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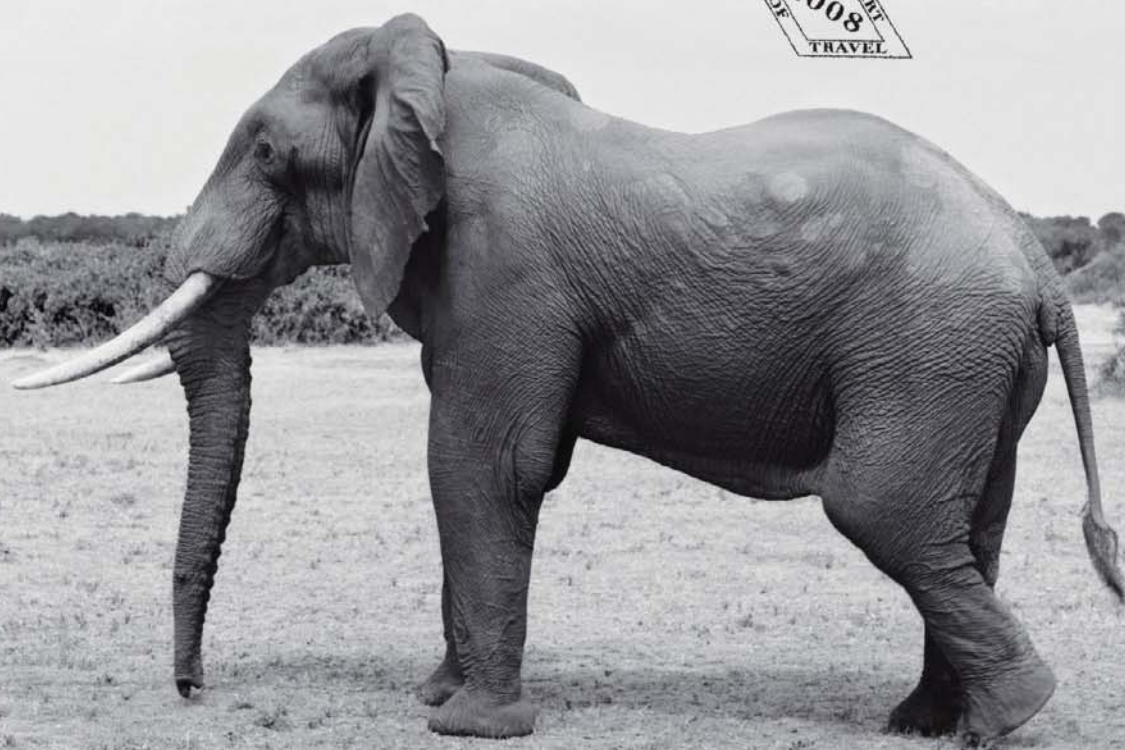


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Volume XIX Number 3 May/June 2008



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## portfolio

### 55 The 10 Places You Must Photograph A Photographic and Spiritual Journey Around the Globe

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**T**he traditional kilt does not have pockets. Therefore the Highlanders of old also invented the sporran, the handy pouch worn on a chain around the waist. The sporran was historically used to hold a day's rations, but when we saw this shot of photographer Jim Richardson, traveling aboard the Royal Scotsman train, we also realized it could be used to hold a day's worth of memory cards.

A veteran *National Geographic* contributor, Richardson helped us select the 10 places that every photographer should visit—and shoot (see Portfolio, page 55).

Richardson's all-time favorite location is the Celtic rim, an area of the world defined more by culture than geography. There are indeed plenty of photo opportunities to be found in that Atlantic realm, if you know how find them. Richardson shares his secrets in Master Class (page 77).

Based in Kansas, Richardson has shot in

every U.S. state as well as "about 30 different countries." He says his most difficult assignment was shooting the Silk Road of Western China. "The place had only been open to westerners a few months, and I stuck out like a sore thumb," he says. "Kids would gather around me about 10 deep in all directions. Wonderful kids, but tough to make any pictures." One place he's never been, but would love to visit, is the Faroe Islands in the North Sea. "It's a place and a people set in isolation, setting their own course, never fearing to trust themselves. And it's supposed to be really beautiful."

What's the most important thing he has forgotten to pack? "The same thing I always forget," he says. "My confidence. How I admire those photographers who seem to go about their business with an air of certainty that I never quite master."

Rest assured, though, he never forgets his underwear when he shoots in kilts.

Richardson rented a kilt to shoot aboard the Royal Scotsman train.

"HOW I ADMIRE THOSE PHOTOGRAPHERS WHO GO ABOUT THEIR BUSINESS WITH AN AIR OF CERTAINTY THAT I NEVER MASTER."



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Tourist-photographers snap away while visiting the Galapagos Islands, in this photo by Frans Lanting.

## EDITOR'S NOTE

# WANDERLUST

**D**o photographers travel in order to take pictures, or do they take pictures in order to travel? That question lies at the heart of this special issue of *American Photo*.

Photographers have, of course, been packing up their gear and setting out to the far corners of the globe since the invention of the camera. In 1856 Francis Frith made his first trip to the Nile Valley, taking with him a "smothering little tent" in which to prepare and develop his glass plates. There was a ready market of consumers who wished to buy photographic reproductions—people we might now refer to as arm-chair travelers. Photographs captured the romantic and the exotic, the landscapes and architecture of Rome and Egypt especially, with a realism that painting could never match.

Today travel is easier and cheaper, and millions trek to the world's great cities and dramatic landscapes. Yet to a great extent photographs are still our surest connection to other places and peoples. Marshall McLuhan has written that "the photograph reverses the purpose of travel, which until now had been to encounter the strange and unfamiliar." It is through pictures that we have learned what the

world looks like. The image itself becomes the experience of travel.

To an extent it is that way for the photographers who venture forth to capture the world in images. "I have always been very curious and also aggressive, and photography is a blend of curiosity and aggressiveness because you are taking something and wanting something and interested in what you are seeing and experiencing and wanting to hold onto it," says Stephanie Pfriender Stylander, a veteran travel photographer whose work you will find in our special Portfolio (page 55). We asked ten well-traveled photographers to each choose a place they felt was an "essential" photo location—a place that must be photographed, for one reason or another. Every globe-trotting image-maker will be intrigued by their selections.

In our Master Class (page 77), *National Geographic* photographer Jim Richardson explains how he photographed his selection, the Celtic lands from Scotland to Spain. And in State of the Art (page 45), you'll meet several photographers whose lives were changed on journeys. Perhaps, in the end, it is impossible to say why photographers travel. But we can certainly enjoy the results of their wanderlust.

*David Schonauer*

David Schonauer, EDITOR IN CHIEF



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Chuckie Walkden, Chief Photographer at Infineon Raceway, using a Nikon D2x and a Lexar Professional UDMA 300x CompactFlash® memory card.

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An entry can be either a single image or a series of images. A series includes multiple images or pages that make up a cohesive related story. A series is limited to a maximum of 10 images. To enter the student work category you must currently be enrolled in classes.

## Judging/Winners

The judging will be done in two stages: The initial stage will be done by the *American PHOTO* staff. The second stage will be done by a jury of outside experts. The criteria for judging will be threefold:

1. Originality of concept
2. How well the concept fits the category
3. How well the concept is executed

Winners will be notified via email or mail. Winners will be required to sign and return an affidavit of eligibility, grant of rights, and a publicity and liability release within 14 days of notification, or alternate winners will be selected (alternate will be next highest entrant).

CREDITS: Left hand page (clockwise from top): Kevin Ou, Anoush Abrar & Aimée Hoving, Martin Schoeller; Right hand page (top to bottom): Thomas Mangelsen, Michael Grecco, Debbie Rowe, Michael Kamber

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"The Circus, Jungagadh, India," at the Festival of the Photograph.

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## SHOWS AND FESTIVALS

"Electric Thunderflash," at the New York Photo Festival.



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**The Photography of Man** In 1955, Edward Steichen created an exhibition titled *The Family of Man* at the Museum of Modern Art. The photographic viewpoints represented were acclaimed at the time for their "affirmative point of view," and the resulting book became one of the most successful photography books ever printed. Now, more than half a century later, VII photo agency is presenting their modern answer to Steichen's famous show with their own, called *Humankind*, at Hasted Hunt in New York City. On view through June 7, the





"El Salvador, 1984," at the Festival of the Photograph.



"Albania, 1999," at Hasted Hunt.

IMAGE COURTESY WITKIN

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exhibition highlights the evolving challenges humanity faces, as well as the persistent vision that is still at the heart of "humanist" reportage.

**Spanish Eyes** The PHotoEspaña festival in Madrid is organized in three-year cycles, with a guest curator planning complementary themes for each three-year stint. Last year's 10-year anniversary broke with the tradition to celebrate the festival's history, and to look toward the future with new projects, including a new satellite location in the picturesque historic town of Cuenca. This year's festival, from June 7 to July 27, is getting back into its routine with curator Sérgio Mah and his first Official Selection topic of "place." PHE highlights Spanish artists but is in no way limited to them; this year's big names include Thomas Demand, Eugene Smith, and Javier Vallhonrat.

**Summer of Photo Love** It's no surprise that the Festival of the Photograph tagline is "Three days of peace, love, and photography," considering its laid-back origins as a friendly slide show in the Charlottesville backyard of well-known *National Geographic* photographer Michael "Nick" Nichols. Now the festival has taken over the whole town and the 2008 featured photographers are Mary Ellen Mark, Joel-Peter Witkin, and James Nachtwey. Running from June 12 to 14, the festival will include a conversation between each featured photographer and National Public Radio's Alex Chadwick, and new this year, workshops with David Alan Harvey, William Albert Allard, Eugene Richards, and Lynn Johnson, and student project critiques with Maggie Steber and MaryAnne Golon.

**Festival of the Future** Despite the difficult challenge the New York Photo Festival has set for themselves this first year—"documenting the future of photography in all its forms"—it seems to be on the right path to reach that goal. Martin Parr, Kathy Ryan, Lesley A. Martin, and Tim Barber have been tapped to curate shows that illustrate their vision of that future, usually with the help of several international photographers (the festival also hopes to be the "first international-level photography festival based in the United States"). The 2008 NYPH, the brainchild of powerHouse Books founder Daniel Power and VII managing director Frank Evers, runs from May 14 to 18 in Brooklyn's DUMBO area and around New York City. (continued on page 87)

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# INSIDE

## PHOTOGRAPHY

It's time to start dreaming of your ultimate photographic journey. Even better, it's time to make that dream come true. All it takes is some planning and some advice from the experts. Bon voyage.

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**THE  
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# STRATEGIES

ANATOMY OF A TRAVEL ASSIGNMENT. BY BOB KRIST



**T**oo often when I tell people about an upcoming assignment to a beautiful travel locale, they say, "You have my dream job."

They are confused because most people, lots of pro photographers included, think that professional travel photography is essentially getting paid to go on vacation. Wrong. It's a job that comes with a fair degree of stress, especially when you're spending a chunk of a publisher's ever-dwindling expense budget. You have limited time—a spate of bad weather can ruin a job entirely—and waiting to review your work is a picture editor who has access to millions of stock photographs and a Rolodex bristling with the cards of your competitors.

As with most travel assignments, this one to the South Pacific islands of Bora Bora and Moorea for the January/February 2006 issue of *National Geographic Traveler* hinges on being well prepared. I like to plan my assignments around an interesting event like a cultural cele-

**Above:** A black tip reef shark among manta rays and angelfish in a lagoon off the island of Bora Bora.

**Opposite bottom:** An aerial view of Bora Bora, a volcanic remnant wreathed by coral reefs in the Pacific Ocean. Although Krist went over budget to rent the helicopter for this shot, he knew if he wasn't reimbursed by the magazine, he could make up the difference in stock sales.

bration, or a special holiday or parade because it gets people out of their living rooms and into the streets where they can be photographed. In the case of Bora Bora and Moorea, I plan to spend five days on each island, and I time my trip to be there around Bastille Day (this is French Polynesia, remember) when there will be a parade, a footrace, and the culmination of an archipelago-wide traditional dance competition.

These are tropical islands surrounded by beautiful lagoons, so I know a lot of my photography will take place on or in the water. A day or two cruising the Internet yields plenty of leads: shark and ray feeding trips are popular, as are snorkeling trips to remote islets called *motu*. I compile a list of tour providers on both islands. I don't do scuba, but I pack a full Ikelite UW housing for my D70, complete with a dome port, and a housing for my Coolpix point-and-shoot.

I plan on doing some over-unders, a technique where





the camera is held at the waterline so you get a simultaneous view of what's going on above and below the water. To pull it off I'll need ideal conditions (flat, calm, crystal-clear waters and interesting underwater scenery), an ultra-wide-angle lens (in this case, a 10.5mm DX Nikkor full-frame fisheye), and lots of patience.

Islands like this look great from the air, so I also want to shoot some aerials. I have a minuscule budget for this, about \$300, and I'm hoping to find a small, cheap helicopter operation that might offer a half hour for that price. A small high-wing plane with a window that opens, like a Cessna, is usually cheaper than a helicopter but

**Above:** Krist adjusted his shutter speed to capture these flaming circles during a fire dance in a Tiki village on the island of Moorea. Preferring to plan shoots around a local event, Krist scheduled this *National Geographic Adventure* assignment to French Polynesia during Bastille Day.

offers far less compositional control. My Internet research uncovers a sightseeing helicopter operation; problem is, the heli is a big Bell Jet Ranger, and for a half hour they get \$800. Well, we'll cross that bridge when we get to it.

Besides the underwater gear and the fisheye, I'll be taking my usual equipment kit: 3 Nikon D-SLRs, several lenses (12-24mm f/4, 17-55mm f/2.8, 70-200mm f/2.8, and an 18-200mm VR Nikkor as an alternative to carrying the other three when weight is an issue), a Lensbaby (great for food and flower closeups), a Coolpix with underwater housing, 2 Nikon SB800 strobes with light stands and small umbrellas, and a Gitzo Mountaineer carbon fiber tripod.

My computer gear consists of an Apple MacBook, an Epson P5000, two small USB/FireWire hard drives, plus all the accompanying chargers, converters, and cords. Each night, I download my photos, rename and caption them, and back them up on the auxiliary hard drives (oh yeah, it's just like vacation). Should the laptop quit, the Epson can download cards and back up to the other hard drives. Sounds excessive, maybe even paranoid, but every good location photographer knows that the operative laws of our universe are written by Murphy.

All of this (plus a few changes of clothes and toiletries) fits into two carry-ons and two checked bags, the normal airline allowance. Large video and still crews with multiple cases have to register with customs, but I usually try to pass as just another tourist with a lot of photo gear. I do, however, carry a list of my equipment with serial numbers (but not dollar values). Customs officials are usually concerned that you will sell your gear on-site; if you're stopped, having this list will help them check you on the way in and the way out.

By the time I land in Bora Bora, I've already got an







Opposite: A local in Moorea.  
Here: A manta ray feeding excursion.



idea of what I want to shoot, who I want to meet, and a rough shooting schedule. It's a good thing, too, because after 14 hours in the air and arriving in a time zone where my midnight is their noon, I haven't slept much and jet lag sets in. If I didn't have a plan, I could easily spend my first two days sitting in the hotel room completely unable to make a decision of any sort, and the next two days making a plan ... using up half my time on-site doing things that could and should have been done half a globe away.

**L**uckily for me, the preparation pays off. The festival is full of photo ops, the shark and ray feedings happen in nice clear water, and the helicopter is available right when the weather hits its peak. I go over budget on it, but I know that if the magazine will not pay the overage, I'll make it back in stock images.

In addition to my planned photo ops, I come across the kind of serendipitous situations that often occur when you're a stranger in a strange (but very pleasant) land. I meet an amazing guy named Roonui, one of Polynesia's foremost traditional tattoo artists, and we have a great sunset portrait session. I meet an older woman who is a historian and storyteller of long-gone Polynesian folklore. I come across an entire village living in the traditional ways, full of dancers, craftsmen, and artists.

Back in the States, the piece becomes a cover story, and my reputation and career remain intact. The approach that has served me well all these years, one of careful planning mixed with flexibility once on site, pays off again.

*Bob Krist is an accomplished photographer and writer whose personal work and collaborations with publications such as Smithsonian and National Geographic Traveler have taken him to all seven continents.*



## TRAVEL TIPS FROM THE PROS

Last November commercial photographer Chase Jarvis produced a fun and informative video about packing photo gear for overseas shoots—something he knows about considering he spends about 130 days a year on the road. Since he posted it on YouTube.com and on his blog ([chasejarvis.com/blog](http://chasejarvis.com/blog)), the video has been viewed more than 30,000 times. Here we give you the highlights, plus extra travel tips that will help you prepare for a photo trip of any size.

### PACKING

#### 1 Keep like items together.

If you're traveling with several bags of equipment, make one for camera gear, one for lighting, and one for "technology" like your laptop, backup hard drives, and myriad cords.

#### 2 Prepare for the worst,

i.e., your checked bags getting lost or stolen. If you are checking equipment, always keep at least a body and scouting lens with you so you could get by for a day or two. Likewise, if you are checking more than one bag, make sure you separate your cameras in case only one bag is lost.

#### 3 If you're traveling light,

by yourself or with just one assistant, carry on all your equipment (with the possible exception of batteries, which many countries will not allow in your carry-on).

#### 4 Find a regular duffel bag

or roller bag that your camera bag will fit inside to make it a less obvious target.

If you're using bigger hard cases, try to find ones with removable soft internal bags for on-site travel.

#### 5 Know the TSA specifica-

tions for luggage and, more important, those of your specific carrier (how many bags allowed, how heavy, and what dimensions). Although TSA says you're allowed a carry-on and a personal item, individual carriers may have stricter rules. And weigh your bags before you leave so you can redistribute weight to avoid penalties.

#### 6 Print out the TSA rules

about bags and camera equipment. Keep one copy with you and put one in checked bags so inspectors know you know what your rights are. If you use locks, make sure they are TSA approved. Some photographers secure their luggage with plastic ties and include extras inside with a note for inspectors to re-secure the case.

#### 7 Label everything with

your contact info and keep a check list of what

you have, including serial numbers, so you can easily report any lost equipment to your insurance carrier.

A check list of items you always travel with can also expedite packing.

#### 8 Travel with backup

everything (hard drives, triggers, batteries, etc.) and double-check you have all small but important accessories (a card reader is of no use if you don't have the cord to attach it to your computer).

#### 9 Bags carrying cameras

should be packed extra tight. To fill space, add additional empty bags for use on site.

