements added by the camera or lens, such as dust spots, noise, chromatic aberration and lens distortion.
- Global and selective adjustments such as brightness, hue, saturation and contrast to restore the appearance of the original scene.
- Complete conversion of color images to grayscale monochrome.
- Blending of multiple images of the same subject and combining them in camera or with software (exposure blending or focus stacking)
- Image stitching – combining multiple images with overlapping fields of view that are taken consecutively (panoramas)

Editing techniques that are not allowed:

- Removing, adding to, moving, or changing any part of an image, except for cropping and straightening.
- Adding a vignette during processing.
- Blurring parts of the image during processing to hide elements in the original scene.
- Darkening parts of the image during processing to hide elements in the original scene.
- All conversions other than to complete grayscale monochrome.
- Conversion of parts of an image to monochrome, or partial toning, desaturation, or over-saturation of color.

Content guidance:

1. If the image is predominantly or exclusively a land-, sea-, or cityscape, these “scapes” must include characteristic, distinctive and physical features, although it is not necessary that the image identify the exact location;
2. Images that predominantly or exclusively depict people and their activities must illustrate a distinctive culture of a country, region, or continent;
3. Images that predominately or exclusively depict animal populations are allowed, if the animals are in their native environment and are characteristic of that country, region, or continent;
4. Portraits or other close-ups of people or objects, in addition to meeting the above paragraphs as applicable, must include elements depicting some of the surrounding environment to make it obvious that the image was not taken in a studio setting;
5. Images from events or activities arranged for photography, or of subjects directed or hired for photography, are NOT allowed;
6. Time exposures are allowed, if they do not dominate the image as a special effect (star trails, for example, are a dominating effect);
7. Highly distorted images such as those produced by fisheye lenses are NOT allowed.

Statement on Artificial Intelligence (AI) - Image Creation and Ownership:

In all sections of the exhibition, images must originate as photographs made by the entrant. They may not incorporate identifiable images produced by anyone else (for example: clip art, replacement skies, or stock images). Images created in whole or in part by image creation software (frequently called ‘AI’ images) are not allowed. Editing or alteration of images is permitted within the limits specified in the relevant section definitions that are available here: psaphotoworldwide.org/page/division-definitions

Any person submitting or attempting to submit a totally AI generated image that does not begin with a light capture from the maker, from any Photographic Society of America exhibition, social media, event, or publication, other than for editorial purposes, shall be prohibited from PSA for a period of from 3 years to life.

Statement on Subject Matter - applicable to all sections:

The fundamental rule that must be observed at all times and applies to all sections offered in exhibitions with PSA recognition is that the welfare of living creatures is more important than any photograph. This means that practices such as baiting of subjects with a living creature and removal of birds from nests, for the purpose of obtaining a photograph, are highly unethical, and such photographs are not allowed in any exhibition with PSA recognition. Under no circumstances may a living creature be placed in a situation where it will be killed, injured, or stressed for the purpose of obtaining a photograph. Images that show live creatures being fed to captive animals, birds, or reptiles are not permitted under any circumstances.

There are also concerns about the use of aerial photography, drones, helicopters, low flying aircraft. These should not cause any interference with other individuals or animals which causes a disturbance in their normal activity or disrupt the way any individuals or animals interact with their environment. Entrants in PSA recognized exhibitions must comply with all relevant laws and regulations associated with aerial photography, in the country in which the image was taken.

Entry into PSA-recognized exhibitions is conditional on accepting these policies. The content of images must comply with the General Conditions and with the Division and Section definitions listed in these conditions. Images that - in the sole opinion of the judges or the Exhibition Organizers - do not comply, will be disqualified so the entrant may be aware of the problem when considering entry into other exhibitions with PSA recognition.

MESSAGE FROM THE ASSOCIATE EDITOR



Welcome to the April issue of the Photo Traveler, the Photo Travel Division's quarterly newsletter.

Lisa Cirincione PPSA, AFIAP Photo Travel Editor, and I have been working together over the last 18 months or so from our different corners of the world, Lisa in the USA and me in Sri Lanka. Aided by technology, with hundreds of emails, many gigabytes of data shared via Dropbox, and the occasional WhatsApp message, we work seamlessly to put together the newsletter without having ever met!

When PSA PG 2025 was announced in Sri Lanka, she was the first to sign up. We were both eagerly waiting to meet in person, but unfortunately, she could not make it due to an urgent personal commitment. We missed you, Lisa! My wife **Kauminie** and I hope that we will have the pleasure of welcoming you to Sri Lanka soon.

From February 7th to 14th, we hosted the 3rd PSA Photo Gathering in Sri Lanka. As a member of the Core Team that handled logistics and the program, I had the wonderful opportunity to meet over 75 photographers from 21 countries and to travel with them.

Being able to meet, in person, the PSA Worldwide President and CEO **JR Schnelzer, FPSA, GMPSA, EFIAP** and his wife **Lisa Schnelzer, APSA, EPSA, AFIAP**; PSA Executive VP and COO **John Andrew Hughes, FPSA, PPSA, AFIAP** and his wife **Kimber Hughes**; and PSA

VP of International Relations, **Agatha Anne Bunanta, HonPSA, GMPSA, GPSA, EFIAP/p**, was a great pleasure.

Exemplifying the true spirit of the PSA Photo Gathering, which brings people with a common interest in photography together, it also brought the two main photography bodies in the world, PSA and FIAP, closer. **Riccardo Busi, MFIAP, EFIAP/p, HonEFIAP** (FIAP President), **Ioannis Lykouris, MFIAP, EFIAP/p, HonEFIAP** (FIAP General Secretary), and **Romain Nero, EFIAP/d2, HonEFIAP** (FIAP Director of Patronage Services), also participated in the program.

Participants at the PSA PG 2025 experienced Sri Lanka and its culture, nature, and hospitality in a specially curated program. Despite early mornings, long drives, and late nights, and some of us huffing and puffing up steep climbs we encountered, we trekked with heavy gear and got our feet wet in the Indian Ocean and enjoyed every moment.

Everyone encouraged, supported, and helped each other: a great example of camaraderie. Light-hearted banter interspersed with more serious discussions on photography made traveling very entertaining. It was a great opportunity for us, especially my wife and me, to meet and create memories and bonds with so many like-minded individuals. Await more stories from PSA PG 2025 in the July issue of the Photo Traveler.

Our sincere thanks to all the contributors to this issue. We hope that you enjoy reading the Photo Traveler as much as we enjoy putting it together. If you would like to share your experience in an exotic or less-traveled location, or even in your own backyard, please contact Lisa or me.

R H Samarakone
Associate Editor,
The Photo Traveler Newsletter

THE STREETS OF LA PAZ BY JENNIFER FAWKES**STREET STALLS IN LA PAZ**

It was hot and humid at 7 am when we arrived in La Paz, Bolivia, after an overnight airport leapfrog. We had forgotten that La Paz airport was also at an altitude of 4062m (13,325 ft), and it took a while to understand why we just wanted to sit and catch our breath.

Tired and dehydrated, I have never been so happy to see a local man holding a battered cardboard sign with our names. He bundled us up into a very small, and very ancient, car and headed downhill to our hotel in La Paz city, some 400m lower in altitude. While we have both climbed to high altitude before, little prepares you for just landing at 4000m.

La Paz city lies in a giant canyon, created by the Choqueyapu River. This giant basin provides a home for some 2 million people who live in every available square of space within this basin. Interestingly, La Paz is the 'unofficial' capital of Bolivia, and while Sucre remains the

true capital, it only has a population of 300,000 people. La Paz holds the seat of Parliament, the major international airport, and nearly seven times the population. It's a pretty crowded place to live.

This was the start of the last leg of our South American adventure. It was a thirteen-day Intrepid tour, that also took us across the salt lakes, to lagoons full of flamingoes, and into the Atacama desert. But that part of the story will be told on another day.

We were grateful that we had arrived a few days earlier than our tour group started, as it took over two days to get used to puffing and panting our way around the streets. The streets and laneways forever go up and down long flights of steps. For the first thirty-six hours, we alternated between resting and venturing out, 30 minutes at a time, for food and drinks, a few snapshots, and then resting again.

THE STREETS OF LA PAZ



COLORFUL DANCING



PURPLE COSTUMES FROM A SPECIFIC NEIGHBOURHOOD

THE STREETS OF LA PAZ

My first impressions of La Paz were of both color and culture. The colors of South America dominate, with bold patterns of red, yellow, and green, intricately woven into beautiful patterns that made up scarves, shawls, and dresses that were visible everywhere.

Bolivia is relatively untouristed, with traditional culture deeply ingrained into every part of society. Many of the locals still dress in traditional costumes, and it was certainly not unusual to see the indigenous women (known as cholitas) wearing traditional dress. This is made up of a very loose pleated skirt over many layers of petticoats. Complete with a shawl held together with a brooch and a small bowler hat. As modernism creeps in, it was also not unusual to see traditional cholitas next to very modern-dressed young people with headphones and mobile phones. This race of people is also quite short, and given that we are both quite tall, we sure stood out in the crowd!

I'm not someone who does a lot of research before I enter a new country, preferring to let my feet do the walking, and the city streets tell me their stories. As such, we walked everywhere – often through local residential neighborhoods, shopping areas, city squares, and locations with tourist attractions.

The main square in La Paz is the Plaza Murillo. It is an open space connected to the political life of Bolivia, bordered by the Presidential Palace, the National Congress of Bolivia, and the Cathedral of La Paz. It just so happens to be the space where frequent protests against the government happen, and we were lucky to witness this spectacle of people and color, while the guards continued to do their duty guarding the Presidential Palace.

In contrast to the crowded streets offering overcrowded public buses, and ancient taxis,



GUARDING THE NATIONAL CONGRESS BUILDING

THE STREETS OF LA PAZ



HOME GROWN PRODUCE



MUSIC IN THE STREETS



WITCHES MARKET

THE STREETS OF LA PAZ



THE CABLE CARS OVER LA PAZ

La Paz boasts a very modern cable car public transport system. This modern system, Mi Teleférico, was planned to address several of the city's problems, namely a substandard public transport system, the difficulties and time it takes to traverse the city, along with industrial and noise pollution that an overcrowded and inefficient public transport system creates. For just \$3 USD, you can spend 2 hours travelling across 10 different, color-coded lines, each with amazing aerial views as you cross over 25 kilometers of this wonderful city. Needless to say, we did this journey several times and never got tired of the views.

One piece of pre-holiday research that did catch my attention was the opportunity to visit the Witches' Market. Located at the end of the tourist street, the market is now a small collection of shops selling everything from

talismans, medicinal herbs, potions, lotions, ceramic figures, mummified frogs, and dried stillborn llama fetuses.

All of these goods are prominently displayed and strung along the windows of the shop. Run by witch doctors (yatiri), these market stores still do a strong trade with local people as well as an interesting, and fascinating stopping place for tourists.

The aborted or stillborn llama fetuses are considered lucky – they can be burnt as an offering to Pachamama (the goddess revered by the indigenous people of the Andes), buried under the foundations of a new house, or just left by the front door. They are believed to bring prosperity and health, and to keep evil spirits away. I was sure that Australian customs would not be happy if I were to bring one home.

THE STREETS OF LA PAZ



THE WITCHES MARKET



THE WITCHES MARKET

THE STREETS OF LA PAZ

My biggest joy is just to walk the streets, witnessing the bright, colored, street stalls with vendors selling everything from tissues to popcorn. There were streets lined with shops all selling similar products, my favourite one we called the Toilet Lane, selling toilets, lids, and seats of every color of the rainbow. Nearly every time we were out, we could hear music, and then chance on some festival or parade, with neighbors dancing in the street wearing colorful costumes. The energy and color of these magnificent displays were well worth the puffing and panting we experienced, climbing endless steps to find the source of the music.

The people of La Paz (and all of Bolivia) were friendly and shy but always welcomed us with a smile. We were rarely refused a photo opportunity, and they loved to see images of themselves on the back of the camera. Never once did I feel unsafe, although I do admit to taking the usual travelling precautions of carrying my camera gear, and personal effects, around a large town. This involved taking only one camera and lens out at a time, carrying the camera across my chest, and then a small backpack over the top, and leaving precious travel documents safely back at the hotel.

Would I suggest a trip to Bolivia – absolutely. It's a hidden gem of history, culture, color and contrasts. And if you do go, make sure you head out of town to experience the remarkable adventures and sights this country can offer you. Don't expect to be comfortable, but you certainly will be rewarded.



WAITING FOR BUSINESS



SHOE REPAIRS IN THE STREET



LA PAZ BUS SYSTEM

PHOTO TRAVEL EXHIBITION



©Lynn Troy Maniscalco, HonFPSA, EPSA
(an official tourism poster)

Delaware Photographic Society Circuit

NEW PHOTO OPPORTUNITIES TOWARDS PHOTO TRAVEL STAR RATINGS

Two new themes have been approved for PSA-recognized exhibitions: People and Places. They were already offered in the Delaware Valley Travel Circuit that closed on February 10th, and those results can be viewed at:

fotosalons.in/files/Galleries/DVCCC25

The next opportunity to enter those two sections will be the Delaware Circuit closing on May 15. Each image will be judged by four different juries, allowing each entrant up to 32 Photo Travel acceptances by entering four images that meet the Photo Travel theme of People and four that meet the theme of Places. (Note: That circuit will also offer an option to enter four PID sections, resulting in up to 288 awards available via a single-entry fee.)

All images in both Photo Travel themes must adhere to the Photo Travel Definition, in addition to the theme requirements. Entries in the Places section are images of urban, rural, or natural locations, showing distinctive and characteristic features of the place. People can be included, but they should not be dominant.