#### 10 These tips are a

good starting point, but it's imperative to feel prepared and to do your own research. A couple great starting places are *Travel-Insider.com* and two downloadable documents at *ThinkTankPhoto.com/airport*. Photographer Steven Frischling also has an informative blog for photo travelers at *FlyingWithFish.com*.

**CARNET** A Carnet is essentially a passport for your gear, an agreement prepared by the U.S. Council for International Business and authenticated by U.S. Customs guaranteeing you will leave a foreign country with the same equipment you brought in (i.e., you won't sell the equipment there). Although it can't guarantee hassle-free customs processing, a Carnet will almost always speed up the process. Japan requires a special Carnet, and many countries don't accept them, so check the details at [ATACarnet.com](http://ATACarnet.com). For a further breakdown of Carnet specifications, visit [Shoots.com/carnet.html](http://Shoots.com/carnet.html).

**TRAVEL INSURANCE** The thing most photographers will tell you about travel insurance is simply, "Get it!" If you are hurt in a foreign country, the cost of seeing a doctor outside your insurance coverage or of being flown to medical services stateside can be crippling. Travel insurance should also cover lost or stolen gear and sometimes even the price of plane tickets if you were late due to public transportation. If you're lucky, you might not have to purchase any extra insurance, as some plans already cover your gear and your person outside the U.S.—just be sure yours does before you get on the plane. For more advice and details, check out [CameraOnTheRoad.com/?p=780](http://CameraOnTheRoad.com/?p=780).

**IMMUNIZATIONS** The CDC requires travelers to have up-to-date immunizations to enter certain countries. For a list of immunizations for specific countries, along with more travel health information, see [CDC.gov/travel](http://CDC.gov/travel).



AMERICAN  
PHOTO

# PORTFOLIO REVIEW

## FOR EMERGING PHOTOGRAPHERS

The November/December issue of *American PHOTO* will feature the world's best emerging photographers...are you among them?

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# WORKSHOPS GIVE LESSONS ON LOCATION. BY ERIC DENBY

INSIDE PHOTOGRAPHY

# RESOURCES

## PHOTO OUTFITTERS

**Mountain Light** Started by renowned nature photographer Galen Rowell and his wife, Barbara, in 1983, Mountain Light is still going strong despite Rowell's death in 2004. Instructors now include modern legends such as John Shaw and Jack Dykinga, who lead five-day expeditions to Yosemite, Sequoia National Park, and Lake Tahoe, as well as intensive three-day courses on specific topics that are based out of Mountain Light's headquarters in Bishop, California, near the Eastern Sierra Nevada Mountains. [Mountain-Light.com](http://Mountain-Light.com)

**Tours:** 3-5 days, year-round **Cost:** \$1,125-\$2,995



© 2007 JUSTIN BLACK

**Maine Media Workshops** Formerly known as the Maine Photographic Workshops, this program has undergone an overhaul in the last two years and has emerged with a new name and a new enthusiasm for digital media of all kinds. Today students can do everything from roaming Paris streets with award-winning photojournalist Peter Turnley to uncovering the real stories of New Orleans or Uganda with D.C.-based political photographer Jamie Rose. [The-Workshops.com](http://The-Workshops.com) **Tours:** 3 days-2 weeks, year-round **Cost:** \$975-\$5,295



© PETER TURNLEY

**Above:** Morning light at Mono Lake, California, by Mountain Light instructor Justin Black. **Below:** Peter Turnley's image of a market in Istanbul from a Maine Media workshop.

**T**here are those of us who travel only to take pictures. Of course we want the experience of seeing new places, encountering new people, enjoying unusual cuisines, and learning about different cultures—but ultimately we want to translate these things into images. You can always plan a trip around photography, but what if you could take a memorable journey that was all about the art? What if you could travel with a professional photographer who will offer constant advice and encouragement? You can, of course. Whether they are dubbed workshops, treks, expeditions, or safaris, the photography seminars on the following pages will let you explore the world and the art you love.

**Aspen Photo Workshops** These photo adventures are designed for all skill levels and emphasize hands-on experience over exhaustive instruction. Family-friendly tours include "Ghost Towns of Western Montana," the gorges and canyons of Utah's Grand Staircase-Escalante, and night-photography techniques in California's White Mountains. [AspenPhotoWorkshops.com](http://AspenPhotoWorkshops.com) **Tours:** 4-5 days, June-October **Cost:** \$650-\$995



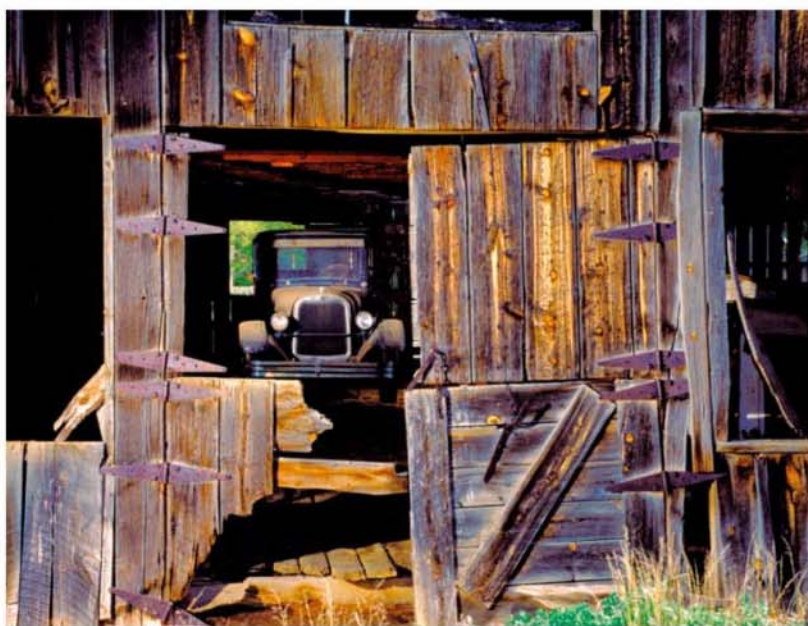
**Going to the Sun** Open to all skill levels, these photo expeditions to “the foothills of the Himalayas” cover everything from film speeds to cultural etiquette. Leaders Laira Fonner and Don Nelson lead treks through ancient Kathmandu temples, Tibetan monasteries, and Himalayan farming villages. One trip is even reserved for a group often underrepresented on photo treks: female photographers. [GoingToTheSun.net](#) **Tours:** 2 weeks, March/April **Cost:** \$2,275

**International Center of Photography** This year New York City’s venerable ICP is conducting three summer workshops with top photographers in stunning locations: Lake Como, Italy, with Holly Smith Podlosky; Barcelona, Spain, with Janusz Kawa; and Taos, New Mexico, with Harvey Stein. In Lake Como, stay at an Italian lakeside villa; in Barcelona, learn fashion photography and lighting; in Taos, shoot mountains and mesas by day and spend your nights in a historic hacienda. [ICP.org](#) **Tours:** 8–10 days, July–August **Cost:** \$2,300–\$3,700

**National Geographic Expeditions** From Scotland to the Sea of Cortes to sailing the Greek Isles, National Geographic’s destinations include the family-oriented as well as the far-flung. By combining the knowledge of its network of expert geologists, paleontologists, and cultural historians with tour leaders such as Peter Hillary (son of Sir Edmund), these tours earn the moniker of “expeditions.” [National-GeographicExpeditions.com](#) **Tours:** 1–2 weeks, year-round **Cost:** \$2,000–\$11,000

**Pop Photo Mentor Series** The Mentor Series recruits leading professionals such as Doug Menuez and Tony Corbell to lead its photo treks in the U.S. and Europe. With something for every schedule, the series offers a three-day jaunt to Vermont, a six-day trip to Montana, or a ten-day tour through Turkey. [MentorSeries.com](#) **Tours:** 3 days–2 weeks, year-round **Cost:** \$899–\$3,425

**Horizon Photography Workshops** Steve Gottlieb, award-winning photographer of *Abandoned America* and other books, helps photographers see a new side of classic East Coast locales, including his hometown of Washington, D.C., plus Cape Cod and Newport, Rhode Island, with manageable two- to four-day workshops. [Horizon-Workshops.com](#) **Tours:** 2–4 days, April–November **Cost:** \$400–\$475



© STEVE GOTTLIEB/HORIZON PHOTOGRAPHY WORKSHOPS

**Top:** An image by Horizon Workshops leader Steve Gottlieb. **Bottom:** Horses in the mist by FirstLight student John Robinson.

DESTINATIONS INCLUDE THE FAMILY-ORIENTED AS WELL AS THE FAR-FLUNG.



**FirstLight Workshops** Pulitzer Prize-winning photojournalist and *National Geographic* veteran Jay Dickman leads two weeklong digital-photography tours that focus on capturing early-morning light and making the most of digital capture. Spend a week in Dubois, Wyoming, photographing the local rodeo and fly-fishing, or let loose at Barcelona, Spain’s annual citywide La Merce street festival. [FirstLight-Workshop.com](#) **Tours:** One week, July/September **Cost:** \$2,600–\$3,500

© JOHN ROBINSON





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## WHEREVER YOU TRAVEL, TEACHERS HELP YOU GET THE BIG PICTURE.

**Sundance Workshops** The mountains of Sundance's Utah estate are the setting for these photo workshops specifically designed to improve travel photography skills. Special topics include "Photographing on the Move" with Nevada Wier and "Portraits on Location" with Bobbi Lane. [SundanceWorkshop.com](http://SundanceWorkshop.com) **Tours:** 5 days, three times a year **Cost:** \$1,100

**Santa Fe Photographic Workshops** The legendary Santa Fe Photographic Workshops include five-day stints focused on Vermont's famed fall foliage or Big Sur's breathtaking sea vistas, as well as two-week treks to exotic locales like Morocco, to see the Sahara and Casablanca. And no matter where you travel, award-winning teachers such as John Weiss and Eddie Soloway will help you get the big picture—and the tight closeups. [SantaFeWorkshops.com](http://SantaFeWorkshops.com) **Tours:** 5–12 days, year-round **Cost:** \$625–\$7,800

**Rocky Mountain School of Photography** The school's Location Workshops feature a low eight-to-one student-teacher ratio, which allows for more one-on-one instruction in the field. Its nine tours highlight the breadth of America's natural wonders, from the red-rock sandstone of Utah's Arches National Park to Montana's Glacier National Park and the rugged Oregon Coast. [RMSP.com](http://RMSP.com) **Tours:** One week; year-round **Cost:** \$1,000–\$2,000



**Joseph Van Os Photo Safaris** Whether you're spending nearly a month in the Antarctic with professional nature photographer John Shaw or a week in Venice with Sierra Club calendar vet Adam Jones, Van Os's Photo Safaris delve deep into their destinations. More experienced travelers might be interested in trips with a specific focus, such as the snow monkeys and giant pandas of China and Japan, or the Golden Eagle Festival in Mongolia. [PhotoSafaris.com](http://PhotoSafaris.com) **Tours:** 5 days–4 weeks, year-round **Cost:** \$2,195–\$11,795

**Top:** A Joseph Van Os safari student, captured by noted nature photographer Darrell Gulin. **Bottom:** Macaroni penguins and fur seals on a South Georgia beach, photographed by instructor Joseph Van Os.







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AMERICA'S NATIONAL PARKS  
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RIGHT AROUND THE BEND.  
AS TOLD TO RYAN WENZEL

# IDEAS

## WEEKEND TREKS

**Right:** Adriel Heisey's aerial of Chaco Canyon in the San Juan Basin of northwestern New Mexico.

**W**ith all the exotic places highlighted in this issue of *American Photo*, it may seem as if you have to traverse great distances and dedicate weeks of time to make beautiful “place” pictures. But you shouldn’t overlook the vast wealth of visual spectacles we have right here in the United States. Here, seven renowned nature and travel photographers discuss their favorite American national parks and the award-winning images they inspired.

### Chaco Culture National Historical Park

San Juan County, New Mexico;  
[nps.gov/chcu](http://nps.gov/chcu)

“Chaco Canyon is an unlikely location for what it holds: some of the most important prehistoric ruins in all of North America. And the surrounding landscape of this part of New Mexico, vast and forbidding, makes ordinary notions of time and space seem like quaint appurtenances on the order of an iPod and a pair of sunglasses. The national park here gives visitors a chance to walk among towering hand-built stone walls, peer into mysterious ceremonial chambers, and creep up to the edge of precipitous cliffs overlooking the ruins. When I work in Chaco Canyon, I’m at the epicenter of a photographic challenge: to translate ineffable physical and emotional experience into a two-dimensional image.” —ADRIEL HEISEY ([adrielheisey.com](http://adrielheisey.com))



© ADRIEL HEISEY



## Bosque del Apache National Wildlife Refuge

New Mexico, along the Rio Grande River

[fws.gov/southwest/refuges/newmex/bosque](http://fws.gov/southwest/refuges/newmex/bosque)

"My first trip to Bosque del Apache National Wildlife Refuge was in January 2005. Since it's only an hour's drive south of Albuquerque, it was easy enough to get to. When I arrived, thousands of sandhill cranes had gathered for their annual winter's stay. The spectacular movement of the cranes first brought me to Bosque, but many other species of birds come here, including snow geese and several kinds of ducks. Early mornings they take off from the lakes where they stay during the nights to avoid the coyotes. It's quite amazing when the cranes appear on the horizon and fly over you before landing on the water and settling in for the night. From November through March, the sandhills and the snow geese gather in the thousands." —JOHN ISAAC ([johnisaac.com](http://johnisaac.com))

**Below:** A wild gray wolf in Yellowstone National Park's Lamar Valley in winter, the only time photographer Joel Sartore says he likes to visit.

**Opposite, from top:** A white-tailed deer in Everglades National Park, photographed by Gary Braasch; a sandhill crane in Bosque del Apache, captured by John Isaac.

## Everglades National Park

Southern Florida; [nps.gov/ever](http://nps.gov/ever)

"The Everglades are very exotic and tropical and yet so near—and affected by—Miami. For an environmental photographer, endangered species such as wood stork and cougar and the interplay of the urban and farming landscape with the Glades are very important. And for all photographers the show of birds and nature patterns in water, plants, and sky is among the grandest in North America." —GARY BRAASCH ([braaschphotography.com](http://braaschphotography.com))

## Yellowstone National Park

Wyoming, Montana, and Idaho; [nps.gov/yell](http://nps.gov/yell)

"My favorite national park to take pictures in is Yellowstone, but only in the winter. That's when you can have the place virtually to yourself. It's not for sissies, though. One morning it was 47-below, not counting windchill.

## INSIDE PHOTOGRAPHY





The payoff is worth it: Since the place isn't packed with cars, you see elk, bison, even wolves coming closer to the roads. There's also a great pie place in nearby Cooke City. On rare days when the wildlife isn't around, that alone is worth the drive."—JOEL SARTORE ([joelsartore.com](http://joelsartore.com))

### **Badlands National Park**

**Southwestern South Dakota;** [nps.gov/badl](http://nps.gov/badl)

"For me, there is something about touching down in Rapid City, South Dakota, that makes my heart soar. Badlands National Park is like an upside down mountain range ... erosion at its most beautiful. It is a soft, dynamic landscape which changes slightly with every rainfall or sandstorm. And although the formations seem huge at times, they are completely dwarfed by the dramatic prairie sky, especially during a summer storm." —ANNIE GRIFFITHS BELT ([anniegriffithsbelt.com](http://anniegriffithsbelt.com))



ONE  
MORNING  
IT WAS  
47- BELOW  
MINUS  
WINDCHILL,  
BUT THE  
PAYOFF  
WAS  
WORTH IT.

### **Channel Islands National Park**

**Southern California;** [nps.gov/chis](http://nps.gov/chis)

"The rich marine sanctuary of the Channel Islands offers a unique ecosystem. Here the kelp forests shelter animals like the orange garibaldi and colorful nudibranchs. I was drawn to close-up photography looking for these bizarre marine animals that are present in abundance in these challenging waters."—JEFF ROTMAN ([jeffrotman.com](http://jeffrotman.com))

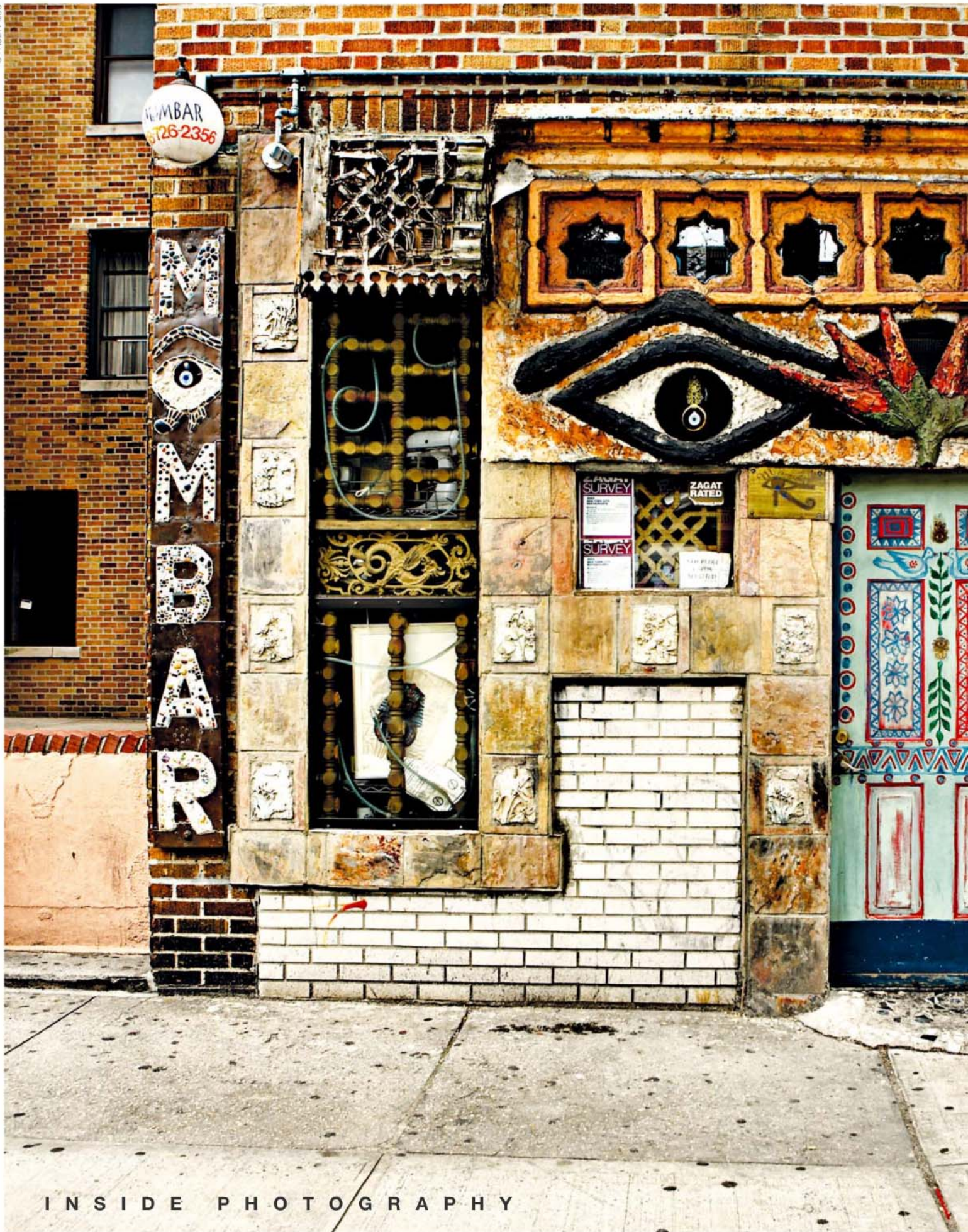
### **Grand Teton National Park**

**Northwestern Wyoming;** [nps.gov/grte](http://nps.gov/grte)

"From the high mountains and lakes to the riparian ecosystem of the Snake River, every season in Teton Park has something to offer. In spring, birds migrate here to nest and raise their young: bald eagles, trumpeter swans, sandhill cranes, red-tailed hawks, and mountain bluebirds. Moose, elk, and deer give birth to calves, while bears forage on grasses and berries with cubs. In summer there are wildflowers, and in the fall the air is filled with the sound of elk bugling. Winter is the quiet season—the silence broken by the howls of wolves and yelping of coyotes." —TOM MANGELSEN ([mangelsen.com](http://mangelsen.com))







## INSIDE PHOTOGRAPHY

Aresu shot this Egyptian nightclub with a Canon EOS 5D and a 24-70mm zoom lens. Exposure was 1/125 second at f/7.1.