However, entries in the People section are images of people (how they are dressed and/or their activities) that illustrate a distinctive culture of a country, region, or continent. If the image is a close-up or a portrait, it must include elements depicting some of the surrounding environment to make it obvious that the photo was not taken in a studio setting.

So, all of your images that meet the PSA Photo Travel definition will most likely be eligible in one section or the other. Just make sure they also meet the PSA Photo Travel definition! You can find the PTD definition in this newsletter on page 14, or on the PSA website at:

psaphotoworldwide.org/page/division-definitions

For detailed entry information, and to submit the images online, go to delawarephotographicsociety.org and click on the icon for the 2025 circuit.

Although the deadline is May 15, it is advisable to enter in April in case there are any questions or confusion. Good luck!

VIETNAM AND CAMBODIA BY VICKI STEPHENS

I'd never been to Asia and had no imminent desire to visit the continent...until I met Catherine Karnow, a National Geographic photographer who has spent 30 years documenting people, places, and events in Vietnam and Cambodia. My husband and I have traveled extensively since retiring. I started getting more serious about photography at this time, also. Travel and photography naturally go hand in hand. We decided to take Catherine's Vietnam & Cambodia Luxury Photo Workshop.

We visited some quintessential locations on this adventure, but a majority of the workshop did not include your typical tourist destinations. I've taken other photo workshops and tours, but nothing as unique as this one. The off-the-beaten-path photo shoots were my favorite, knowing that I was experiencing locations and people that most other tourists would not. I was taking photos that no one back home would likely take.

Our workshop began in Hanoi. Since we arrived two days early, we took advantage of the time to visit places the workshop did not include, like Maison Centrale, the prison where Americans and Vietnamese political prisoners were held, one of whom was Senator John McCain. It is now a museum, depicting life at the prison during the Vietnam War.

We took in the historic streets of Hanoi's Old Quarter, including a lovely stroll around the tree-lined Hoan Kiem Lake, or Lake of the Returned Sword. The lake is a favored spot to stroll for residents and tourists alike. It was National Women's Day, the day we strolled around the lake. Women were dressed in their finest and held beautiful bouquets. Flowers are important in Vietnam. They are powerful symbols of prosperity, good fortune, and hope. Flower vendors are everywhere.

We strolled through lush parks, where we saw statues of Ho Chi Minh (Uncle Ho), the founder and first president of the Democratic Republic of Vietnam. We saw his image displayed throughout Vietnam. He is still very much revered.



FLOWER VENDORS

Our first scheduled photo shoot of the workshop was held at Chula Fashion House. "Chula is a hidden gem in the heart of Hanoi, Vietnam. The world of Chula is always filled with wonderful inspirations from every aspect of life... Each Chula design is an individual and a piece of artwork that is carefully constructed with love under graphic visuals and meticulous craftsmanship. Chula is a mixture between Vietnamese traditions and Western visions that have been carefully thought out by Diego and Laura to bring two cultures into a harmonious symphony."

It was thrilling to spend a day here, photographing the Chula models wearing the original creations designed and made in-house.

Another day we visited the home of General Giap, the mastermind military leader of North Vietnam's victory over the US and South Vietnam in the Vietnam War. Vo Nguyen Giap died in 2013, but his son Bien Giap still lives in the family home, which houses an altar to Vo, as well as his wife, who was recently deceased. We spoke with Bien at length about his father and his philosophies.

VIETNAM AND CAMBODIA



WATER BUFFALO IN CAMBODIA



CAMBODIAN FISHERMAN



CARRYING RECYCLABLES



FISHING IN CAMBODIA

VIETNAM AND CAMBODIA



CITADEL GATE

We next visited a historical art museum with a private docent who explained Vietnam's changing art over the centuries. Photographing other's works of art is not as satisfying as making our own, but still worth the effort. Aspects of the building were also works of art.

We had the opportunity to visit the Art Vietnam Gallery, which is housed in the home of director Suzanne Lecht, a leading authority on contemporary art in Vietnam. She hosted a dinner of traditional Vietnamese dishes, and we perused the artwork on every wall and surface of her custom home.

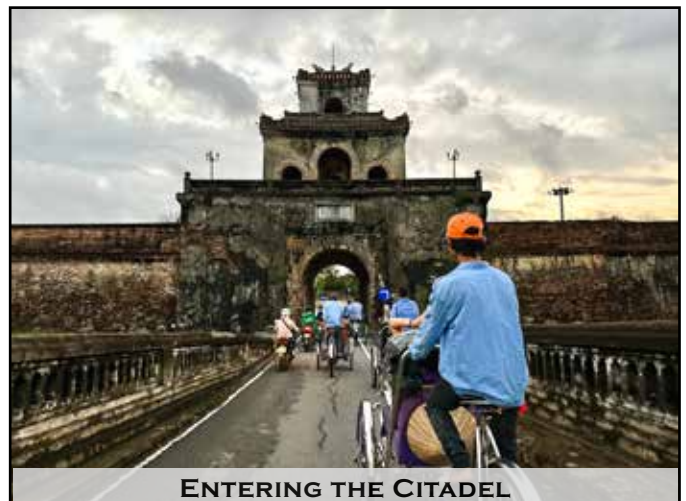
One of the artists that Suzanne represents is Ha Tri Hieu, a renowned Vietnamese artist. We spent a morning with Hieu, photographing him, his studio and his gallery. It was such an honor to photograph him and ask questions about his work. He is a lovely man who has bought up several adjoining apartments, melding them together to make his workspace. It was a fascinating experience. This was one of several photo shoots Catherine was able to provide, that I would venture to guess no other tourist would experience.

While half of our group photographed inside Hieu's workspace, the other half wandered the neighborhood and outdoor market (with interpreters!). We shot the beautiful array of fruits and vegetables, meats, fish, and poultry. Huge piles of eggs were popular with customers and flower vendors, of course. It was common to see people exercising outdoors in public spaces designed for the purpose.

I often found the older generation eager to talk to us and share what little English they could. Vendors were proud to have photos taken of them and their wares. Dragon fruit made for a beautiful and interesting subject. Occasionally, we would make a purchase. Vietnamese donuts were my favorite!

After a week in Hanoi, we traveled to South Vietnam to the towns of Hue and Hoi An. Hue is the imperial capital of Vietnam. It houses the Hue Historic Citadel, a UNESCO World Cultural Heritage Site. The beautifully tiled, yet aging buildings emanated the lives and history of this magnificent fortress. We took a cyclo ride to the main entrance. A cyclo is a pedaled carriage. The cyclist drives in with the traffic. It can be a nail-biting ride!

The village markets are another of my favorite places to photograph. We rode motorcycles through the countryside to a village market. Vendors often bicycle in from the countryside, their bikes laden with their crops. You will even see bicycles heaped with cookware and



ENTERING THE CITADEL

VIETNAM AND CAMBODIA



DRAGONFRUIT VENDOR



CHULA CUSTOMER



HANOI ALTER

VIETNAM AND CAMBODIA



KOI POND

vegetables that will be prepared and sold on street corners and sidewalks. Soup and spring rolls are a common offering.