## IS IT CAIRO? NO. CLOSER.

PAUL ARESU  
KNOWS WHERE  
TO GO TO SHOOT  
EXOTIC CULTURES.  
AND HE DOESN'T  
GO FAR.

**Y**ou could look this storefront and think you were in the Middle East—perhaps Cairo, Egypt. You would be wrong. You are, in fact, looking at a photo taken in the Astoria section of the New York City borough of Queens. New York-based commercial photographer Paul Aresu, who made the image, understands that you don't have to travel far to find exotic street scenes. Here we see the exterior of an Egyptian nightclub. "You just have to keep your eyes open," says Aresu. For the past two years, he has been working on a personal project with writer/researcher Naomi Fertitta that has led the pair on a journey through those areas sometimes quaintly referred to as New York's "outer boroughs." The people and the streetscapes he has captured form a portrait of the New York that would be unfamiliar to viewers of television shows like *Sex and the City*, which focus mainly on the glamour of Manhattan and the Hamptons. Rather, Aresu and Fertitta are documenting the chaotic cultural diversity that has long defined New York. "These enclaves are wonderfully rich, exciting, and welcoming," says Fertitta. Aresu puts in another way: "Queens is the ultimate travel-photography destination," he says.

## WHERE IS THIS?





## MONOLIGHTS

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# EDITOR'S CHOICE

## ON THE ROAD:

### SanDisk Extreme 8GB Ducati Edition CF card

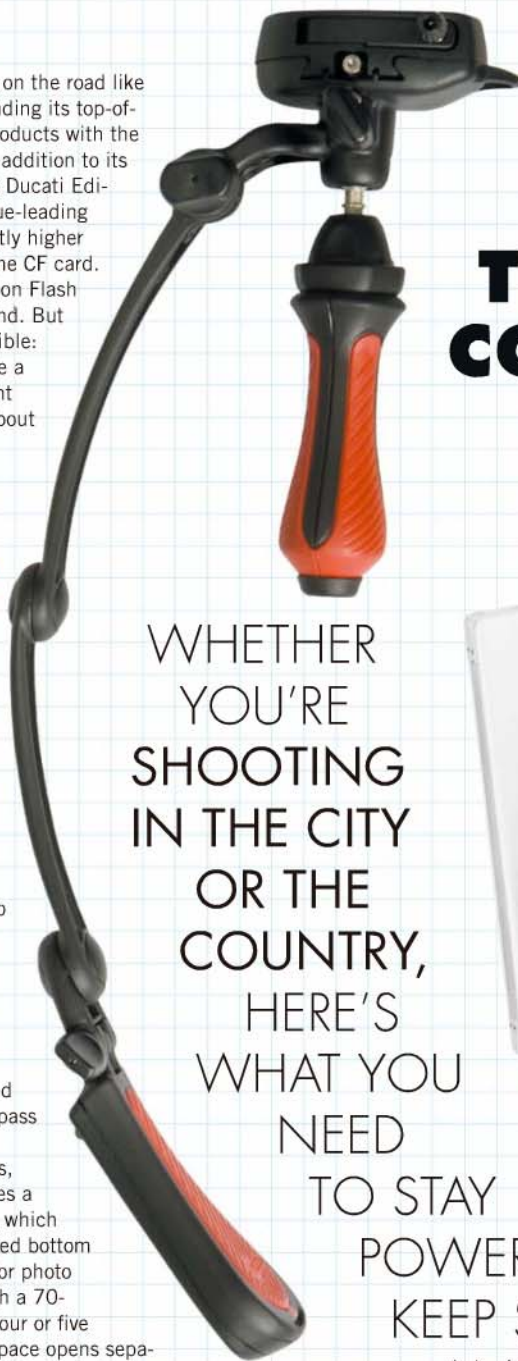
Few brands say speed and performance on the road like Ducati, which is why SanDisk is co-branding its top-of-the-line Extreme-series flash memory products with the cult-status Italian motorcycle maker. In addition to its trademark Ducati red, the Extreme 8GB Ducati Edition CompactFlash card features a league-leading read/write speed of 45MB/second, slightly higher even than SanDisk's regular 8GB Extreme CF card. Likewise, the Extreme USB Ducati Edition Flash Drive is fast for its class, at 20MB/second. But here the motorcycle reference is irresistible: The 4GB solid-metal drive is shaped like a Ducati gas tank, with logo and a tail light that's actually an operating indicator. About \$240 (8GB card); \$100 (flash drive).



## TRAVEL COMPANIONS

## PIX AND THE CITY: Manfrotto Modosteady

If you shoot both stills and video, don't leave home without this ingenious support system. The Modosteady is actually three stabilizing devices in one: Mount your camcorder, grab the handle so that the counterweight hangs below it (as shown here), and your tracking shots will be *Goodfellas*-smooth. Twist a few sections and it converts into a shoulder brace with mounting platform set forward from your face for LCD-screen composition. The device also converts to a tabletop tripod. About \$185.



WHETHER  
YOU'RE  
SHOOTING  
IN THE CITY  
OR THE  
COUNTRY,  
HERE'S  
WHAT YOU  
NEED

## INTO THE WILD: Tamrac Adventure 10

We like this new backpack for its tall and narrow shape, which makes it easier to pass through tight spots while trekking or in transit. And unlike many other big packs, the Adventure 10's height accommodates a laptop computer with a 17-inch screen, which slides into a padded rear slot. The padded bottom half of the water-resistant backpack is for photo gear, and can hold a pro-size D-SLR with a 70-200mm f/2.8 zoom attached, perhaps four or five lenses, a flash, and a lightmeter. That space opens separately from the pack's top half—a large (11x12x6.5 inches) compartment intended for nonphoto essentials such as clothing and food. A harness system with a waist belt keeps the pack from bouncing or swinging. About \$170.



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POWERED,  
KEEP STEADY,  
AND GET  
THE SHOT YOU WANT.

**Getting Out** "Living much out of doors, in the sun and wind, will no doubt produce a certain roughness of character ... as severe manual labor robs the hands of some of their delicacy of touch. So staying in the house, on the other hand, may produce a softness and smoothness, not to say thinness of skin." —HENRY DAVID THOREAU



## Lingo Voyager 4 Talking Translator

It's not as seamless as the universal translator on *Star Trek*, but this handheld translator is still useful for 21st-century photographers traveling in places they don't speak the language. Enter an English word on its full keyboard or choose the phrase you need. The Voyager 4 displays the written translation on its 2¼-inch screen, in any of 13 languages, including Chinese, Arabic, Russian, and the usual Romance languages. Push another button and the unit speaks what's shown in what seems, at least to Anglo ears, to be a passable synthesized voice. The AAA-powered translator also displays a phonetic pronunciation to be read aloud. It translates between any of its 14 languages, in either direction. And it incorporates an alarm, a calculator, a voice recorder, a currency/metric converter, a name database, the complete *New Oxford American Dictionary*—and a few games. About \$200.

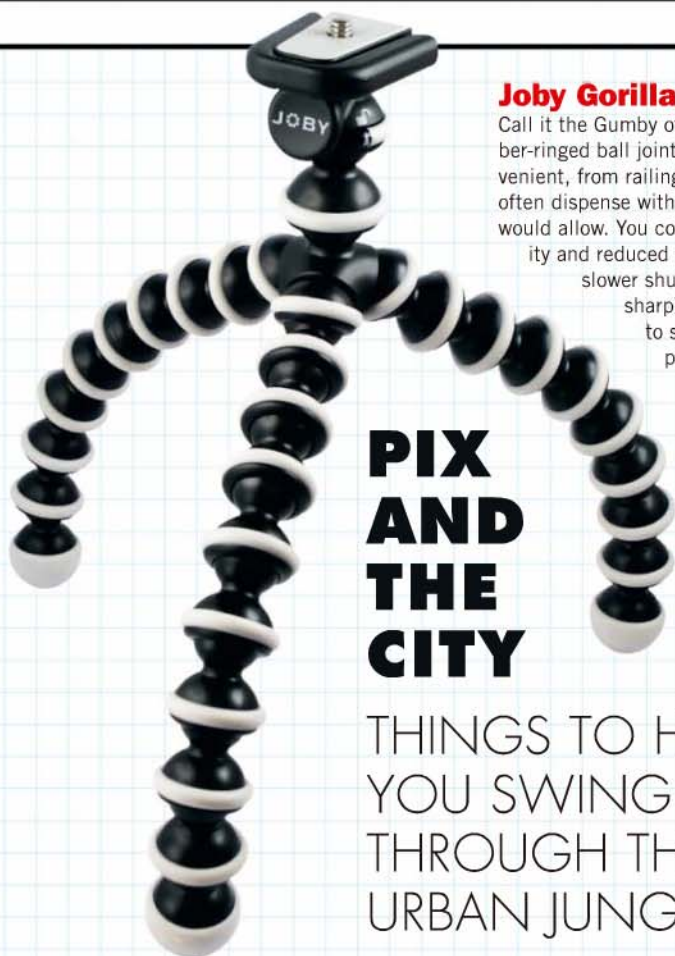


## ON THE ROAD

WHETHER HERE OR ABROAD, A PHOTOGRAPHER'S CAR IS OFTEN A HOME AWAY FROM HOME.

## Joby Gorillapod SLR-Zoom

Call it the Gumby of the tripod world. This quirky tool has three articulated legs, each a series of rubber-ringed ball joints that allow them to be wrapped around almost anything—turning whatever's convenient, from railings to stop signs to tree branches, into a stabilizing platform. That means you can often dispense with a heavy tripod and still shoot blur-free in lower light than handheld shooting would allow. You could also use a lower ISO setting (and slower shutter speed) for higher image quality and reduced noise; a smaller aperture (and slower shutter speed) for better depth of field; or a slower shutter speed for creative effect (to blur a moving subject but keep its surroundings sharp). There are actually three Gorillapod models, and this latest is the largest, able to support a six-pound-plus combination of D-SLR and lens yet weighing just half a pound and measuring less than 10 inches long. About \$50.



## PIX AND THE CITY

THINGS TO HELP YOU SWING THROUGH THE URBAN JUNGLE.





## Ricoh GR Digital II

The first-generation Ricoh GR acquired a cult following among professional photographers—a roadworthy camera you could stick in your pocket but that delivered image quality way better than what you'd get from a run-of-the-mill point-and-shoot. The next-generation Ricoh GR Digital II ups image quality from the original's eight megapixels to ten—an increase reasonable enough for its new image processor to offset any extra noise. But this die-cast magnesium model inherits most of its sharpness from an excellent single-focal-length wide-angle lens that's equivalent to 28mm in the 35mm format. At f/2.4 the lens is unusually fast; close focusing is also very good, by our measure nearing a foot without your having to shift into macro mode. Pro-style features include aperture-priority AE with third-stop AE compensation (manual mode is also available), and sensitivity goes up to ISO 1600. Images can be saved as JPEGs or RAW files (Adobe DNG) to SD cards, which now come in capacities up to 16GB. The LCD screen even displays a level indicator, to help you keep your limitless horizon straight when you're on the road. About \$700 (at [adorama.com](http://adorama.com)).



## Accessory Power Mobile Power Flex

Cigarette-lighter socket adapters are not available for every electronic device. When they are, they usually cost extra, and you need one for each item you want to power on the road. This single DC-to-AC converter turns your lighter socket into a grounded, wall-type outlet for standard multi-prong plugs—providing 150 watts of AC power, enough to run a laptop or DVD player. It even throws in a USB port (and a USB-to-mini-B cable) for charging iPods, cellphones, GPS units, and the like. It's hinged at the stem so that it can be angled in any direction. About \$30 (at [accessorygenie.com](http://accessorygenie.com)).

## Kirk Fat Bag

It may resemble your grandmother's overstuffed chair, but this is actually the most versatile beanbag we've seen. Like any other, it can be used to steady a camera on an available surface when there's no time to set up a tripod. But its unusual shape allows it to sit securely on the sill of an open car window—letting you shoot on the fly without decamping from the car. A concave, foam-backed leather top surface is the perfect seat for a big telephoto. Despite its dowdy looks, the Fat Bag is made of double-stitched cordura nylon with a water-resistant backing. You can get it empty and stuff it yourself, or Kirk will do it for you—with crushed walnut shells, not beans. About \$43 (at [kirkphoto.com](http://kirkphoto.com)).



## Tenba Shootout Daypack

Photographers tired of overstuffed backpacks will appreciate this clever model. The pack itself is constructed of ripstop nylon, with a well-padded adjustable interior, weatherproof zippers, and a pull-out rain cover. Its 11x14x5-inch interior dimensions can accommodate two SLRs and about five lenses, including a 70-200mm f/2.8. But a rear panel on the pack deploys a soft expansion compartment that adds almost 250 square inches of unpadded storage space, useful for lighter, nonphotographic essentials such as clothing and food. It comes in black and olive trim (our preference) or silver and black. About \$170.

## Kreative Power Powramid E-series

Little is strictly mechanical in photo equipment anymore, making photographers more dependent than ever on electricity. When you get to your hotel room you have to plug in—and usually multiple devices. Ask photographer Brenda Tharp (see page 65) to name her most important travel accessory and she'll tell you it's a power strip, because it allows simultaneous charging of camera batteries, cellphone, iPod, and maybe that hotpot you shouldn't really be using. The innovative six-outlet Powramid—really not a strip at all, being conical—is our favorite for two reasons, the first travel-specific. Its shape keeps it more compact than a conventional power strip, so it's more easily stowed in a backpack or suitcase. Second, that same design allows *each* outlet to accommodate the big, boxy plugs needed for many electronic devices, which often block the adjacent outlet(s) and reduce how much of the strip you can really use. About \$20.

## Samsung NV24 HD

If there's anything more useful on a point-and-shoot than a 28mm-equivalent focal length, it's a 24mm equivalent—at least if you're photographing in a city. The wide swath of subject encompassed by this model's lens, which starts zooming at 24mm, allows it to take in tall buildings in a single bound. Yet the NV24's lens zooms 3.6X to the equivalent of 86.5mm—long enough to help minimize distortion in tight portraits. And it has the speed (starting at f/2.8) for shooting in the shadows of tall buildings, backed up by a hybrid image stabilizing system that works with both stills and videos—the latter 1280x720 pixels at 30fps. In fact, this wide-angle camera is also aimed at the wide screen, sending high-definition 1080i HDMI output to your HDTV from an optional cradle. About \$350.







### Gitzo Traveler 1550T

Crunching a tripod to a reasonable size and weight for footloose travel usually means compromising its stability. This model is the rare exception. Its five leg sections and unique folding design—which permits the head to swing 180 degrees so that it nestles between the legs—reduces its closed length to a remarkable 14 inches. Yet it's exceptionally stable for its size, safely and securely supporting camera-and-lens combinations up to ten pounds—thanks partly to the rigidity of its carbon-fiber composition and Gitzo's knurled leg-locking collars. (The collars have an anti-rotation system that lets you loosen them all at once, for leg extension in one continuous pull.) Carbon fiber also keeps the tripod light, at just over two pounds. The new tripod's maximum height is 58 inches. By removing the reversible center column and screwing its platform straight into the legs, you can spread it wide enough to get your camera less than nine inches from the ground. About \$640.



### Jobo PhotoGPS

The Nikon D3 and a few other new digital SLRs have built-in GPS technology, which relies on satellites to keep track of where you take your pictures. For those that don't, Jobo's long-delayed PhotoGPS is the next best thing. Streamlined to a TKxTK size since its announcement in early 2007, it slips into your camera's hotshoe just like a flash unit, staying there while you shoot to record GPS data for every picture you take. (It syncs through the hotshoe's center contact.) Back at your computer—provided you haven't gotten lost in the wilderness, a problem this device can't solve—you import your pictures and the GPS data using supplied software, which time-syncs the two and links up with an online database to retrieve country, city (if any), street (if any), and nearest point of interest for every photograph. That information is then automatically written into the image file's metadata fields—which means you can search for pictures by location. About \$150.

### Rodenstock HR Ultra Slim Polarizer

The reputation of Rodenstock lenses precedes this new filter, and as any outdoor color photographer will tell you, a polarizer is the only reliable way to darken clear sky. Of course it can also increase color saturation (differently than what you get from a Photoshop slider) and eliminate unwanted reflections (its main purpose, though often overdone because reflections may be needed to define a scene's surfaces). Polarizing filters tend to have thick rims, however, because of their dual-glass construction, and this increases the chance that the rim may create a vignette (corner darkening) with the wide-angle lenses we all like to use for landscapes. To lessen that possibility this new Rodenstock circular polarizer has an especially thin rim—a design permitted by thinner optical glass, which in turn makes for sharper results.