We were honored to be welcomed for lunch at the home of one of our guides, where we enjoyed a delicious meal with fresh vegetables and fruits. We had an impromptu session of food photography. So much fun! Their courtyard had a koi pond, which was common almost everywhere we went.

A highlight of our trip was visiting the Huyen Khong Son Thong Pagoda, where we spent the afternoon visiting the facilities of the nuns and monks, a very welcoming group. Their saffron robes and serene demeanor made for some of the most lovely photographic images. We meditated with them on their altar. Magical.

We traveled further south to Hoi An, known for its shopping and food. Both were excellent. We stayed along the Thu Bon River, where we experienced a typhoon. It wasn't as destructive as we expected but did cancel our trip to a nearby fishing village. The palm tree fronds outside our room were blowing horizontally!



MONK

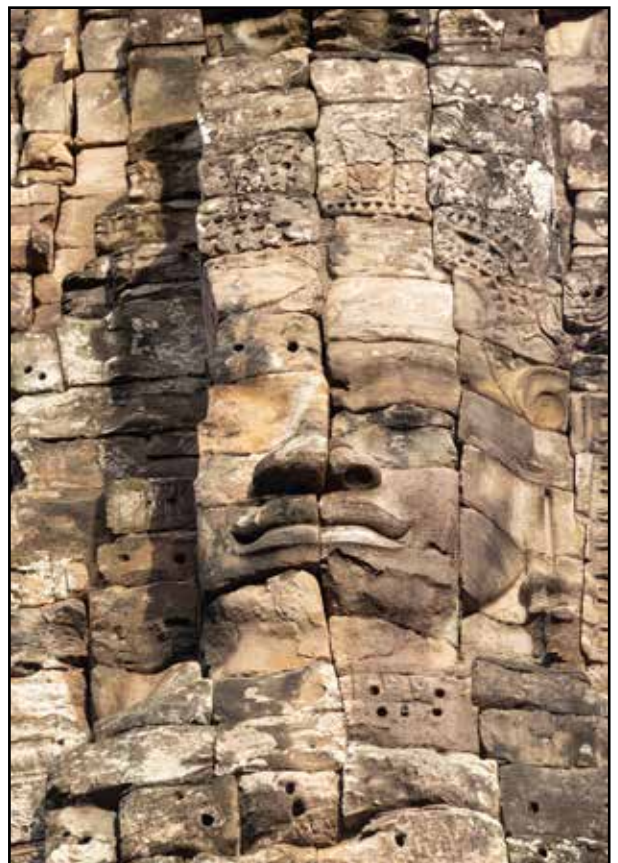
VIETNAM AND CAMBODIA



THE HUK BRIDGE, SWORD LAKE



MONK VISITING ANGOR WAT



BAYON TEMPLE FACE

VIETNAM AND CAMBODIA

Leaving Hoi An, we flew to Danang en route to Siem Reap, where we stayed for a week to explore the historic temples of Angkor Wat, including Ta Prohm (the one with the roots) and Bayon (the one with the faces). There are over 4000 temples in Cambodia, but Siem Reap houses the most. Angkor Wat is a Hindu-Buddhist temple complex considered the largest religious structure in the world. We also drove to the south gate, where there is a bridge that harbors statues of gods on one side and demons on the other. Photographing the statues over the river in the late afternoon sun provided some stunning images.

The last event of our workshop was visiting landmine survivors in the villages around Siem Reap. What a life-changing experience. We learned about their journey since the war where they were injured by landmines and how it changed their lives. No one would hire them. They live on a small government pension for their service.

Let's just say, when my grandkids whine about their food, I picture the beautiful woman who fishes every day, then prepares that fish for dinner in her outside kitchen under their living quarters. I came away feeling very grateful for all I have and all I have experienced in my life.



MARKET VENDOR



ANGOR WAT

VIETNAM AND CAMBODIA

VICKI STEPHENS
Pleasanton, California

Vicki is a retired elementary teacher who lives in the San Francisco Bay Area. Since her retirement she has pursued photography with a passion, traveling as much for the cultural experience as to document it.

Vicki is an award-winning photographer who belongs to the Livermore Valley Camera Club, the Northern California Council of Camera Clubs (N4C), the Photographic Society of America, and NANPA, the North America Nature Photography Association.

She was co-chair of FotoClave, a Northern California photography conference and workshop sponsored by N4C. She and her husband now travel extensively, while Vicki documents their travels with her camera.



TA PROHM TEMPLE

WHERE IN THE WORLD?

Identify the location, name it, and share your experience there!



Photo by **Pete Scifres, PPSA, GPSA**. Used with permission.

The five national parks in southern Utah are a national treasure. One of them is known for its soaring cliffs and deep canyons.

The same park also contains this place. It can be reached only by a round-trip, back-breaking, spirit-crushing, ten-mile hike and is nicknamed after underground transportation systems.

Send your best answer and story about this photo to the Photo Traveler editor at ptd-newsletter-editor@psa-photo.org. Be specific about the name of the structure, the geographic location, and please tell us a story about your experience there! We will publish some of the correct and interesting answers in the next newsletter.

If you have a suggestion for another "Where in the World?", we will work with you to create it.

Send a photo and a write-up that contains hints only. We will give the answers in the next issue.

WHERE IN THE WORLD?

Answers to last issue's photo



***Crazy Hill,
Valley of Fire State Park
near Las Vegas, Nevada***

***photo by
Oleg Sokolsky, PPSA
Used with permission.***

Pete Scifres, PPSA, GPSA:

Valley of Fire State Park in Nevada. Although I did not know the name of this formation, I have been to this park several times for hiking and photography, stood at this exact spot, and photographed it on the morning of September 24, 2012. As described in (the last issue of) The Photo Traveler, this park is beautiful with many colorful and dramatic formations. The so-called "Fire Wave" is one of the most photographed.

Christine Pence, APSA, QPSA:

Valley of Fire, of course! This is the Crazy Hill on the Mouse's Tank trail.

It is a short few hours from home in SoCal and a lovely area for desert colors and wildlife. While it is never guaranteed, the desert bighorn sheep can usually be found looking for water near the road. Hiking the valley is a major pastime for those who can. The park has many interesting features including historic cabins from the 1930s, petrified logs, petroglyphs, and many rock formations with names such as beehives, the fire wave, white domes, mouse's tank, balancing rock, elephant rock, and lone rock.

My last trip out to the VOF, was for my birthday toward the end of May. A girlfriend and I drove to the Valley for two days of photographic delights, stopping everywhere, hiking here and there, and repeating trails as we searched for the bighorn sheep and other desert wildlife. There were few flowers left and the two neighboring wetlands were drying up, so we drove back to Henderson Bird Preserve for a water fix and then took an interesting tour around the Springs Preserve on its opening week. They have excavated the earliest site of Las Vegas to showcase it and the native wetlands.

NAMIBIA BY KATHRYN DANNAY



TOO MUCH SAND - KOLMANSKOP

Namibia Description

Namibia is a country in southwestern Africa that contains one of the oldest deserts in the world and the largest national park in Africa, the Namib-Naukluft National Park. Roughly 1.2 times the size of Texas, Namibia offers a lot to explore. I consider it a photographer's paradise as it offers a variety of types of photography, from ghost towns to wildlife, to landscapes as well as culture and portraiture with local tribes.

Characteristics of Namibia

I live in Arizona in the desert and somehow Namibia is dryer and dustier. Over 90% of the roads are dirt. This impacts the speed and comfort of travel and increases the amount of dust in and around the vehicle and likewise, in and around one's camera gear. Traveling between locations requires long drives. Although many roads are well maintained, there are always patches of washboarding, sand, and other obstacles. However, there is always a picnic table on the side of the road for stops in between the long distances.

Food is mostly German-based. If you are a meat lover and enjoy root vegetables and sauces, you will enjoy dining in Namibia. If you enjoy eating game, there is the opportunity to try just about everything from kudu, oryx, eland, alligator, ostrich, springbok, and more. Springbok was my personal favorite.

Architecture / Ghost Town

Located in the dunes of the Namib Desert, Kolmanskop came to be circa 1908 when Zacharias, working on the local railroad, brought a shiny stone to his boss, Johny Kolman. His boss recognized what it was and put a claim on the area. Within just a few years the town became the richest in Africa if not the whole world.

By 1912, over a million carats of diamonds had been mined. The town had beautiful homes, with indoor plumbing, porcelain tubs, and rich, decorative wallpaper. The town boasted a theatre, a school, a bowling alley, an ice factory, a ballroom, a swimming pool, and a modern hospital. The hospital had one of the first X-ray machines. It is unclear whether this

NAMIBIA



THE LONG HALLWAY - KOLMANSKOP

NAMIBIA

new technology was used to diagnose injuries or discourage workers who tried to swallow and abscond with diamonds. By 1930, most of the diamonds had been mined. A new claim came in further south, and residents abandoned the town to the desert.

During our visit to Kolmanskop, we were free to explore the many houses and buildings. My goal was to capture how the desert had taken over the town. I wanted to capture that sense of abandonment. However, this was not an easy task for several reasons. First, this a popular spot to visit and untouched sand is hard to find as most everywhere has footprints. Second, our access was granted for the day, but a sunny day meant harsh light conditions. Third, there was so much sand in some areas, that it was difficult to try and shoot straight on so that the photos of hallways and doors looked correct.

For the first challenge, upon entry into each area, I stopped before walking through to preserve the sand as best I could. For the difficult lighting conditions, with the sunshine coming in through

holes in the walls and the roofs, I captured multiple exposures (HDR). When shooting rooms full of sand, I shot straight on with a tripod and always tried to shoot wider than I needed so that when I made alignment adjustments in post, I did not lose too much of the scene.

Landscapes

Our landscape objectives in Namibia included capturing the quiver trees outside of Keetmanshoop, the dead camel thorn trees at Deadvlei, and some of the world's largest dunes at Sossusvlei.

Although the famous Quiver Tree can be found in many areas of the country, there is a "forest" just outside of Keetmanshoop where we overnighted to capture the sunset, the stars, and the sunrise. The Quiver Tree Forest, was sparser than what one might imagine for a forest. The trees are dense with quivers, and separated by some distance. The challenge was to make it look like a forest (or at least a group of trees) while allowing enough separation so as to capture the detail of the trees.



DAWN AT THE QUIVER TREE FOREST

NAMIBIA

For Deadvlei, access is a bit of a challenge. The Namib-Naukluft Park does not open until sunrise. Once inside the park, the trek to the trees first requires a 60km ride on a paved road, then another 4km of deep sand, and then another 1-2km of hiking in deep sand to arrive at the clay pan. Surrounded by enormous dunes, the few remaining camel thorn skeletons are diminutive. Formally a flooded marsh, these trees have been dead for over 600 years. The contrast of the dark tree skeletons, with the white clay pan, the red dunes, and the blue sky made for amazing images. The challenge was in grouping the trees within the context of dunes to tell a story.

The Sossusvlei dunes were amazing. It is common for visitors to hike the dunes, especially Dune 45 and Big Daddy (the largest dune in the park). I was not up for such a feat, especially as it had turned windy on the day we chose to photograph the dunes. The sand blowing off the dunes was one of the images I had hoped to capture, but I did not want to do it fighting the wind knee-deep in sand.

Wildlife

Etosha is a famous wildlife park in northern Namibia. It is known for its waterholes and its huge salt pan that is large enough to see from space. Although known for its water holes, the terrain is quite diverse, covering salt pans, grasslands, savannas, and woodlands. As a photographer, a great deal of time is spent at the waterhole, waiting for animals to arrive and interact.

Inside the park, we faced several challenges when trying to capture the best light with the animals. For example, most animals visit the waterhole when it's hot (midday) and when the lighting is harsh. One cannot get too close to the waterhole, so capturing animals drinking or with reflections is difficult. When lodging in the park, the camps close the gates at sunset and do not open them until after sunrise, limiting the time to capture animals in the sweet light. Some camps offer viewing access to a waterhole, which enables viewing of animals who are visiting at dusk. Our camp was adjacent to a waterhole.



DEADVLEI EARLY MORNING

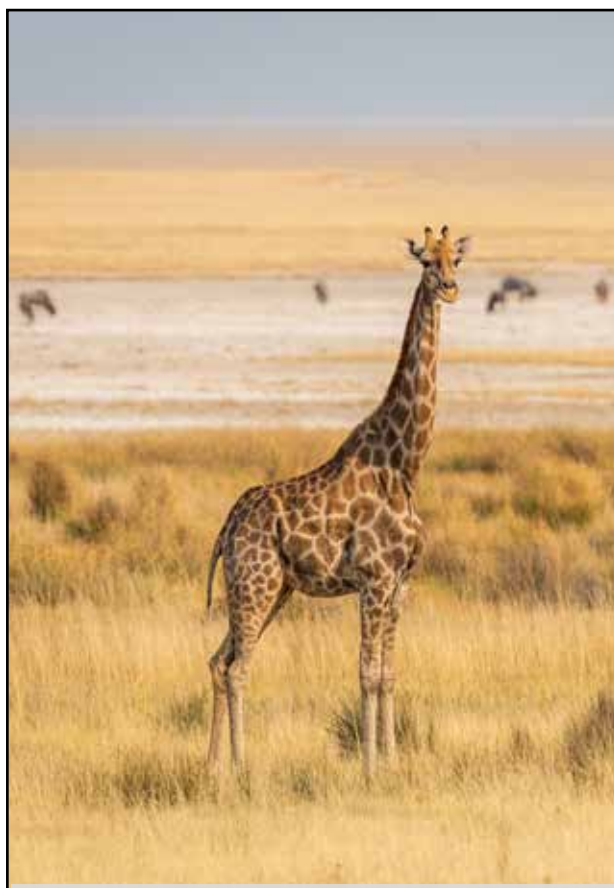
NAMIBIA



DUNES AT DAWN



ORYX - SYMBOL OF NAMIBIA



GIRAFFE NEAR THE SALT PAN

NAMIBIA

Although the viewing angle was elevated, and there was artificial light at dusk, it was still a wonderful experience to observe the wildlife.