(You need a circular rather than traditional linear polarizer for proper autofocus function.)

The filter's rim is made of brass rather than aluminum, for better glass alignment, and has a water-shedding outer coating. From \$100.



## INTO THE WILD

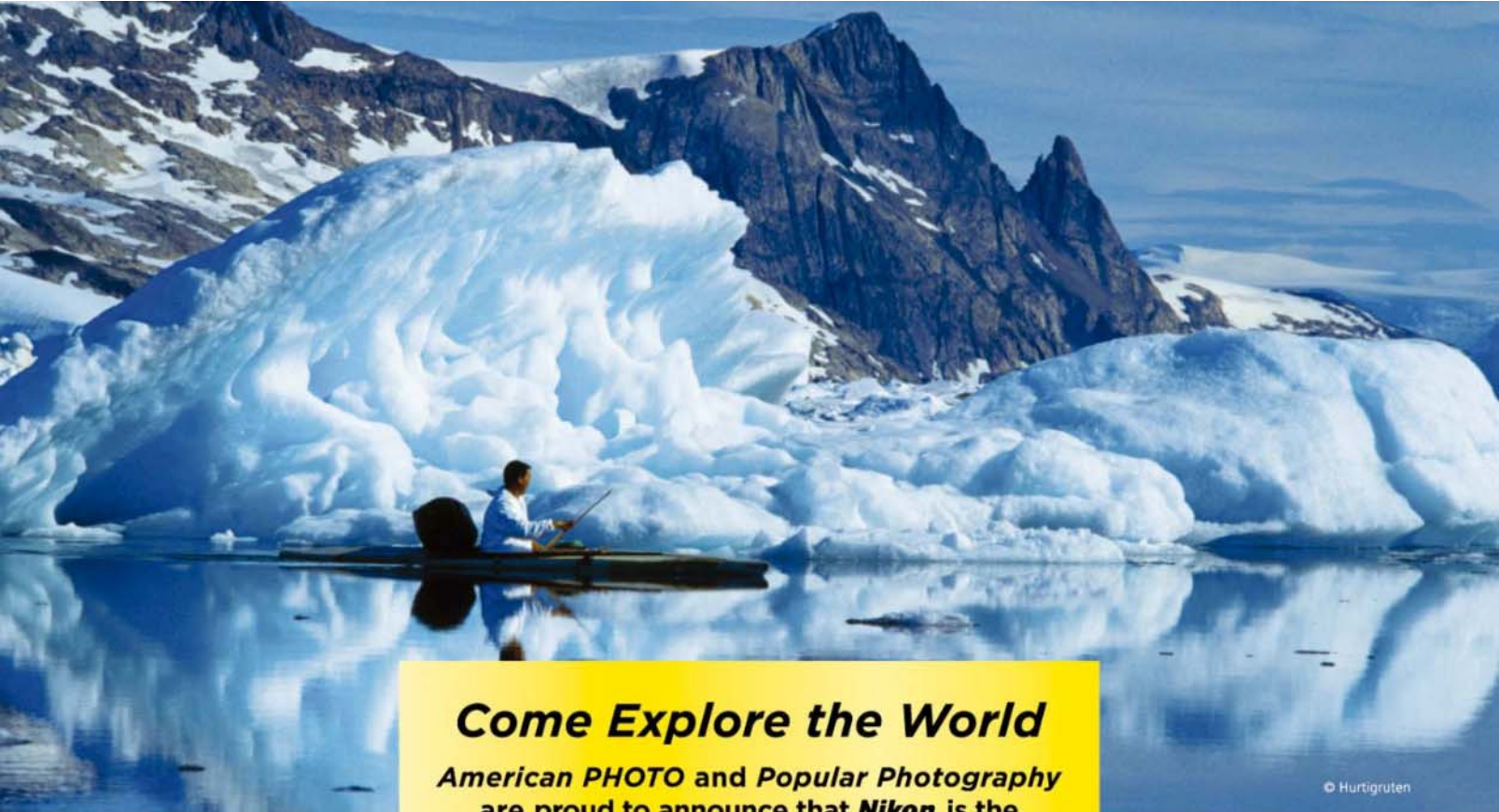
FINDING YOUR OWN PLACE IN THE GREAT OUTDOORS.



### Eva-Dry Mini Dehumidifier E-333

Bags of silica gel are all well and good for keeping things dry inside a camera bag or backpack, but they reach a saturation point beyond which they simply can't absorb any more moisture—and how do you know when they've reached that point? This diminutive dehumidifier cleverly solves the problem. Like silica gel bags, it contains moisture-absorbing crystals—enough to hold over eight ounces of water. But unlike silica gel bags, it tells you when it has reached its capacity with color indicators that change from blue to pink. When that happens, you plug the Eva-Dry into a wall outlet (it requires no power for its dehumidifying, however) and the crystals are dried out, ready for another damp day. About \$20.





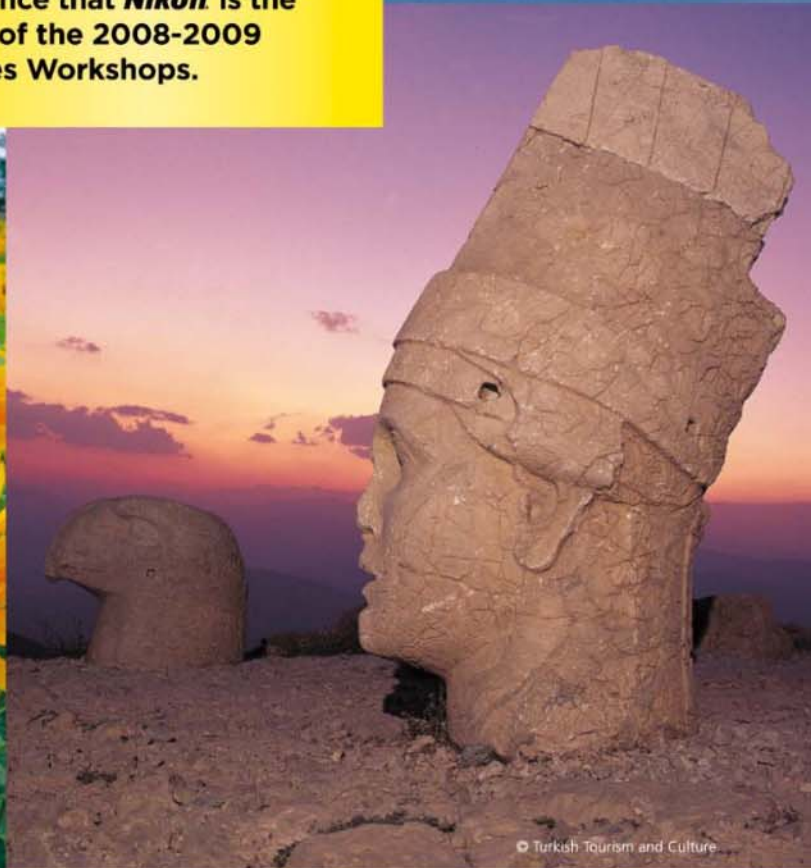
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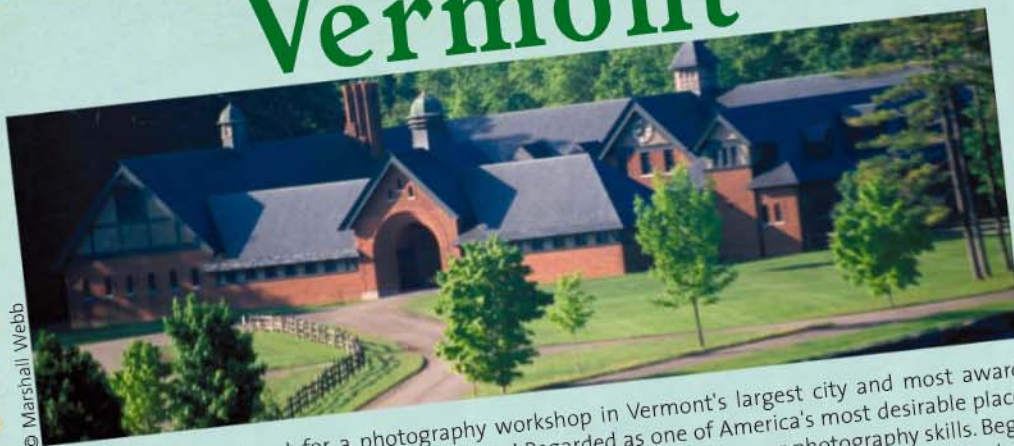


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**Nikon Professional Photographers:** Reed Hoffmann and Kevin T. Gilbert

### Colorado



© Ben Blankenburg

Escape to Southwest Colorado and soak in the breathtaking landscapes surrounding the picturesque mountain towns of Silverton and Durango, former mining cities which have become havens for outdoor adventure seekers and visitors wanting to immerse themselves in the area's natural beauty and history. Snap action shots of whitewater rafters forging their way down the nearby rivers, then capture mountain bikers on narrow mining roads. The San Juan National Forest is a treat for landscape and wildlife photographers alike, with falcons and eagles gliding over lakes, canyons and waterfalls. The historic Durango & Silverton Narrow Gauge Railroad will take you on a photographic journey into Colorado's mining past. In Durango, the landscape and lifestyle of the Colorado southwest are brought to life through sculptures, paintings, drawings, jewelry, photography, weavings, writings, music and live performances. Don't miss this opportunity to improve your photography skills while taking in the beauty, history and adventure of Colorado's southwest.

**Nikon Professional Photographers:** Tom Bol and Beth Wald

June 6–8, 2008



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## Tuscany & Venice



© Ingmar Wesemann

Travel to the most photogenic regions of Italy--Venice and Tuscany--where European culture, history and heavenly landscapes thrive! Spend your first 3 days stepping back in time in Venice, where photo ops abound among the multi colored gondolas gliding along a meandering maze of reflective and scenic canals. Visit and photograph infamous Venetian sights and discover hidden treasures while wandering the back streets and twisting side canals of this floating city. Once in Tuscany, explore and photograph the best of both worlds as this land of dramatically lit rolling hills spotted with cypress trees merges with the timeless culture and history of notorious Italian villages and cities. In Florence, you will capture the myriad of photo ops in this late-medieval center. Sienna and Chianti will offer gorgeous architecture and landscapes unlike anything your camera has seen before. Join us in Italy, a place that will build your skills, stir your senses and inspire you to take nothing less than unforgettable images!

**June 19–July 1, 2008**

**Nikon Professional Photographers:**  
Kevin T. Gilbert and Doug Menuez

## Turkey



© Turkish Tourism and Culture

With nearly 10,000 years of history, a lengthy coastline sprinkled with ancient ruins, bustling cities, quaint villages and some of the most diverse geography in the world, Turkey is an ideal country for a Mentor Series photography workshop! Begin in historic Istanbul, where you will capture colorful, lasting images at the monumental Hagia Sophia and the infamous Grand Bazaar. Next, travel to Izmir, Turkey's 3<sup>rd</sup> largest city with a beautiful palm tree lined port located on the Aegean Sea. Continue building your portfolio with hundreds of historic photo ops on a "must see" full day tour of Ephesus, one of the best-preserved ancient cities in the world. Your lens will then eagerly encounter marble statues of Aphrodisias, the hot springs of Pamukkale, the whirling dervishes of Konya, the geographic wonderland of Cappadocia, and the majestically winding Bosphorus strait. These are just a few of the once in a lifetime opportunities that you will experience in Turkey!

**September 4–13, 2008**

**Nikon Professional Photographers:**  
Rosanne Pennella and Reed Hoffmann

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CHANGE EVERYTHING.  
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IN THIS AMERICAN PHOTO  
SPECIAL SECTION...

Journeys  
of a  
Lifetime





IN THESE EPIC  
TRAVEL STORIES, FOUR  
PHOTOGRAPHERS  
PROVE THAT SOMETIMES  
YOU HAVE TO GO FAR  
AWAY TO FIND  
WHERE YOU BELONG.

# Take the Long Way Home

S T A T E   O F   T H E   A R T





Clockwise from left:  
Bleakney's  
shots of Salmon  
Glacier, Alaska; the  
Mara Salt  
Mines, Peru; an  
abandoned barn in  
Punta Arenas,  
Chile; the Mt. Fitz  
Roy Massif  
in Argentina.



© GREGG BLEAKNEY (4)



## Gregg Bleakney A two-year bicycle journey from Alaska to Chile ends with a new career in photography.

In July 2005, two good friends from Seattle set out on a journey that was, from the beginning, meant to be life-changing. Two years later, one would complete the trip. His life would indeed be profoundly different from when he started. But not in any way he expected.

When Gregg Bleakney began his epic bicycle trek from Prudhoe Bay in Alaska, he was a former software salesman who was crossing the threshold into his 30s, a onetime track star in the triple jump who had blown out a knee and missed competing for the Olympics. When

he finished his trip two years later, at the southernmost tip of Chile, he had become a photographer with a brilliant eye for landscape.

For Bleakney, the trip was the culmination of years of pent-up wanderlust. While attending the University of Oregon he founded a dot-

com travel company, thinking it would be his ticket to see the world. "Instead I was in the office doing all the business stuff while other people traveled," he recalls. He later went to work in software sales for Oracle and another company, but never forgot a promise he'd made

to himself to one day take an extended trip ... somewhere.

An avid cyclist—he took it up to rehabilitate his knee—Bleakney came up with the idea of pedaling the entire route of the Pan American Highway. He enlisted a friend, Brookes Allen, to join him, and after four years of plan-



ning they began their journey. Bleakney rode a custom-made steel bike and carried a Fujifilm FinePix S7000 digital point-and-shoot. "I just wanted to take snapshots to remember the trip with," he says.

At first, on the road in Alaska, the two friends were most concerned with grizzly bears. "Brookes and I shared a tent, and every night I'd wake up thinking I heard a bear," Bleakney recalls. "I'd sit up and grab my can of mace. Then I'd realize it was just Brookes snoring."

Down the coasts of Washington, Oregon, and Califor-

nia they rode. "Somewhere in Southern California I met all these surfing people, and they were doing a lot of surf photography, and I saw the creative options you could have with an SLR," says Bleakney. Just before crossing into Mexico, Bleakney visited a camera store and traded in his point-and-shoot for an entry-level digital SLR, the Canon EOS Rebel.

"On a big bike trip the one thing you have is a lot of time," he says. "I just took pictures all the time, playing with aperture, ISO settings, shutter speeds. Then at night in the tent I'd look at every-

thing, to see what worked."

The trek continued through Mexico, and, Bleakney says, "It was like two good friends conquering the land." Then, on a lonely jungle road in the Chiapas region, the cyclists were ambushed by machete-wielding bandits. "They took everything we had, except the bikes, which were too heavy," says Bleakney. They also missed his camera.

Allen decided he'd had enough. "He didn't feel comfortable any longer, and I supported his decision," says Bleakney, who chose to go on alone.

From that point on, how-

ever, the purpose of the trek seemed to change. The idea of photography began to seem indistinguishable from the journey itself. "I had been terrorized, so I felt I had to surrender myself to the world," he says. "That is also when I started to become passionate about the camera. Photography became a way of accepting the otherness of the land, of looking outward."

Bleakney would go on to ride down the spine of the Andes, through Ecuador, Peru, Bolivia, and Chile, pedaling through mountain passes at 16,000 feet. He ended his trip in Tierra del Fuego, in

the southernmost city in the Americas, Urshuaia.

On his return he decided to continue taking pictures. Last October he attended an adventure-photography workshop led by Corey Rich (see page 71) and organized by Rich Clarkson, the legendary former photo director of *National Geographic*. Clarkson was so impressed by Bleakney's images of South America that he decided to publish them in an upcoming book, titled *The Bicycle Diaries*. "I started the trip to see new places," says Bleakney, "and ended with a new life." —DAVID SCHONAUER

## Fiona Aboud

A documentary portrait photographer finds her signature style amid the chaos of Carnival.

Like many professional photographers, Fiona Aboud's interest in making pictures began long before she considered it a viable career. As a child she was the designated documentarian of her family's frequent travels, and later she wandered Asia for a few months, photographing everything around her. Along the way she picked up a degree in International Relations and Middle Eastern Studies at Columbia University, but for Aboud the allure of travel was always about taking pictures.

"Travel is at the center of my photography whether or not I am shooting a travel story," she says. "The way one looks at the world as a traveler is what I strive for in my daily life shooting: the wonderment, curiosity, and total absorption in one's surroundings."

Aboud's first big trip as a photographer was to Rio de Janeiro in February 2001 to make photos of Carnival. Born in Brazil but raised mostly in Boston, she'd never been able to attend the monthlong celebration, so it was with nervous excitement that she packed her Nikon F100 and headed south.

That first trip was a learning experience on many levels: Not only was Aboud teaching herself photography amid the chaos of hundreds of thousands of revelers but she also danced in the parade and got to know her extended family. While the

keen observational skills of a photographer helped her absorb information about the place she was born, the

slice-of-life Carnival images she came home with left her feeling unsatisfied.

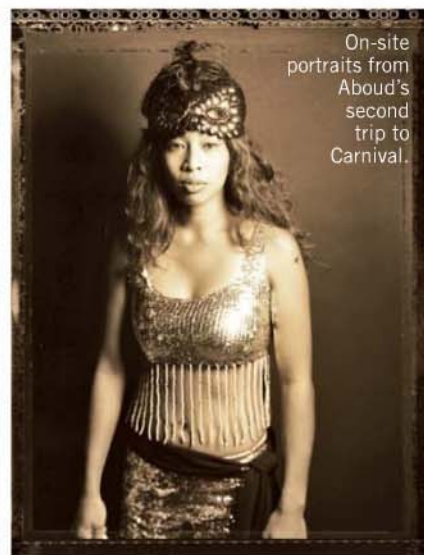
Four years later, while

Aboud was working as a photo assistant and building her own fashion portfolio, she became interested in

costumes and how they change the wearer's projected personality. "I thought that shooting people during Carnival against backdrops would make the perfect merger between fashion and portrait photography," she says. In 2005 she returned to Brazil to do just that.

This time Aboud traveled with a clunky large-format camera, a seamless, and her husband, who served as her assistant (plus cousins in Rio who helped translate). Three nights in a row the small crew set up along the side of the parade route, arriving early (around 8 or 9 p.m.) to stake out their spot among the small vendor stalls. While Aboud's husband and cousins plucked people from the crowd, she had a few minutes with each subject to create a portrait, usually on Polaroid Type 55 P/N so she could give them the positive and throw the negative in a water bath. Around 1 a.m. they would return to Aboud's uncle's apartment, where she would wash negatives for several hours, sleep until noon, then get up and do it all over again.