I am fascinated with flamingos, so we made a stop on the coast at Walvis Bay to capture these large and beautiful birds. The environmental conditions presented the photo challenges as we had everything from strong winds to fog to cloudless skies. Access was easy along the town's waterfront, and it was possible to just walk out from the hotel, sit along the water, and photograph the birds.

Tribes

People provide a fascinating aspect to photography. In Namibia, I had the opportunity to visit two different tribes, the Himba Tribe in northern Namibia (known for their hair), and the San people (portrayed in the 1980 movie, "The Gods Must Be Crazy").

Our visit with the Himba was at their camp and portrayed daily life. We observed mostly women and children as they went about their daily activities. In contrast, our visit with the Ju/'Hoansi-San tribe was at a living museum (an authentic way to preserve the culture) where we spent the day in the bush with members of the tribe. We were taught how they survive, from finding food, to cooking and to celebrating life.

Summary

If you enjoy traveling to places that provide a rich variety of photography opportunities, I encourage you to explore the country of Namibia.



LOVE OR AN ARGUMENT?



LISTENING TO THE STORY



ZEBRAS AT THE WATERHOLE

NAMIBIA



KATHRYN DANNAY
Scottsdale, Arizona

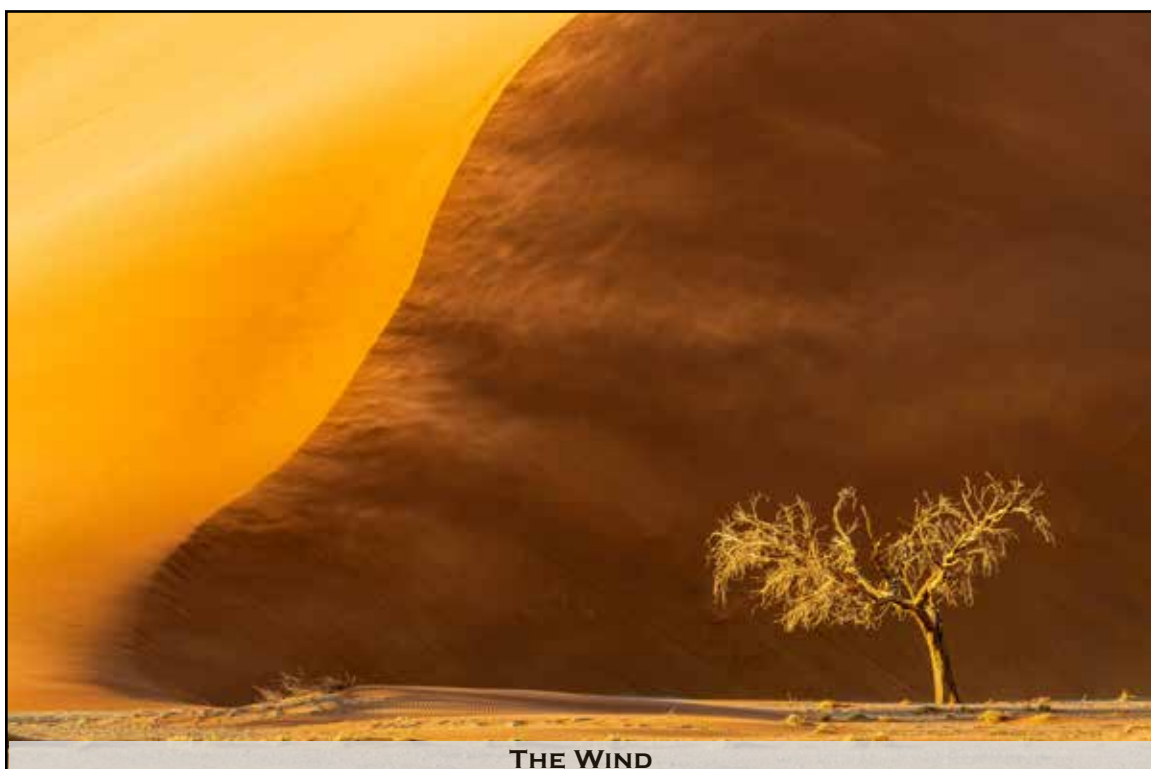
My passion for photography spans over 15 years. I am happiest when I am out on an adventure with my camera in hand. I am first and foremost a landscape photographer. I love being out before sunrise in the quiet of the morning and watching the light paint its beauty on the landscape.

My second passion is traveling. I enjoy seeing and experiencing new places and cultures around the world. I am blessed to be able to share my passion for photography and travel with my best friend and husband, Jeff. Our different perspectives provide new insights on each photo shoot, and our competitive natures provide an inherent motivation for continued improvement. Our travel and photography blog

provides a window into our different approaches and our ongoing adventures. I invite you to visit us at www.sweetlightphotos.com/blog.

Kathryn, and her husband Jeff, are active in the photography community both locally and abroad. They provide frequent "behind-the-lens presentations" to camera clubs, and photography presentations to art organizations and the larger community. They also host travel and photography-sharing events in their home in Scottsdale, Arizona.

Kathryn is the president of the Arizona Camera Club Council and a board member of the Phoenix Camera Club. She is an active member of the Arizona Chapter of the PSA and the Digital Imaging Group.



THE WIND

COMPETITION CORNER

NADIA FILIAGGI, MPSA, EFIAP
PTD Exhibitions Standards Mentor



There are a few new rules in the 2025 Exhibition Standards and Conditions of Entry that pertain to all PSA divisions not just Photo Travel entries.

I will point out some important changes and will also refer to some older rules which some entrants and judges may not be aware of:

20 acceptances per image:

Entrants can enter an image as many times as they wish in 2025 PSA-recognised Exhibitions. However, in Star applications, PSA members are limited to claiming only 20 acceptances for a title per Star Path in 2025. These 20 acceptances can be from any year.

Note that PIDM and PIDC are different Star Paths. For Galaxy Applications, PSA members need only 3 acceptances per image. With the Diamond Applications, PSA members need only 6 acceptances per image.

Similar images:

There is a ruling placing a stop to entering 'similar' images in one Exhibition by an author: 'Identical or similar Images shall not be allowed in the same section or different sections of the same exhibition as determined by the judges or exhibition chair. Similar images are those which are practically equivalent', as defined on this page: psa-services.org/pdf/Practical-Equivalence.pdf

The ruling goes on to state 'Be advised: while similar images may be entered in different exhibitions, these images and acceptances may be disallowed by the separate review process associated with applications for stars, diamonds, and galaxies. To avoid disappointment, do not enter images that are practically equivalent.'