Despite losing chunks of a few negatives to the brutal Brazilian heat, Aboud ended up with a large body of dynamic portraits. "Something just clicked during [that] shoot, a feeling that this is what I was meant to be shooting: people in their environments but set apart by a backdrop," she says.



On-site portraits from Aboud's second trip to Carnival.



© FIONA ABOUD PHOTOGRAPHS 2008



# LOOK<sup>3</sup>

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By merging documentary and portrait photography, Aboud got to know Brazil through its people, a technique that gratified her anthropologically inclined mind.

"The most important thing is that I like to interact with people as opposed to just take their picture and walk away," she says. And she

found the two- to three-minute connections she formed with her subjects just as exhilarating as dancing in the parade.

Aboud's Carnival portraits not only helped her connect with the country where she was born but they also marked a turning point in her career. The work landed

her a spot at the Eddie Adams Workshop, got her published in *Photographer's Forum* magazine, and led to several other "on the scene" portrait assignments—now her trademark. For one *Sports Illustrated* piece, Aboud set up a portable studio in Central Park during the New York Marathon and photographed

runners just after they crossed the finish line.

Now 31, Aboud is an accomplished editorial portraitist who collaborates with *Time*, *Sports Illustrated*, and the *New York Times*. Despite cutting back her travel time since having twins in 2006, Aboud is hardly immune to the travel bug. Not three

months after she brought her babies home from the hospital, she was in Sierra Leone creating portraits of amputee soccer players.

"I feel like travel makes me a better person," Aboud says. "It opens your eyes and makes you see the world from a fresh, childlike perspective." —MIKI JOHNSON

## Doug Menuez Seventeen days at the top of the world provide a glimpse of post-Soviet Russia.



The 3,014th person to set foot on the North Pole was a photographer. The experience of standing on top of 30 feet of ice at the top of the world with several SLR camera bodies dangling around his neck was, says Doug Menuez, "profoundly moving."

It was the perspective that mattered. "You recognize on some deep level how vast the planet is and how small you are in comparison," he says. "You feel connected to nature and humbled by it at the same instant."

Some of the images Menuez

snapped at the Pole reflect the spiritual transformation he felt that day—images that show great sheets of blue ice stretching into the distance, as far as the eye can see.

Other images, however, depict a different kind of experience—one that, looking back, sticks indelibly in Menuez's mind. In those pictures, the captain and crew of the Russian icebreaker on which Menuez had hitched a ride are seen in their underwear, diving into the frigid water cleared by the ship. "Everyone was drinking vodka, of course," he says. "They had giant speakers down on the ice blaring rock 'n' roll. They even unloaded a car and drove it in crazy circles around the Pole for hours. They wanted to drive through

all the lines of longitude."

As someone once said, the real value in travel is not arriving; it's getting there that counts. For Menuez, getting to the Pole involved spending 17 screwball days at sea on the Russian nuclear-powered icebreaker *Yamal* in the summer of 1994. Only a few years before, the Soviet Union had collapsed, and Russia had become a land of wide-open entrepreneurial opportunity. A company had licensed the *Yamal* to take paying customers from a port in Murmansk, Russia, to the Pole at a cost of around \$20,000 per ticket. Menuez proposed a story about the venture to *Condé Nast Traveler*, and the magazine sent him on his way.

With him on the ship were

67 passengers, including a number of Western scientist/lecturers, and a crew of about 130. Menuez expected an interesting trip featuring beautiful vistas and opportunities to learn about the earth's natural history. Instead, the voyage was, as he says, "a window for me to see into the Russian world at that time."

The window first opened after Menuez flew to Helsinki, Finland, where he boarded a bus "that blew down dirt roads at 80 miles an hour" to deliver him to the ship in Murmansk. The *Yamal* itself was comfortable, if not luxurious. Menuez learned to respect the former KGB agent who guarded the ship's nuclear power plant with a shotgun.

Soon, the *Yamal*'s security crew took a liking to the photographer. "Once, at about three in the morning, a few of the security guys pounded on my door and dragged me to the back of the ship, where they had a cargo helicopter," Menuez says. "They had a bunch of girls from the ship's crew in there, and they were passing around a bottle of clear liquid that turned out to be de-icing fluid. That was a party." The last to drink was the pilot, who then lifted the chopper off the deck, swung it dramatically through blowing snow, and landed it directly in front of the fast-approaching icebreaker. "They were showing off to this American photographer," Menuez says.

Later, the Russians and Menuez helicoptered to the island of Novaya Zemlya, where they hunted reindeer. What followed was a surreal barbeque at an abandoned Soviet Gulag. "There were survivors of the work camp



Menuez shot the crew of the *Yamal* celebrating at the North Pole.





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who had nowhere else to go, and they were just squatting there," says Menez. "They were playing guitars and singing and drinking vodka with

us." The reindeer was delicious—until one of the scientists in the group told Menez that the reindeer in the area had been feeding on grass

irradiated years ago by above-ground nuclear bomb tests.

Then came the Pole itself and another mighty celebration. Menez broke away from

his traveling companions to gaze out over the world of ice. In recent years that scene has come to haunt him. "I read that in 2007 there was

no ice at the Pole during the summer because of climate change," he says. "I may have witnessed something no one will ever see again."—D.S.

## Jim Lo Scalzo Or, how a travel-addicted photojournalist learned to stop moving and love the calm.

Many a photojournalism student has lain awake at night dreaming of a career like Jim Lo Scalzo's. A staff photographer with *U.S. News & World Report*, Lo Scalzo has made photos in countless countries, many of which he revisits in his recent book, *Evidence of My Existence* (Ohio University Press, \$15). Lo Scalzo earned a B.A. in creative writing from Baltimore's Loyola College before getting his master's in photojournalism from the University of Missouri, but his fascination with travel is the root from which all other passions stem. As a child, he writes, he concocted his own "photo safaris" to photograph nearby areas of interest.

"While they didn't result in any pictures I can remember," he recalls, "they did deepen my certitude that the twin pillars of my early well-being—my wanderlust and my picture-making—shared a single existential tenet: place means everything. In order to reveal what matters in the world, you have to put yourself square in front of it. Photography is about being there, as the saying goes."

It didn't take long, however, for Lo Scalzo to realize that his passion had a dark side. "Travel was a compulsive craving. An addiction. Heroin," he writes. And that addiction frequently wreaked havoc on his personal life, especially his relationship with his wife, Deirdre Shesgreen. After a rocky patch in college, they both learned to live with life on the road—Shesgreen is the Washington correspondent for the *St. Louis Post-Dispatch*—but as both pursued their careers, a note of melancholy lingered in the space between them.

"Even proposing to Deirdre was a travel opportunity, one driven by love, I assured her, because with so many places yet to see, how silly to pro-

pose in Washington," writes Lo Scalzo. "So off to Ko Samui, to the porch of a teak beach house, the moon glittering off the Gulf of Siam, the whole of our journey still

lagoons, I flew off to India, to Kashmir, another assignment. She flew home alone."

For Lo Scalzo, the career he was building was nothing less than his childhood

job was often a nightmare for his marriage. And when the question of having a child came up, Lo Scalzo found himself questioning his perpetual motion.

speed, moving faster and faster, and now that I had achieved the desired orbit and was hurtling through time and space, there was no way to slow down, nothing to grab onto, no inertia. A body in motion stays in motion, says Newton's first law, unless acted upon by an unbalanced force. An unbalanced force. I wasn't sure what Newton meant by that, but knew in my case it meant having a child."

When Lo Scalzo's son was born in 2004 the photographer finally figured out how to stop moving. It started when he made the difficult decision to stay in Washington, D.C., for Lamaze classes instead of taking a dream assignment in Libya. And by the time an editor called to ask the new father to cover John Kerry's presidential campaign, Lo Scalzo had no trouble turning it down. "It was so easy to say no—not a guilty concession but what I truly wanted," he writes.

"On those days that I couldn't get out of it, had to fill in for just a few days and zip up to Ohio or down to Florida and join the press bubble, I felt as if I had nothing to offer. I couldn't make a picture to save myself because of how silly this effort was. This stress. Seventeen years of it. Not time wasted but time overplayed, trying to inflate a finite ability through sheer force of will. To be comfortable with one's limitations, for me the toughest challenge as a photojournalist, suddenly came naturally. So I wasn't a player in the pantheon of shooters. Who cared? In the field of fatherhood, to one little boy at least, I had a chance to become a legend."

—M.J.

*Excerpts courtesy Ohio University Press/Swallow Press and Evidence of My Existence, James Lo Scalzo.*

JIM LO SCALZO/US NEWS & WORLD REPORT (2)



Lo Scalzo's images of Sam Rayburn Lake, Texas (here), and Gulfport, Mississippi (above).



before us. And after she accepted and we ventured farther south, down the lush and sultry tail of Thailand, the limestone cliffs, the long-tail boats, the emerald

dream come true. He photographed Antarctic islands for one job, then found himself skirting land mine fields on the way to Baghdad for another. But that dream

"I felt like I'd gotten it all wrong," he writes, "my *raison d'être*, and now it was too late to turn it around. I felt like I'd spent all the years of my youth gathering





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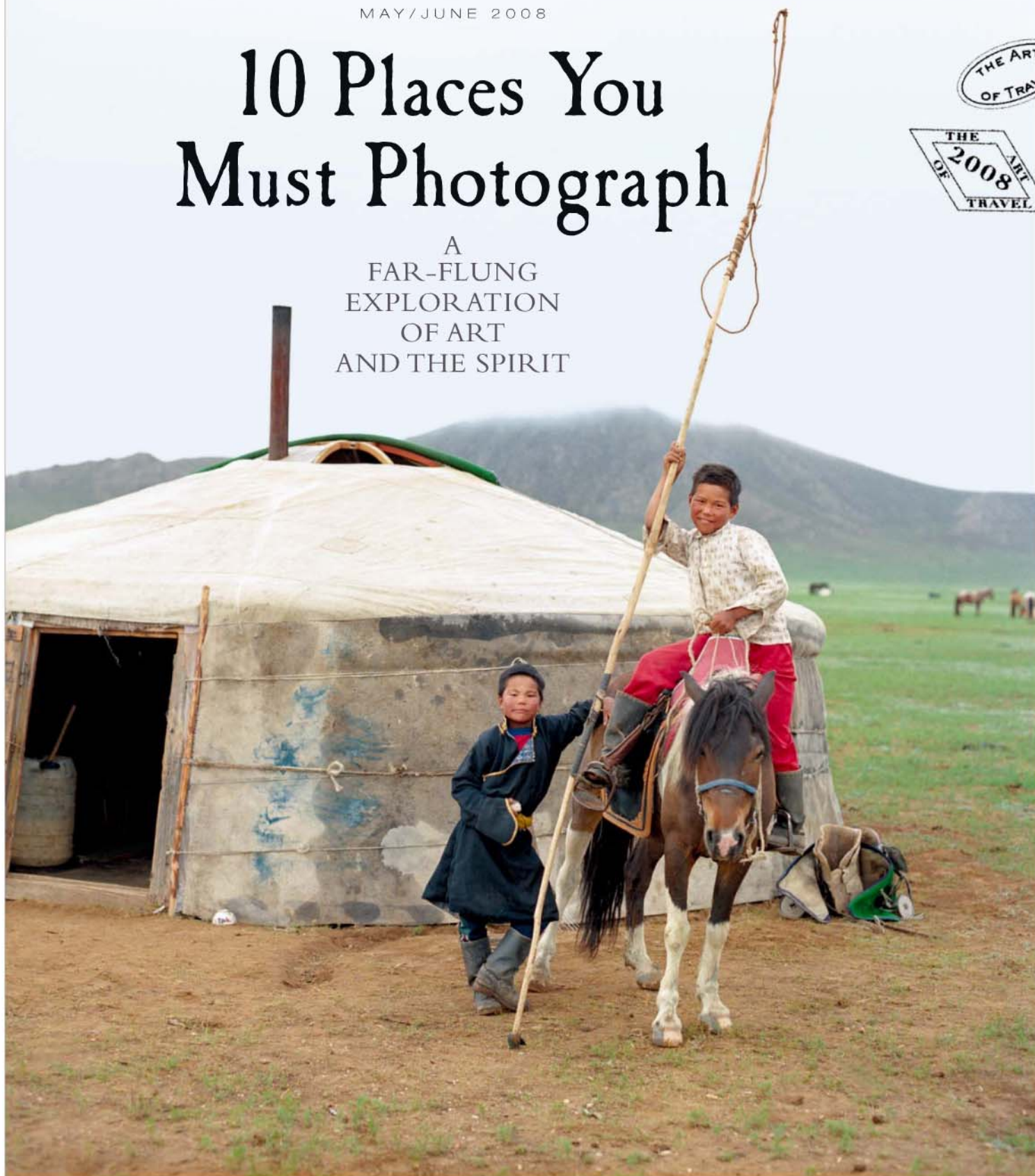


# PORTFOLIO

MAY/JUNE 2008

## 10 Places You Must Photograph

A  
FAR-FLUNG  
EXPLORATION  
OF ART  
AND THE SPIRIT



Luca Trovato's shot of two boys in Mongolia.



This page:  
Francesco Lagnese's  
image of an elephant  
in Zambia.

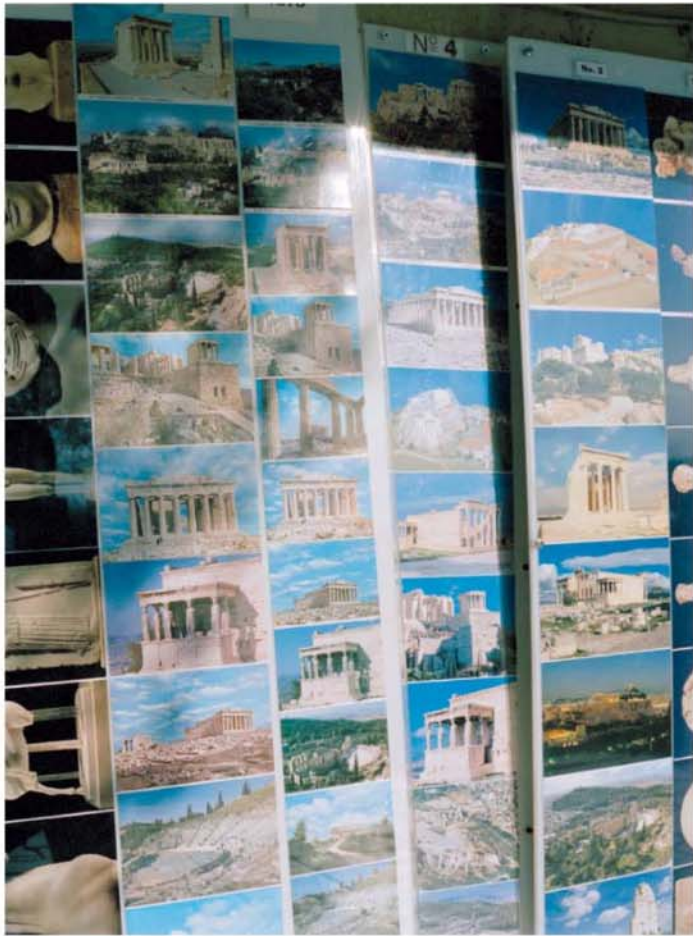
Top right: William  
Abranowicz's photo  
of a tourist shop  
near the Acropolis in  
Athens, Greece.

Bottom right:  
Martin Parr's shot  
of tourists at  
St. Peter's Square  
in Rome.

## P O R T F O L I O



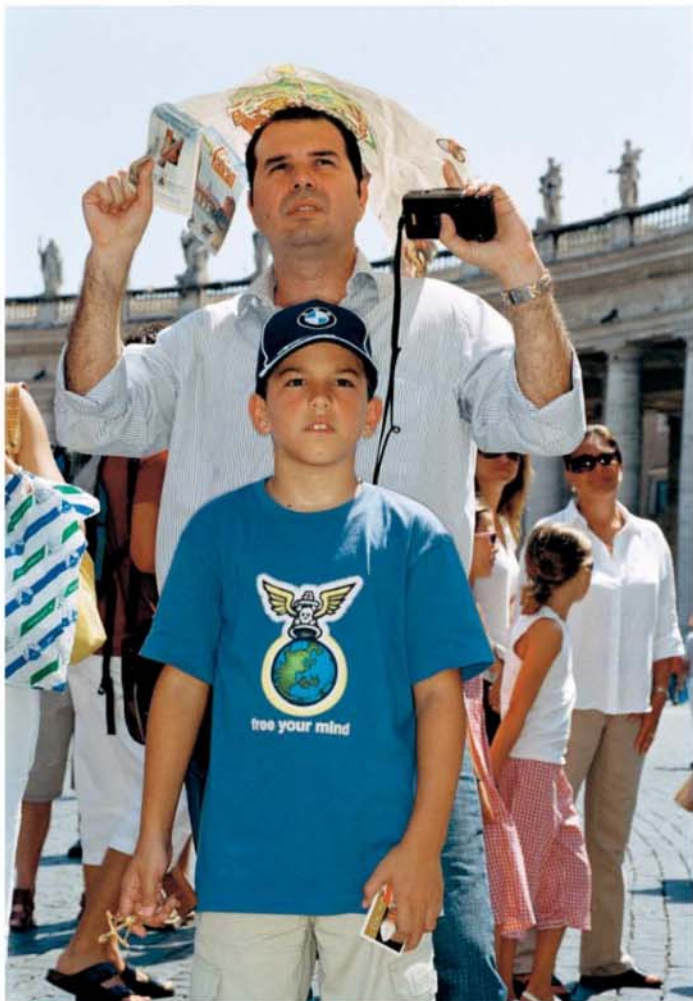




© WILLIAM ABRANOWICZ

# Where in the World Do You Want to Go?

SOMETIMES THE ULTIMATE PHOTO DESTINATION IS ON THE OTHER SIDE OF THE WORLD. SOMETIMES IT'S JUST AROUND THE CORNER. CHALLENGES AND REWARDS AWAIT.



© MARTIN PARR/MAGNUM PHOTOS

**There are many good reasons to pack your bags** and head off on far-flung journeys. Air travel, these days, is usually not one of them. Domestic airline delays in 2007 were the second worst on record, according to the Transportation Department. Then there are all the security and crowding hassles. As the saying goes, modern airline travel is nature's way of making you look like your passport photo.

And yet we travel as never before—photographers especially. Why? For work, in the case of many pros, but even then it's often really about something else. Let's call it the thrill of discovery—a chance to see something we have never seen, to meet people we have never met, and to learn about ourselves. We don't do it in spite of the challenges, but often because of them.