© Fran McFadzen

COMPETITION CORNER

Titles:

Titles must be in Latin 1 or Latin 2 character sets (for example, no Chinese characters), and must be 35 characters or less. Entrants are reminded that titles may not consist solely of numbers, unless those numbers are prominently contained within the image.

Discounts:

In 2025, Exhibitions are not allowed to offer a discount. No early bird, no group, no youth discounts.

On-Line Galleries:

The Galleries must now be published 21 days after the end of judging. If the Exhibition Standards Director finds images within the online gallery which violate the PSA definition or rules, those acceptances can be removed by the Director. Also, note that the Chairmen are now obligated to keep their websites live for 1 year from the end of judging.

One Award per entrant per section:

Only one award can be allocated to an entrant per section.

Previous rules that some entrants and judges might not be aware of:

Original Unedited File:

Entrants must keep the original unedited file of all images entered into PSA recognized Exhibitions.

Please refer to point 5 of the Exhibition Entrant's Agreement:

psaphotoworldwide.org/resource/resmgr/pdf/exhibitions_exhibition-entrants-agreemen.pdf

If requested by the chairman or an authorized PSA Director, an entrant must provide that original unedited file to validate that image. In simple terms: if you do not have the original unedited file of an image, you cannot enter that image into PSA recognized exhibitions.

Limits to Judging:

Judges can only judge 15 Exhibitions per year.

Photoshop Sky replacements:

In the reality divisions (Photo Travel, Photojournalism, and Nature), an entrant cannot add, remove, shift, or change any element in the image. A reminder that in PID an entrant may add a different sky, as long as they are the author of that sky. In all sections, an entrant cannot use the Photoshop skies.



© Nadia Filiaggi

COMPETITION CORNER

Award meetings:

Every Exhibition must have an award meeting. Each salon of a circuit must have its own award meeting. The judges who scored the images will select the awards.

Every judge must be present, or the meeting cannot proceed. If it is an online meeting the chairman must be visible and not be a blank tile on screen. The chairman must run the award meeting. Possible disqualifications will be discussed and decided upon prior to the awards being allocated.

Limit of Awards:

There is a limit to the number of awards a chairman can allocate. That number must be only 10% of the accepted images, regardless of the number of awards that are advertised on the Conditions of Entry. In 2025, the ruling is waived for Exhibitions that have less than 230 images in a section.

The Exhibition Standards are in place to ensure a fair and level playing field for entrants worldwide. If you as an entrant or as a judge find that the PSA rules are not being adhered to, please contact Exhibition Services via the Grievance Coordinator at: exhibition-complaints@psa-photo.org

If you have any questions regarding the PSA Rules or Definitions, please contact Nadia Filiaggi at: esd-nadia@psa-services.org

Links for more information on the 2025 Exhibition Standards and Conditions of Entry:

The 2025 Exhibition Standards:

psaphotoworldwide.org/resource/resmgr/pdf/exhibitions_/2024-25/2025-es-psa.pdf

The 2025 Conditions of Entry Instructions
(rules found in every PSA recognised Exhibition):

psaphotoworldwide.org/resource/resmgr/pdf/exhibitions_/2024-25/2025-coe-psa.pdf

The Exhibition Entrant's Agreement:

psaphotoworldwide.org/resource/resmgr/pdf/exhibitions_/exhibition-entrants-agreemen.pdf

Definition of Practical Equivalence 'similar images':

psa-services.org/pdf/Practical-Equivalence.pdf

The PSA Image Evaluation service:

psaphotoworldwide.org/general/custom.asp?page=mo-individual-image-evaluation

Study and Discussion Groups:

psaphotoworldwide.org/page/study-groups

PSA Mentors:

psaphotoworldwide.org/page/mo-mentors

On-line courses:

psaphotoworldwide.org/page/online-courses

PTD INTERCLUB ROUND 2 RESULTS

VENKATESH BS, GMPSA/B, EFIAP/S
PTD Interclub Competition Director



PTD Interclub Round 2 images for the 2024-25 competition have been judged and the results can be found on the PSA website at psaphotoworldwide.org/page/competition-results

The deadline for Round 3 is April 15, so make sure your club has their images ready to go! If your club isn't signed up, there is room for more clubs in the 3 groups in the PTD Interclub competition, so sign up now!

In Group A, **Alan Walker, MPSA**, from **Keswick Photographic Society (England)** earned a Merit Award for his photo "Turkish Shepherds."

Thanks to **Photographic Society of Madras (India)** with **Balu S, EFIAP**, **Balasubramanian GV, EFIAP**, and **Ashok Viswanathan, EPSA, EFIAP**, who served as judges for Group A, with **Ramaswami GN** as the club representative.

Thanks to **Shutter Bugs Creative Forum (UAE)** for judging Group B, with club representative being **Mohammed Arfan Asif, FPSA, MPSA, EFIAP/d3**.

Group B judges were **Zahoor Uddin Khan, SPSA, QPSA, EFIAP**, **Arnab Basu, QPSA, SPSA, EFIAP**, and **Thirumalai Ganesh Sheerapathi, EPSA, SPSA, EFIAP/s**.

One image in Group B merited 14 points. From **India International Group (India)**, **Balachandder SK, EFIAP/b** with "Mylai Festival 1."



"TURKISH SHEPHERDS" BY ALAN WALKER, MPSA

PTD INTERCLUB ROUND 2 RESULTS

Travel Interclub Standings_Round 2_Group A_2024-25						
Club Name	Location	Round 1	Round 2	Round 3	Total	Standings
Youth Photographic Society	India	64	53		127	1
Lake Macquarie Camera Club	Australia	42	80		122	2
The CCPST	Canada	61	60		121	3
Shutter Bugs Creative Forum	United Arab Emirates	62	56		118	4
Asociación Fotográfica Objetivo 2.0	Spain	60	57		117	5
Geelong Camera Club	Australia	53	64		117	5
Photography Club of Assam	India	58	59		117	5
St. Louis Camera Club	IL	55	61		116	8
Cape Cod Viewfinders Camera Club	MA	50	61		111	9
Keswick Photographic Society	United Kingdom	38	71		109	10
Photographic Guild of Nova Scotia	Canada	51	58		109	10
Delaware Photographic Society	DE	54	53		107	12
Forster Digital Photography Club	Australia	49	57		106	13
Jiahua Elite Photography Association	Canada	56	50		106	13
Charlotte Camera Club	SC	50	54		104	15
Wangi Workers Camera Club	Australia	42	60		102	16
Waverley Camera Club	Australia	39	62		101	17
Monmouth Camera Club	NJ	42	56		98	18
Science Museum Camera Club	NY	44	54		98	18
Sun Lakes Camera Club	AZ	46	52		98	18
Australian Horizon Photographic Club	Australia	44	53		97	21
Assabet Valley Camera Club	MA	40	53		93	22
Photo Club of Greater Cincinnati	OH	37	53		90	23
Chhayapath Calcutta	India	61		61	122	24
Loveland Photographic Society	CO	54		54	108	25