Need more reasons? We offer ten of them on the following pages. We have asked ten very different kinds of photographers to choose places that they had visited and could never forget, the places that they go back to again and again for both images and inspiration, the places that they think other photographers should also experience.

Some of these places are on the far side of the world, and some are in our own backyards. Some are picturesque, and some are beautiful only in an unconventional sense. Not surprisingly, we surveyed a number of professional travel photographers. William Abranowicz, who shoots for *Condé Nast Traveler*, chose the Greek islands as an essential destination, for purely personal reasons. Luca Trovato, whose work can be seen in *Town & Country* and other magazines, picked Mongolia, which is something of a travel hot spot these days. Stephanie Pfriender Stylander, another *Condé Nast Traveler* photographer, chose Tuscany and Sicily. Francesco Lagnese selected Zambia.

We also asked nature photographers, such as the renowned Frans Lanting, who believes anyone interested in natural history should see the Galapagos. Brenda Tharp chose a place much closer to home: America's Great Smoky Mountains National Park.

Adventure photographer Corey Rich chose a location—the Sierra Nevada Mountains—that is literally in his own backyard. Fine art photographer Alec Soth, known for his images of the American heartland, chose Nome, Alaska, a place that represents America's mythical frontier. The wondrous Magnum photographer Martin Parr selected Rome—not for its ruins but for its tourists. Meanwhile, in our Master Class on page 77, you'll find out why *National Geographic* photographer Jim Richardson loves the Celtic Rim—a location defined as much by culture as geography.

Though vastly different, these destinations offer photographers visual opportunities. But more important, like all great destinations they provide artful travelers the opportunity to satisfy their own imaginations.



Abranowicz shot this group relaxing on a Mykonos beach in 2004. He shot with a Contax 645 and an 80mm lens. Exposure was 1/125 second at f/11.





# The Greek Islands

CHOSEN BY:  
WILLIAM  
ABRANOWICZ

**For many photographers,** travel has a way of blurring the distinctions between the personal and the professional. "It's always about the women," says William Abranowicz, explaining why he chooses the Greek islands as his favorite place to photograph. Case in point: his photograph of a sun-drenched beach on the island of Mykonos.

"This is a beach I went to on my first trip to Greece," says Abranowicz, who has been shooting for *Condé Nast Traveler* for many years. That was in 1984, when Abranowicz accompanied a girlfriend to the Mediterranean for a vacation. He and the girlfriend eventually parted, but in the meantime he fell for Greece.

Since then the New York-based photographer has thoroughly documented the Greek mainland and many of the 3,000 Greek islands, from the Cycladic chain (famous for its white architecture) to the Dodecanese chain in the south, influenced by the Italians who occupied them in World War II. He published his first book, *The Greek File: Images of a Mythic Land* (Rizzoli), in 2001 and is now completing his second volume on Greece.

These days Abranowicz navigates his way among some 11 million tourists who come to Greece each year, yet he still finds spots that he calls "absolutely authentic." The island of Aegina, just off the mainland near Athens, is one. In Crete, he photographed a World War II resistance fighter holding a picture of his own father, who once fought invading Turks (see next page). "I travel in part to experience history," says Abranowicz.

And beauty: In 2004 he returned to that beach on Mykonos, expecting it to be overrun by tourists. "It looked just as it had 20 years earlier," says Abranowicz. Once again, it was all about the women.—DAVID SCHONAUER





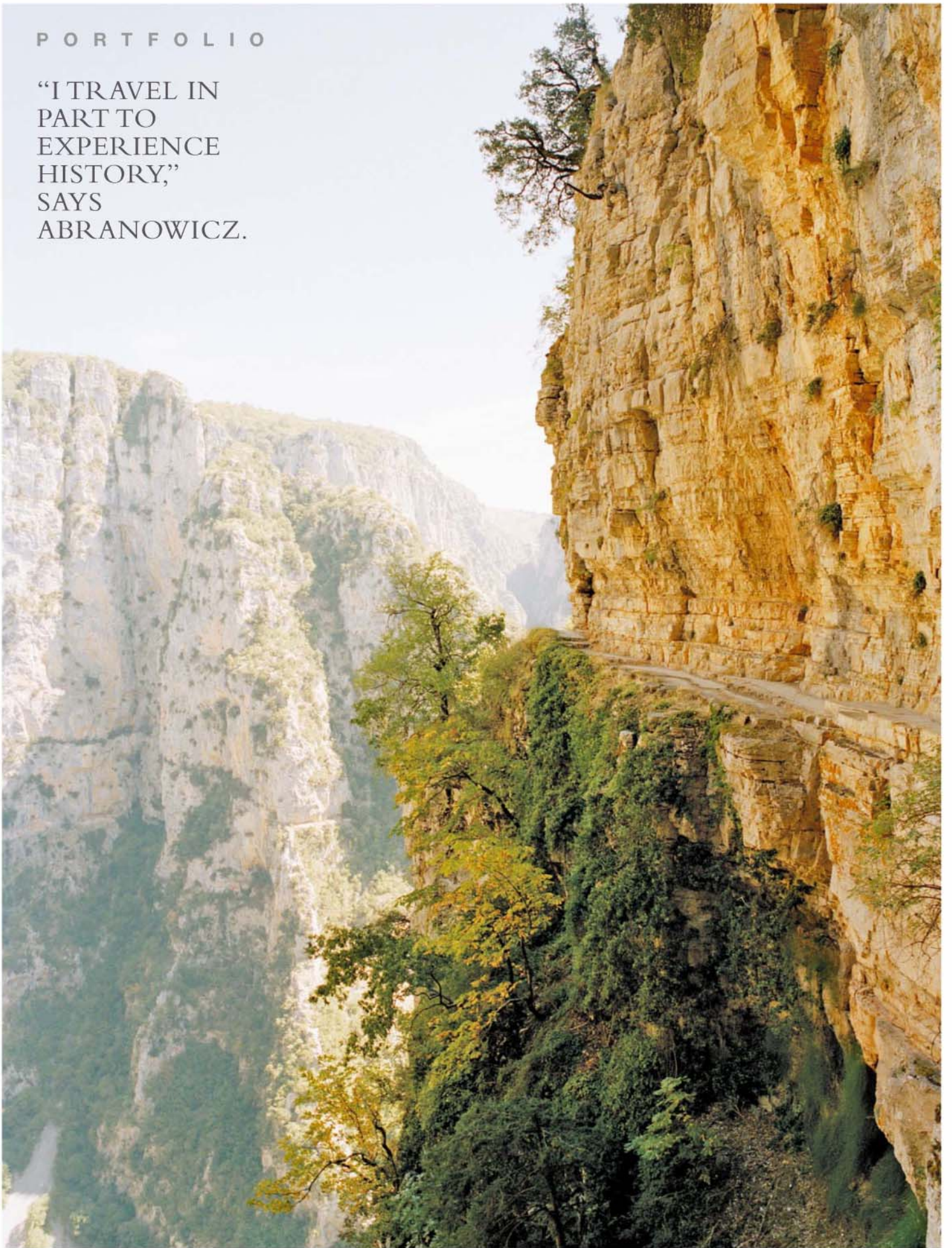


On Crete, Abranowicz shot this man, who fought Germans in WWII, holding a photo of his father, who fought invading Turks. Opposite: Vikos Gorge, Epirus, Northern Greece.



P O R T F O L I O

"I TRAVEL IN  
PART TO  
EXPERIENCE  
HISTORY,"  
SAYS  
ABRANOWICZ.





Two of Parr's Rome images: "Forum, 2005" (here); "St. Peter's, 2005" (right). Parr shot both with a Nikon F90 and macro lens with ring flash.







**"When most travel photographers go** to some destination, the last thing they want to see are tourists," says Martin Parr. "But that's usually the first thing I want to see."

To be sure, most photographers in general are not like Parr, whose eye for cultural detail is matched by his playful enjoyment of human behavior. While most travel photographers focus on seductive landscapes or colorful locals, Parr's photography is closer to documentary work—or even anthropology. He chose Rome as one of the 10 great destinations for photographers because of "the quality of its tourists."

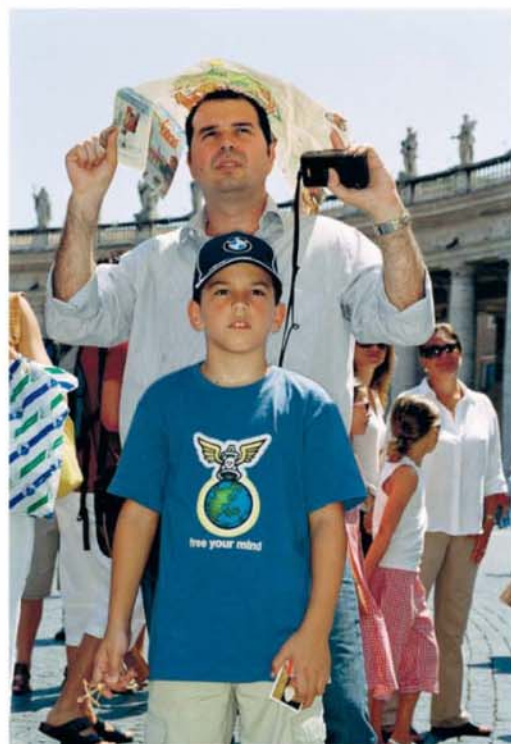
Is it possible to capture a city by photographing the people who visit it? In Parr's sense of the world, it is. "Here you have the Eternal City, which is fundamentally one of the most magical cities, exquisitely beautiful, and what you notice are all the people who have come to be part of it," he says. "To me, people are much more interesting than ruins. People move around and change. Ruins just sit there and do nothing."

Parr famously photographed tourists in his 1995 book *Small World*, and he decided to revisit the subject in 2006 when he was approached by the Rome Festival of Photography to work on a project about the city. He shot the project—which later was published as a book called *Tutta Roma*—with a 35mm SLR and a macro lens.

"I'm looking for a sense of the place," he says, "but also to get a lot of detail into the foreground." Parr also uses a ring flash for much of his travel photography. "It has this sort of studio light—no shadows, no emotion, just hard, clear, beautiful light," he explains. He usually combines the flash with ambient light. "To get the backgrounds I dial the flash in so they are exposed exactly the same as the foreground," he says. —D.S.

SELECTED  
BY MARTIN PARR

# Rome

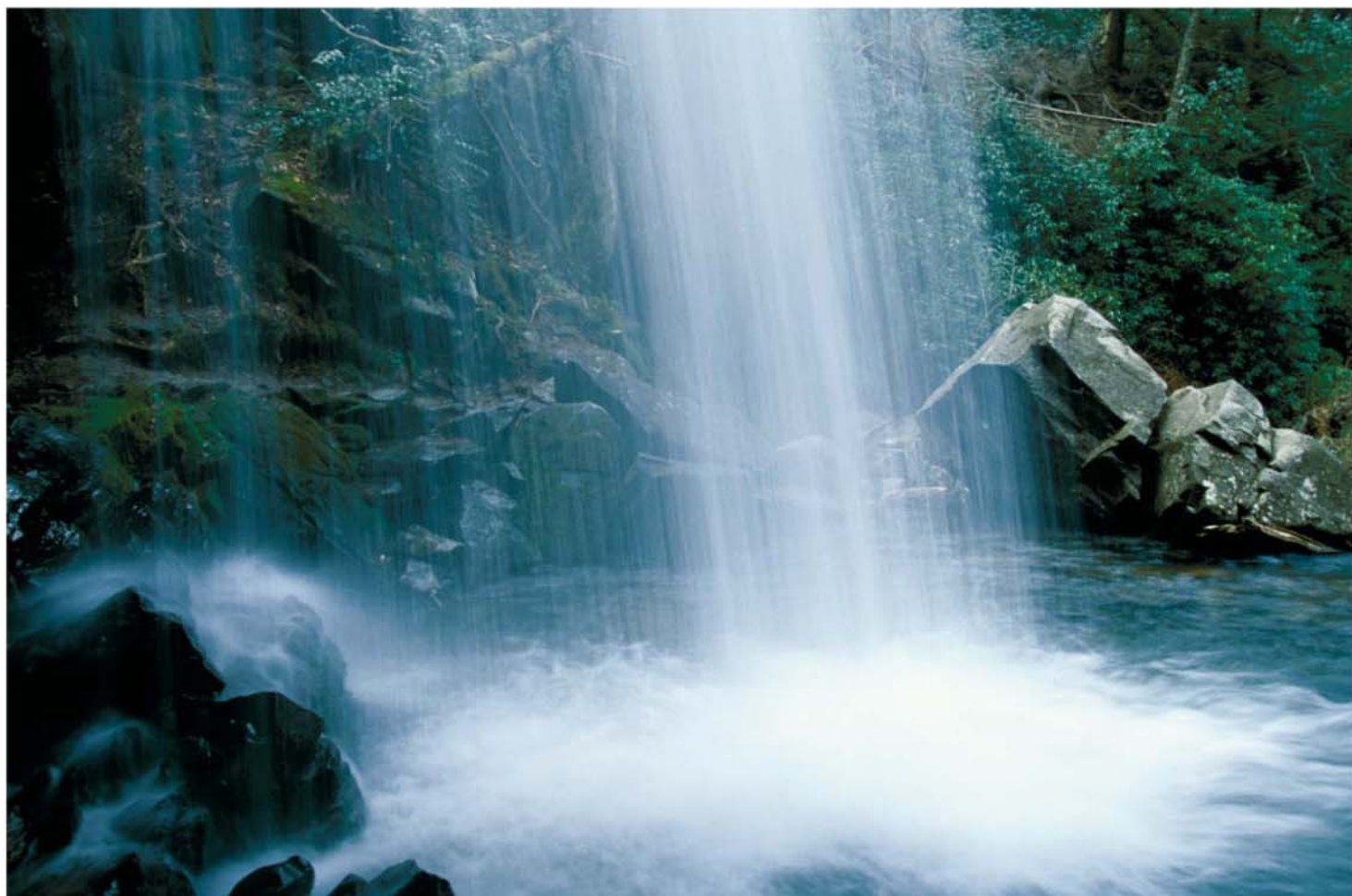






Soth shot this gold miner with an Ebony 8x10 view camera and 300mm Nikkor large-format lens.





© BRENDA THARP

Tharp's photograph of Grotto Falls in Great Smoky Mountains National Park.

**It's more of a town than a city**, with one main street and, in the spring, a world of mud. To get there you fly into Anchorage, then you take a smaller plane, along with perhaps 20 other people, to a small airfield. Then you climb into a taxi, which is actually an old van used at night to pick up the town's drunks. "It's not an elegant ride," says photographer Alec Soth.

Nome may indeed be the kind of place that is best found through happenstance rather than planning. Soth found it in May 2006, when he traveled there from his home in Minneapolis on assignment for *GQ* magazine. "Being dropped into new places is why I take assignments," says the photographer, who mixes fine-art work with photojournalism. The story was about a local police officer involved in a murder case, and, says Soth, "it never panned out." Instead, he took in the wide landscapes, the rugged local characters, the clouds that seemed to hang ten feet overhead, and most of all the dull sunlight that shone until midnight. Standing behind his 8x10 camera, he knew he was a long way from the American heartland he photographed for his celebrated book *Sleeping by the Mississippi* (Steidl, 2004). He had arrived at the American frontier.

"I felt a weightiness that was unlike anything I'd experienced," Soth says. "Even though it was daylight all the time, it seemed like an oppressive light." The terminus of the annual Iditarod dogsled race, Nome is full of dogs—and the sound of dogs, howling at the light. And it is populated with rugged characters, like the gold prospector (left) who Soth photographed at midnight, panning in the frigid cold without gloves. At the edge of the world, Soth found something truly American.

—D.S.

# Nome, Alaska

SELECTED BY ALEC SOTH

# Smoky Mountains

SELECTED BY BRENDA THARP

**The very thing that makes** Great Smoky Mountains National Park such a fruitful photographic destination, says Brenda Tharp, is also what makes it a photographic challenge. "It's easy to get to, and easy to get around in," she explains. "In the Western parks, you usually have to trek into the high country to really experience them. But in the Smokies you can park by the side of the road along a beautiful stream and spend the entire day photographing everything from salamanders to Dogwood blossoms. It's very accessible."

Yet the accessibility that draws people to the Smokies—the park, which overlaps Tennessee and North Carolina, is America's most visited—sometimes makes for uninspiring pictures. "You can end up with images that look the same as anyone else's," says the photographer, who cites the view of sunrise from the park's Klingman's Dome as one such easy shot.

California-based Tharp, who has led many workshops in the Smokies, asks her students to look more closely at the park's visual abundance. "Instead of going for the grand view, look for the movement of water through the rocks or reflections in a pool," she suggests. "And the park's famous fog creates beautiful atmospheric effects." For Tharp, a successful stock shooter whose expertise is collected in *Creative Nature and Outdoor Photography* (Amphoto, \$26), such qualities distinguish the American East as a photo subject. "There's a lot of variety to choose from, from mountains to swamps," she says. "But the East is a more intimate experience than the West." —RUSSELL HART



A horse race during the annual Naadam festival near Kharkhorin, Mongolia, shot with a Pentax 67 and a 55mm wide-angle. Exposure was 1/125 second at f/8.





# Mongolia

SELECTED BY  
LUCA TROVATO

**Although he has shot** commercial and editorial work throughout the cities and resorts of Europe, the Americas, Asia, and Australia, photographer Luca Trovato says his most vivid memories are of one of the world's least densely populated countries: Mongolia. "I was overwhelmed by the beauty of the place," says Trovato of the Asian country that borders Russia and China, which he visited on assignment for *Travel + Leisure* magazine in the summer of 1998.

Trovato traveled to Mongolia, which in recent years has become a coveted adventure destination, during the country's annual Naadam festival. "They have this incredible horse race where most of the jockeys are kids between the ages of 5 and 10," Trovato recalls of the scene at left. "Most of them are bareback, and they ride nonstop for 30 miles! There are hundreds of people waiting for the arrival of all these jockeys. It's amazing—you feel like you're in a movie set."

Traveling with three guides and a reporter, Trovato explored Mongolia's arid, remote plains, surrounded by austere beauty and nomadic tribes. "We camped at night in a conventional tent," he says, "and nearby were nomads who stayed in one of those typical Mongolian tents called a *ger*, or yurt. They would invite us to their tents and offer something to eat or drink. Very hospitable, generous people. Most of them are herders of horses, yaks, camels, and sheep, and they move around with the green pastures."