Travel Interclub Standings_Round 2_Group B_2024-25						
Club Name	Location	Round 1	Round 2	Round 3	Total	Standings
India International Group	India	46	93		139	1
Victoria Camera Club	Canada	58	57		115	2
Lancaster Photography Association	CA	54	59		113	3
Stella Polaris Photo Group	Denmark	55	54		109	4
Contra Costa Camera Club	CA	53	54		107	5
Ivanhoe Photographic Society	Australia	59	48		107	5
Maitland Camera Club	Australia	57	48		105	7
Grand Photos	AZ	54	48		102	8
Intermediate Photography Club	FL	54	48		102	8
Naples Camera Club	FL	55	46		101	10
Southwest Missouri Camera Club	MO	56	44		100	11
Minnesota Valley Photo Club	MN	49	49		98	12
Wirral 20 Photographic Club	United Kingdom	45	53		98	12
Coastal Camera Club	DE	44	52		96	14
Iris Lede Fotoclub	Belgium	43	53		96	14
Cape Fear Camera Club	NC	52	43		95	16
Norths Photographic Society	Australia	54	41		95	16
Pikes Peak Camera Club	CO	43	44		87	18
Pilchuck Camera Club	WA	47	39		86	19
Lake County Camera Club	IL	38	44		82	20
Kitsap Photography Guild	WA	20	15		35	21
National Park Photography Club	AR		28		28	22



“MYLAI FESTIVAL 1” BY BALACHANDDER SK, EFIAP/B

PTD INTERCLUB ROUND 2 RESULTS

Group C is new to Interclub this season and this group had the only two merit photos with 15 points.

Balasubramanian GV, EFIAP with the image "Theyyam Festival 2024" and Cathie Alders-Taylor from Foothills Camera Club (Canada) with the image

"Antarctica Landscape"

Thanks to Keswick Photographic Society (UK) with **Alan Walker, MPSA, EFIAP, David Price, MPSA,** and **David Woodthorpe, PPSA** who served as judges for Group C, with **Julie Walker, MPSA** as the club representative.

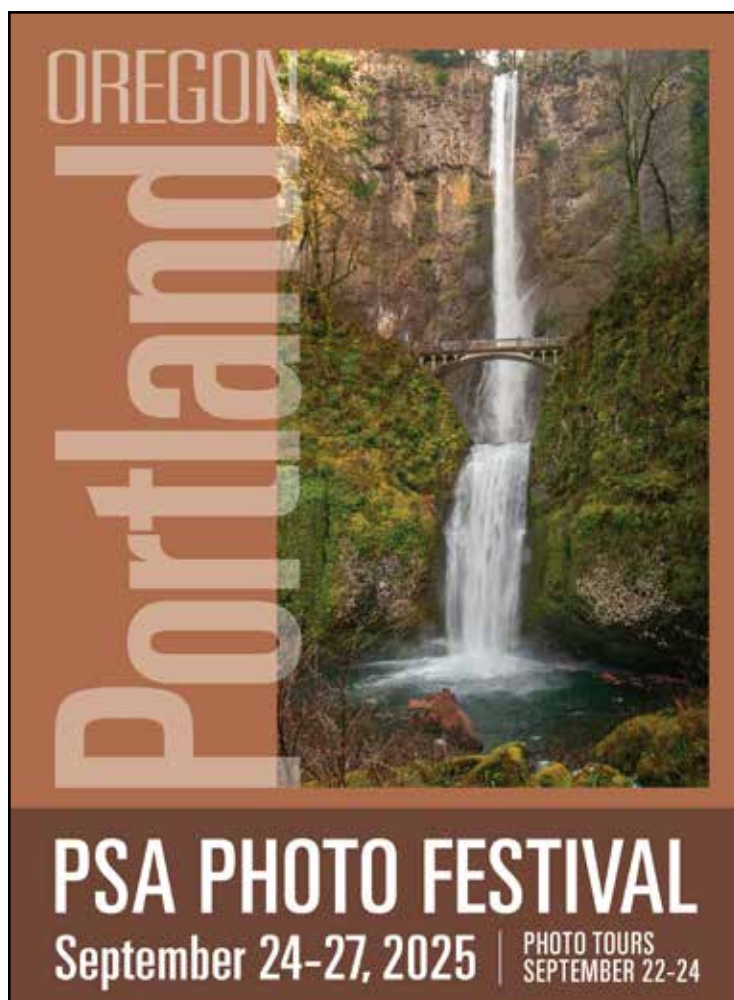
Travel Interclub Standings_Round 2_Group C_2024-25						
Club Name	Location	Round 1	Round 2	Round 3	Total	Standings
Hastings Photography Group	Australia	65	72		137	1
Foothill Camera Club	Canada	63	66		129	2
Marin Photography Club	CA	59	65		124	3
Agrupacio Fotografica de Montcada i Reix	Spain	61	60		121	4
West Chester Photo Club	OH	59	61		120	5
Puget Sound Camera Club	WA	60	44		104	6
Palm Creek Photo Club	CO	31	68		99	7
Greater New Braunfels Photography Club	TX	34	48		82	8
Huntington Camera Club	NY	27	46		73	9
Photographic Society of Madras	India		67		67	10



"THEYYAM FESTIVAL 2024" BY BALASUBRAMANIAN GV, EFIAP



"ANTARCTICA LANDSCAPE" BY CATHIE ALDERS-TAYLOR



***The Photo Traveler Newsletter
Spring/April 2025 * Volume 13, Issue 2***

PSA Website: psaphotoworldwide.org

PTD Newsletters and Index of Articles: psaphotoworldwide.org/page/mo-ptd-newsletter

For Article Submissions * Share PTD News * Give Feedback * Ask Questions
Please contact the editors:

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ptd-newsletter-editor@psa-photo.org

The Photo Traveler Associate Editor: **R H Samarakone**
ptd-newsletter-editor-assoc@psa-photo.org

PTD Membership Chair: **Marie H. Schreiber, APSA, PPSA**
Contact Marie to be added to The Photo Traveler subscription mailing list
ptd-membership-director@psa-photo.org

***Look for our next issue:
Summer/July 2025 * Volume 13, Issue 3***

- *Theyyam by **Barath Karthi R K**
- *Uzbekistan by **Roberto De Leonardis, MPSA2**
- *Where in the World, Part 4
- *PSA PG Sri Lanka Recap



Are you Planning an Exhibition? Consider Adding A Photo Travel Theme



Architecture



Marketplaces



Bridges



People



City Life



Places



Festivals, Celebrations, Ceremonies



Places of Worship



Fortresses and Castles



Village or Small Town Life



Landmarks and Monuments

For more information,
click on the link below

psaphotoworldwide.org/page/photo-travel



The Photo Traveler

Quarterly Newsletter of the PSA Photo Travel Division