In contrast to the Mongolian cities Trovato visited—such as the capital, Ulan Bator—the countryside showed few traces of modern life. "They don't have electricity or running water," he says. "They live pretty much how they lived a thousand years ago." That enamored Trovato. "I travel with an open mind," he explains. "I'm not looking for anything in particular except to find the true essence of where you are." —JACK CRAGER





P O R T F O L I O

“THEY LIVE  
PRETTY  
MUCH HOW  
THEY LIVED A  
THOUSAND  
YEARS AGO.”



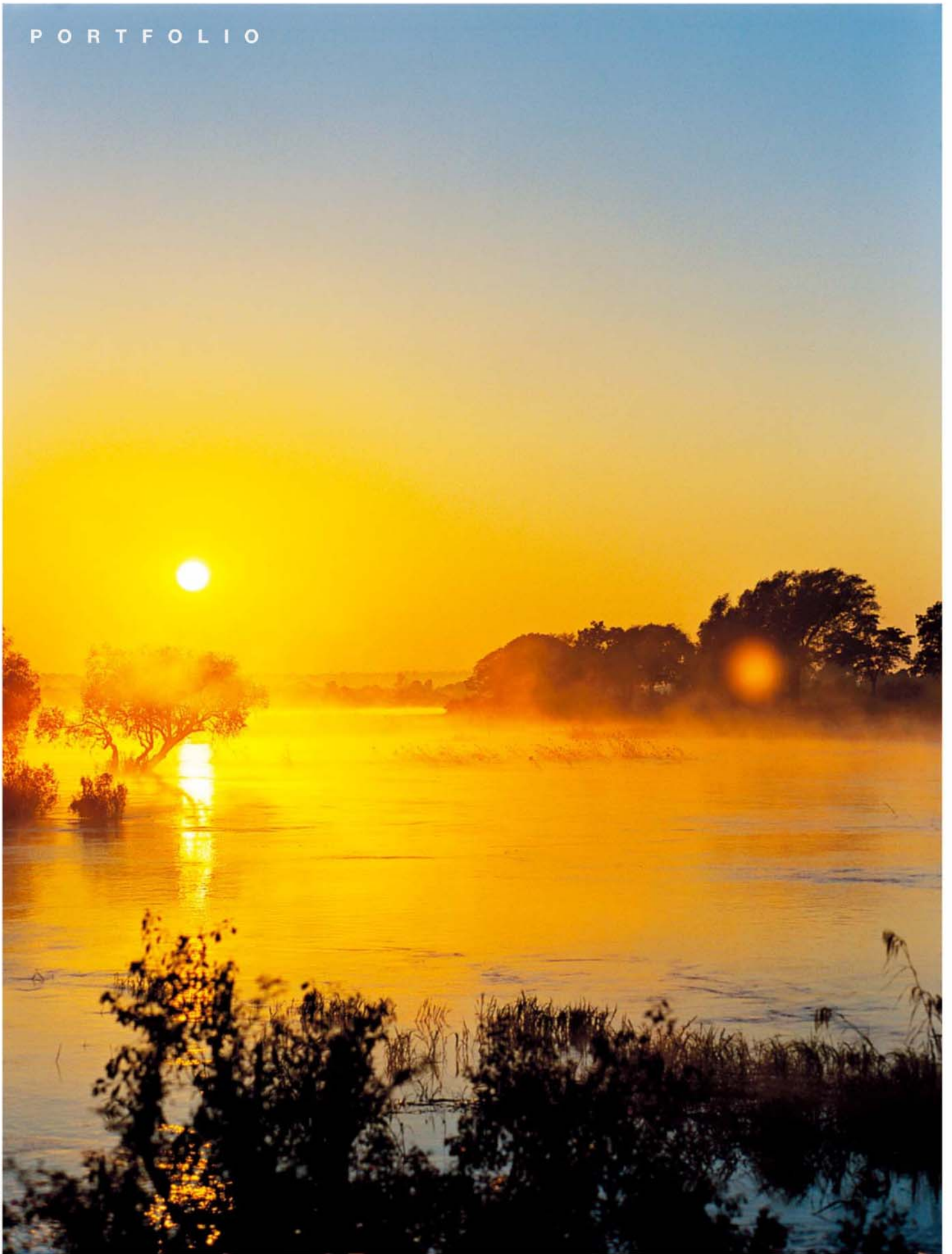


Here: A young  
Mongolian  
man with his  
grandfather.  
Opposite:  
Two yurts next  
to a river.





P O R T F O L I O







Rich's photograph of a climber in front of Half Dome at Yosemite National Park.

On November 17, 1855, a Presbyterian missionary and explorer became the first European to see the great sheet of falling water that local people called Mos i-oa-Tunya, or "The Smoke That Thunders." The missionary, David Livingstone, decided to rename the great waterfall, formed when the entire width of the Zambezi River plummets several hundred feet. He called it Victoria Falls, after England's Queen Victoria. Later the British occupied the area, which was claimed as a protectorate and named North Rhodesia. The country gained independence and adopted the name Zambia in 1964. Today some 300,000 people visit Victoria Falls each year, making it one of Africa's top tourist attractions.

Such popularity does not diminish the visual grandeur of the falls, says New York-based travel photographer Francesco Lagnese, who journeyed to Zambia in 2006 on assignment for the U.K. edition of *Condé Nast Traveler*. Lagnese has photographed great destinations around the world—Thailand, Greece, Italy, the Maldives, and Morocco, to name a few—but the raw beauty of landlocked Zambia holds a special meaning for him. "You are immersed in nature there," he says. "The focus is more on open nature than enclosed game preserves. You can stay at places that don't have doors or windows, with just curtains between you and the calling lioness or hippo. The sense that you are connecting with something wild is very strong."

Originally from Italy, Lagnese began his career after assisting a number of photographers, many specializing in fashion. He quickly decided he liked travel photography because it allowed him "to see something else" beside clothes. "I need to be able to shoot nature, portraits, and architecture," he says. "You never know where the next assignment will take you. You might be shooting the Italian royal family or hanging in an ultralight over Victoria Falls." —D.S.

# Zambia

SELECTED BY  
FRANCESCO LAGNESE

# The High Sierra

SELECTED BY COREY RICH

**Corey Rich sounds like a tourist** when he extols the virtues of the Sierra Nevada Mountains. He talks about the clean water, crisp air, and turquoise lakes, the skiing and hiking and rock climbing. But when Rich talks about the light in the Sierra, he sounds strictly like a photographer.

"I have been in the great mountain ranges all around the world, and there is a difference in the light in the Sierra," Rich says. "There is an alpine glow before dawn and after sunset that is phenomenal." He suspects it is caused by moist air from the Pacific Ocean meeting up with cold, dry air from the vast desert on the eastern escarpment of the mountain range. "It creates something magical," he says.

Rich certainly isn't the first person to notice the visual potential of the Sierras. These mountains have come to define photographers like Ansel Adams and Galen Rowell. For Rich, one of the country's finest sports/adventure photographers and an accomplished rock climber, the mountains are both playground and studio. "I like going up onto the spires and snowfields that Ansel photographed, diving in those lakes, and showing people what it looks like when you get up close and personal with the Sierras," he says.

The range is also Rich's backyard; he lives at its northern edge in South Lake Tahoe, California. Though he travels some 250 days a year on assignment for magazines and commercial clients like Patagonia and Anheuser-Busch, when he's looking for inspiration he drives down Highway 395 on the eastern Sierra slope, to the Owens Valley, and looks westward at the peaks that once thrilled Adams. "It doesn't get much better than that," he says. —D.S.



Stylander captured these Italian wine producers near their Tuscan vineyard for *Centurion* magazine with a Mamiya 645 and a 55mm f/2.8 wide-angle. Exposure was 1/125 second at f/2.8.





# Sicily and Tuscany

SELECTED  
BY STEPHANIE  
PFRIENDER  
STYLANDER

## Stephanie Pfriender Stylander

does not think of herself as just one kind of photographer. In her eyes, she is equally a fashion, portrait, and travel photographer, trying to bring a narrative element to all her work. "The best approach for travel is to build a story around the place," she says.

That was precisely what she did when shooting in Sicily and Tuscany, her favorite areas in Italy, a country with which she is deeply linked. Stylander is half Italian, and after college she moved to Milan, where she began her photography career.

Known for her European aesthetic, Stylander is frequently assigned to Italy specifically. This image, shot for *Centurion*, a specialty magazine by American Express, was made while she was traveling around Tuscany. Her guides were with two wine producers, whose families have been making Montepulciano for generations. When she asked them to lie down among the grapevines they obliged—but for many images (such as this one) she observed them in their natural state.

"Sometimes you're just lucky that you have a particular person that represents the assignment and fits the look that you like," Stylander says. "Portraiture is an important part of travel photography, at least for me.... I tend to see landscape through people."

To capture Sicily's small towns, Stylander used a similar approach, though the region's gritty street life provided a contrast in subject matter. After finishing with the models, she wandered the streets by herself, searching for scenes that served as metaphors for the history and culture of the place. In one photo, five generations of olive producers stand around their warehouse. In another, a little boy points a toy gun at the camera.

"The best travel work for me is instinctual," Stylander says. "I'm drawn to a person, and then that ties into the landscape." —MIKI JOHNSON





**Nature photographer Frans Lanting** made the prehistoric-looking image at right in a place where reptiles still rule. "There are a lot of lizards on this planet," says Lanting, "but they don't get any better than in the Galapagos. Because these islands are so far offshore, they were never colonized by mammals. So it's an archipelago that is dominated by reptiles and birds—birds are just reptiles with feathers—and that's what makes it such an unusual place to go and experience wild-life and to photograph. Because these are oceanic creatures, they have very little fear of humans. So it's like an *Alice in Wonderland* experience—you can wander among the animals. That's why I rank the Galapagos as a must-visit destination."

While researching his ambitious book and multimedia project called *Life: A Journey Through Time*, Lanting has frequently returned to the islands, located about 600 miles from Ecuador, where Charles Darwin made many of the discoveries that led to his theories of evolution. "The Galapagos are an archetypal example of evolution: animals colonizing barren land and changing themselves in response to selective pressures," Lanting says. "These are volcanic islands that only broke the surface of the ocean a couple of million years ago, which is nothing in terms of the bigger pattern of evolution. So animals accidentally made their way to the Galapagos and adapted to very harsh conditions. And between the different islands, conditions were slightly different, and that's what led to specializations. These days we all know what evolution is—and in a general sense how it works—but when you step on shore there and see these animals in front of you, you go, 'Oh my God!'"

Lanting warns, however, that the uniqueness of this location is threatened by its increasing popularity with tourists. "It's been discovered, and people are busy killing the goose that laid the golden egg," he says. "It can be a problem with people crowding animals out, and tourism needs to be channeled and better regulated by the Ecuadorian and the local governments. Having said that, I still contend that it's one of the world's great destinations for a photographer. At the core of the islands is this amazing primeval quality to the landscape and to the animals." —J.C.

Lanting's shot of iguanas and a bird at sunset evokes "an era before there were mammals on the planet," he says. He exposed for the background to create a silhouette effect.

## P O R T F O L I O

# The Galapagos Islands

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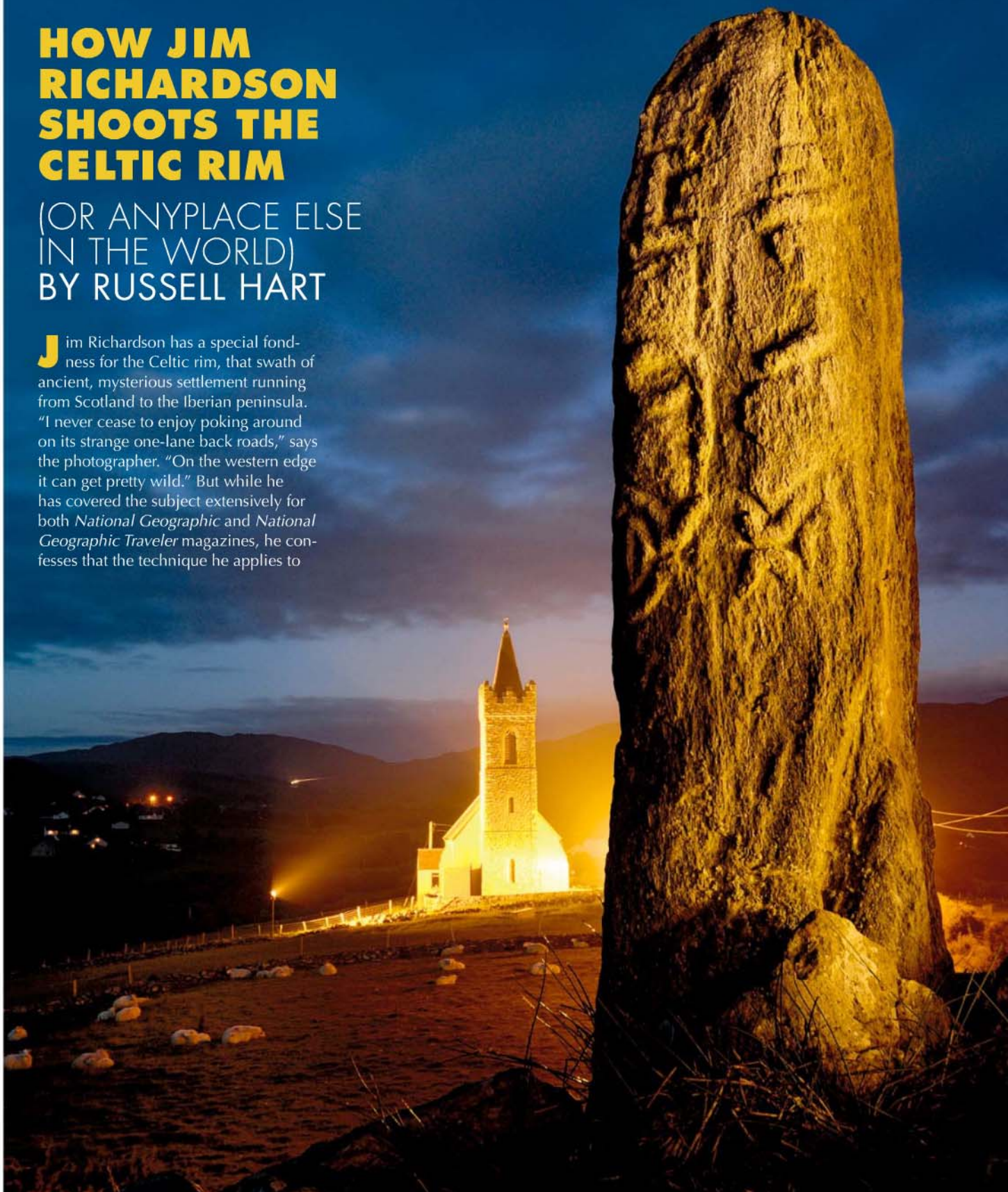


# MASTER CLASS

## HOW JIM RICHARDSON SHOOTS THE CELTIC RIM

(OR ANYPLACE ELSE IN THE WORLD)  
BY RUSSELL HART

**J**im Richardson has a special fondness for the Celtic rim, that swath of ancient, mysterious settlement running from Scotland to the Iberian peninsula. "I never cease to enjoy poking around on its strange one-lane back roads," says the photographer. "On the western edge it can get pretty wild." But while he has covered the subject extensively for both *National Geographic* and *National Geographic Traveler* magazines, he confesses that the technique he applies to



A standing stone on the pilgrimage route in Glencolumbkille, Ireland.





it is not much different than what he has used to shoot China, Africa, and even the small Kansan town of Cuba, which he has been documenting for 30 years. "If you were to look at my work you might say that I take the same kinds of pictures in far-flung places as I do in Cuba," says Richardson, himself a Kansas native. "Just like I might hang around the barbershop in Cuba looking for pictures, I'd seek out the local barbershop if I was in western China or Ireland. The great lesson for me is that human needs are pretty consistent around the world."

Richardson's main advice to photographers who want

**Above, from left:** A piper at a Celtic festival in Brittany; ancient standing stones in Scotland's Hebrides islands; the ruins of an ancient Irish fort.

**Below, from left:** Stone fences on the Aran Islands of Ireland; a wild pony on the island of North Uist in the Hebrides.

to improve their travel photographs derives from that lesson. It is simply to seek out the places that minister to human needs, whether physical, social, or spiritual—markets, pubs, or churches—and then to stay there and shoot until the culture reveals itself. "You'll see how those needs are met in other lands by other people," he says.

**Y**ou can talk f-stops, shutter speeds, and workflow until you're as blue in the face as a Celt on the war-path, but it doesn't address the fundamental problem of taking meaningful pictures in another culture: access.

## LESSON 1 RESEARCH IT

"The first and easiest way to get **good travel pictures** is to go when others aren't there. Do your research first, of course. Look at as many pictures as you can of where you're going, not necessarily to find out what to see but to **see what the clichés are**, so you can avoid them. Once you arrive, go straight to the postcard racks. This will tell you two things—one, what are the signature places of that location and two, what are the photographic clichés."



## LESSON 2 EXPLORE IT

"Very often the first thing I do when I arrive somewhere is go find the **town bulletin board**, and root through it until I find the announcement that the dog trials will be on the green on Saturday afternoon, or that the pipe band will be practicing at 7:00 on Tuesday evening. You should seek out those kinds of events, because they act **as bridges between cultures**. As a photographer and a traveler you need to be open to all kinds of experiences."





How do you work your way into that society, whether a small American town or a populous Chinese city? How do you communicate your purpose in taking pictures to the people you're photographing? "Not all cultures really understand the kinds of pictures I'm there to make," says Richardson, who describes his genre of photography as cultural documentary. "I'm really confusing to them because I don't want them to stand in a row in front of a wall. Even in Scotland there were many times

**CLASS NOTE:**  
"A WIDE-ANGLE  
LENS LETS YOU  
RE-CREATE A FEEL-  
ING OF BEING  
IN THE SCENE."

when people didn't get it that I just wanted to shoot around the edges of the day, as [National Geographic photographer] Bill Allard likes to say, until something of their inner life was revealed. No, they were there to have their picture taken!"

Richardson says that if you can't explain your purpose directly you may have to resort to "subterfuge." In both Kansas and China, for example, he has found himself in the position of trying to convince a school-teacher to be photographed along with her pupils. "Both times I told her that the kids wouldn't behave if

## LESSON 3 LIGHT IT

"You should get really good at **adding just a little light** with strobes, bouncing it off a wall or ceiling so that it blends in with the existing light. This works well in a pub, for example, when your main subject might be a darker area in the foreground and the background is more brightly lit; the **flash balances the two**. But one of the wonderful things about digital photography is that you can shoot at high ISO settings, with no flash, and still get really good image quality."



## LESSON 4 SHOOT IT

"I use wide-angle lenses a lot. Wide-angles let you create **layers of depth**, images with something in the foreground, in the middle ground, and then the background. Or say you're in that pub and you want to capture the **atmosphere of the place**, the separate conversations happening all around you. Because it lets you get closer to your subject yet still take everything in, the wide-angle lets you make a picture that has the feeling of being **in the middle of it all**."





**Above, from left:** A tug of war at Scottish highland games; moving sheep to better grazing in the Hebrides. **Below, from left:** Modern standing stones in Galicia, Spain; inside O'Flaherty's Pub in Dingle, Ireland.

she didn't stand there with them," he recalls. "That way, she didn't have to be officially shy." Other times, says Richardson, he has made himself as "boring" as possible. "If you hang around long enough, don't talk much, and look a little dumb, people give up on you as entertainment and go back to business," he explains. But the photographic payoff for that patience is big. "It's a spine-tingling moment when someone starts to open up for me," he says, "and I realize that they're speaking through me to others they will never know, by letting me intrude into their life. It's a gift."

**F**inding a reliable translator and guide can make a huge difference in a travel photographer's success, says Richardson. "At *National Geographic* we call them fixers—somebody who knows the lay of the land, speaks the language, and can help you through the etiquette and protocols

**CLASS NOTE:**  
"LET YOUR PICTURES BE A LITTLE MESSY. IT LEAVES MORE REAL LIFE IN THEM."

of the place." *Geographic* shooters often get fixer recommendations by networking with photographers who've covered the same ground, but less connected photographers have other options. "It might be as simple as finding a local student who wants to practice his English with you," he says.

The fixer's inside knowledge can help you avoid taking the *obvious* pictures. But even if you end up photographing a tourist site you can make fresh pictures by "going against the grain," says Richardson, whose research often includes reading novels set in his destination (in Scotland's case, a series of murder mysteries set in Edinburgh) to pick up its social undercurrents. If you're worried that your photograph of the Taj Mahal will be cluttered with merchants selling trinkets in the foreground, then make those people a deliberate part of the image, he suggests, *(continued on page 84)*

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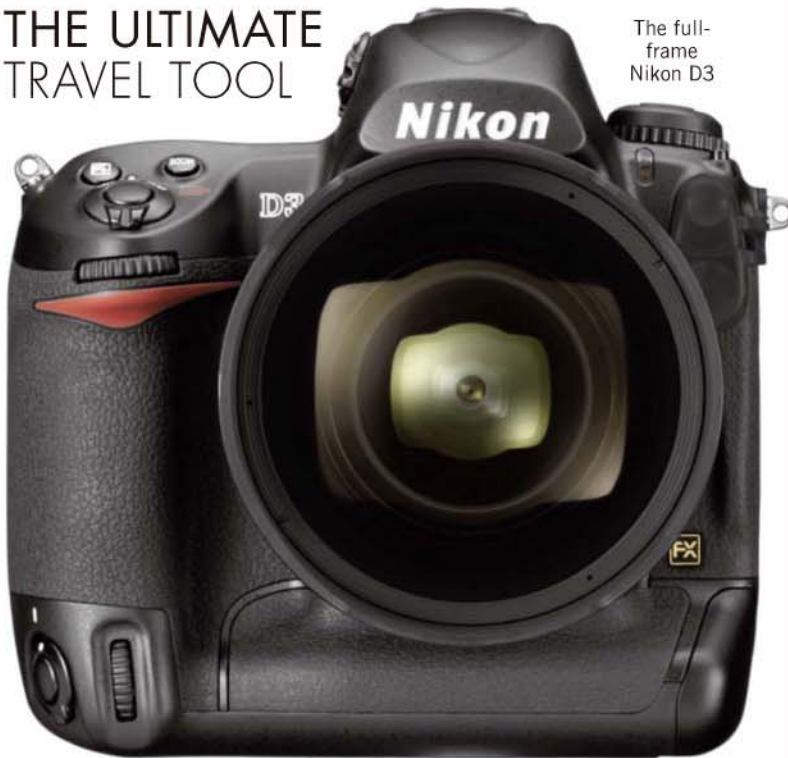






# THE ULTIMATE TRAVEL TOOL

The full-frame Nikon D3



## RICHARDSON ON THE NIKON D3

"Forty years ago, when I was starting out, I remember we used to push Tri-X in Acufine developer to E.I. 1250, and we thought that was screaming fast," photographer **Jim Richardson** remembers. "Now, 40 years later, we have the **Nikon D3**, a camera that can do color that looks immensely better at ISO 6400. Which means there's really no end to a photographer's day—almost no limit to how low the existing light can be and still allow you to get a picture."

"I used to shoot assignments for *National Geographic* in which the highest film speed you could use, at least if you wanted to preserve quality, was ISO 100. Basically **you just had to edit the world** before you even started shooting. There were many pictures you missed because you simply didn't have the sensitivity you needed. The Nikon D3 **changes how you photograph**. It lets you shoot things you just couldn't shoot before."

"Even when I did my *Geo-*

*graphic* story on the Flint Hills of Kansas just a couple of years ago, I felt the upper limit for a good digital SLR was ISO 1600. I struggled to do shots of the night sky at that speed. But I think the D3's ISO 6400 is as good as, or better than, what I was getting back then at ISO 1600. And when you combine that with the ability to fine-tune white balance, all of a sudden we as photographers are **able to open up the night**."

"Even the small details of the camera make it much easier to do that kind of work. I was recently shooting outside at night, this time for a **story in Niger**, and it was so dark I couldn't see to keep the camera level. So I turned on the D3's Virtual Horizon feature, which converts the f-stop scale to a leveling indicator, and was able to get a picture that wasn't cock-eyed. Still, the D3's **viewfinder is amazingly big and bright**. You can actually focus manually again!

You can go down the list of the D3's individual features

and compare and contrast, but that doesn't give you the whole picture. It's the **combination of features** and the way they're implemented that makes the camera so good. That and its quickness. Not so much in terms of frames per second, but quick the way a Leica rangefinder is. Of course it's bigger, but it has a kind of responsiveness that makes it a really great camera for people photography."

AF-S Nikkor 14-24mm f/2.8G ED



NIKON'S NEW 14-24MM

## WIDE-ANGLE STAR

It still takes a little mental math to arrive at the narrower angle of view produced by familiar focal lengths when they're used on a digital SLR that has a smaller-than-35mm image sensor, as most do. For example, Nikon's new **AF-S Nikkor 14-24mm f/2.8G ED zoom** has the equivalent (in 35mm) of a 21-36mm range when used on a Nikon D300, or any Nikon D-SLR other than the D3. But while its focal lengths make it sound like yet another optic shortened to widen angles of view for digital photography, this astounding chunk of glass **covers a 35mm-sized frame**—and therefore delivers its true, nominal 14-24mm ultrawide range when used on the Nikon D3,

Nikon's first D-SLR with a full-frame image sensor.

Does that combination of range, sensor coverage, and **constant maximum aperture** come at the expense of optical quality or rectilinear performance? In a word, no. But we'll let Richardson speak to that: "I don't think I've ever shot a better 14mm lens," he says, comparing the 14-24mm to the single-focal-length 14mm wide-angles offered by Nikon and most other makers. "I shot the night sky in Africa, and even at f/2.8 at 14mm the stars in the corners of the frame were just about as sharp as the stars in the center. No little coma wings on the stars in the corner—**stunning for a 14mm lens**." We concur. —R.H.



A cafe interior in Niamey, Niger, shot in the Nikon D3's live view mode.



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**Canon EF 28-135mm f/3.5-5.6 IS USM (User Review)**

A PopPhoto.com reader from West Frankfort, IL, reviews  
the Canon EF 28-135mm f/3.5-5.6 IS USM lens:

I borrowed this lens to do a wedding reception and was so pleased with  
the results that I immediately bought one. I use it as an all around lens  
and for taking pictures of drag racing. The camera sits on a tripod and is  
radio controlled. The IS smooths out the vibration of the cars going by. I  
paid more than the present selling price and it is still worth the money  
spent.

**What's Hot:** Best all around lens to carry on camera

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Read the complete review here.

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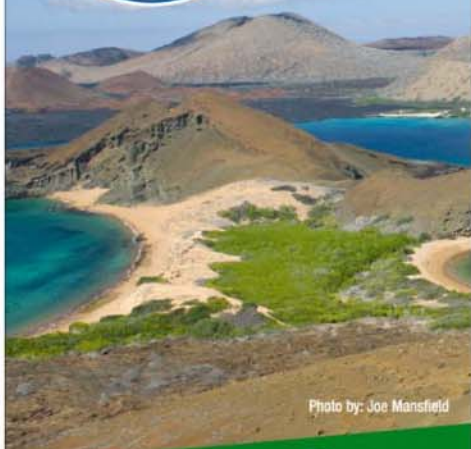


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## MASTER CLASS

### JIM RICHARDSON

(continued from page 80) and create a picture that's more about culture and less about architecture. "The things you might have considered just to be in your way before can actually become subjects," says Richardson. "Sometimes I actually tell my workshop students that they should let their pictures be a little messy. It leaves more

Edinburgh,  
Scotland's  
Beltane Fire  
Festival.



© JIM RICHARDSON

**CLASS NOTE:**  
"FIND A LOCAL  
STUDENT WHO  
WANTS TO PRAC-  
TICE ENGLISH  
TO TRANSLATE."

real life in them. Because what I'm talking about is not trophy pictures, but photography that's about the travel experience."

**T**his advice reflects Richardson's belief that the fundamental purpose and nature of travel photography have changed. "It used to be that travel photography was done for people who would never go to the place," he says. "You photographed the Taj Mahal to show it to people who never expected to see it themselves. But now we all expect to go everywhere, everyone's got a life list of places they want to see before they die. So travel photography should be as much about what it feels like to be in a place as how that place looks." ■

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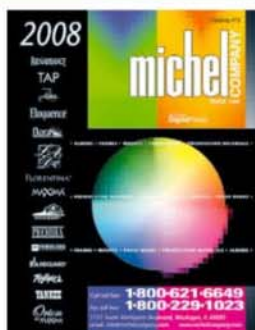
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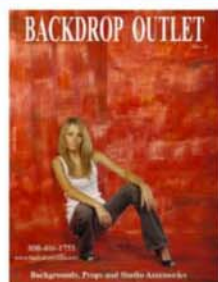


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Annie Griffiths Belt's 2006 image of Victoria Falls, Zambia, from her new retrospective.



© ANNIE GRIFFITHS BELT

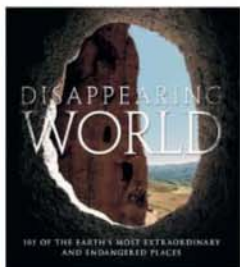
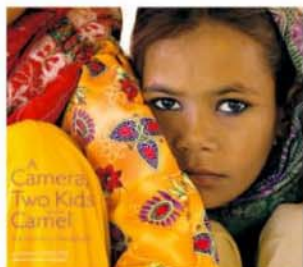
(continued from page 13)

### A Camel, Two Kids, and a Camera

By Annie Griffiths Belt (National Geographic, \$35)  
For 30 years Annie Griffiths Belt has been making beautiful pictures of incredible locales, often for *National Geographic* and always far from home. In this retrospective look at her long career, the photographer divulges not only how she made her award-winning images but also how she managed to rear a family amidst her life on the road.

### Disappearing World: 101 of the Earth's most Extraordinary and Endangered Places

By Alonzo C. Addison (HarperCollins, \$35)  
Compiled by the UNESCO World Heritage Centre, this is a compendium of exotic but endangered locales throughout the world, richly illustrated by photographs and maps, with reports on why each place is special and what endangers it (a running tab of threats includes conflict, development, tourism, pollution, and climate). Few of these are in the United States—notable exceptions include New Mexico's Taos Pueblo and Alaska's Glacier Bay—but many are tourist favorites, such as Italy's Venice, Peru's Machu Picchu, and England's Stonehenge. Aside from its visual impact, this book is chockful of historic and topographic data for travelers.



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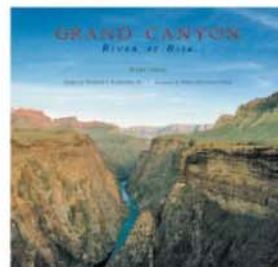
### Grand Canyon: A River at Risk

By Chris Rainier (Earth Aware Editions, \$45)  
This is a companion piece to *Grand Canyon Adventure: River at Risk*, MacGillivray Freeman's high-energy IMAX documentary headlined by scientist Wade Davis and conservationist Robert F. Kennedy Jr. As more and more water has been siphoned off to feed growing demands, the Colorado River has dropped significantly, and scientists warn this may only be the beginning of a century-long drought. Rainier's vast photographs capture the direness of the situation as well as the indescribable beauty that we are sending down the drain.

### Earth: Then and Now: Amazing Images of Our Changing World

By Fred Pearce (Firefly Books, \$40)  
This aptly titled volume is a series of before-and-after photographs and satellite images detailing grand changes around the globe—chapter topics include environmental change, urbanization, forces of nature, war and conflict, and land transformation. Ranging from huge art projects (Mount Rushmore) to catastrophic disasters (New Orleans) to urban revitalizations (Hiroshima and Nagasaki), the causes of these visual juxtapositions represent the vast powers of both nature and humankind.

—MIKI JOHNSON AND JACK CRAGER





# ONE THOUSAND WORDS...



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1000

They are the moments that have impacted our lives... the indelible images that become etched into society's collective mind. In the relatively short time that man has used the power of photography to educate, inspire, document and shape modern culture, Nikon cameras have captured some of the most powerful and poignant moments ever witnessed. Evoking emotion and provoking thought, long after first view – a powerful photograph can render a poet's adjectives pallid; here then is such an image, "a picture is worth a thousand words..."



# TOM BOL



© Mel Luning

"I'm all about bringing home what it really feels like to be there—the light, the action, the environment. When people look at my images and say 'Wow, that's amazing, I wish I were there!' I know I've succeeded."

Tom Bol is the quintessential master of outdoor adventure photography—he crates dynamic images that capture the visceral intensity of actual experience. His love of challenging assignments and his uncanny ability to deliver breathtaking images under the most demanding conditions in the remotest regions of the world has earned him international acclaim. When publications like National Geographic Adventure, Alaska, Paddler, Runner's World, or The Wall Street Journal require authentic, compelling pictures of 'impossible' subjects like scaling the Himalayas, sea kayaking in Patagonia, penguins in Antarctica, or Olympic skiers in a blizzard, Tom Bol is the go-to guy. The reason Bol is so successful is simple—he's not only an accomplished and talented photographer, but also a genuine dyed-in-the-wool outdoorsman who relishes the challenge of climbing icy mountain passes, adventure cycling in the boonies, and camping out in the middle of nowhere for weeks at a time. He lives with his wife Cree and son Skyler in Fort Collins, Colorado, and most weekends they're out camping, climbing, canoeing, hiking—and, yes, making memorable family images.

"I was a photography enthusiast back in high school," recalls Bol, "but I didn't really get into it on a pro level until I got to college. Before I enrolled at Colorado State in Ft. Collins, I took one of those aptitude placement tests, and amazed myself by scoring very high on creativity and the arts. I guess that was in the back of my mind when I finally flashed on the fact that I could have a productive and fulfilling career as a photographer. At the time I was a journalism major shooting with my first Nikon, an all-manual FM. My big break came when I signed up with the National Outdoor Leadership School (NOLS) based in Wyoming. Pretty soon I was hiking, climbing and kayaking in places like Patagonia, Alaska, and India, going out on 30-day expeditions to nowhere, all the while photographing the exploits of my fellow adventurers and the glories of the natural environment."

"I chose Nikon SLRs from the very beginning," observes Bol, "because they provide the ruggedness and utter reliability that are essential for my kind of work—even when I'm shooting at 35 below at 20,000 feet. Over my 14 years as a pro, I've literally evolved into the whole Nikon SLR lineup, from the 35mm FM2 to the F5 before going digital, then on to the D100, D70, D2H, D2X, D200, and now the incredible D300 and D3. The technology and performance of Nikon DSLRs have advanced remarkably over the years, but one thing has never changed—these cameras deliver state-of-the-art image quality while standing up to extreme conditions and the rigors of professional use."

"Besides adventure sports and extreme outdoor photography, I also specialize in environmental portraiture, that is, people in their environment," notes Bol. "And since penguins are just 'people' of a different kind that remind us of ourselves, the charming and comical picture on this page of a lone Gentoo penguin going for a stroll is an excellent example. The image also has a serious side because the bird is headed to the ocean to look for food in order to survive, and will probably have to dodge leopard seals. I took the shot in Antarctica while leading a Nikon-sponsored American PHOTO Mentor Series trek. To get to the penguin rookeries we sailed from Ushuaia at the southern tip of Argentina, across the Drake Passage to South Shetland Island, then on to Cuverville Island. The trip took a little over a week, but we were rewarded by a rare sunny day."

"Even in bright light, shooting a penguin on the ice with a handheld 300mm super-telephoto NIKKOR is tough, but the incredible 51-point autofocus tracking system in my Nikon D300 had no trouble keeping critical focus on the bird. The phenomenal performance of the NIKKOR 300mm f/2.8G AF-S VR lens also helped to make this image a winner—it's tack sharp, and the VR system works great, delivering crisp, detailed results even when shooting handheld under adverse lighting conditions. Checking the precise focus on the D300's big 3.0-inch LCD is like watching Star Wars—you don't need a tethered laptop. The ability of the D300 to capture full highlight detail in the white parts of the bird and surrounding snow, along with shadow detail in the dark areas is a real breakthrough in DSLR photography, and so is Nikon's latest AF system. Before the Nikon D300 and D3 I was 'old school' and focused manually quite often. I now rely on AF almost exclusively even for fast-moving subjects in poor light—the focusing speed and accuracy of these cameras is absolutely outstanding."

"Another big plus is that Nikon rules when it comes to ergonomics," observes Bol. "Even the bigger, full-frame D3 is perfectly contoured and feels just as great in your hands as the D300, and both models are very 'intuitive'—real photographer's cameras with super user interfaces. The image files I shot in Antarctica with the D300 look spectacular—the color fidelity is right on. The image quality at high ISOs is truly revolutionary. I'm also in love with NIKKOR lenses, especially the new AF-S VR Zoom-NIKKOR 70-200mm f/2.8G IF-ED—it's the hot ticket for shooting sharp handheld images in the field. I'm also a big fan of the Nikon AF-S DX Zoom-NIKKOR 17-55mm f/2.8G IF-ED, the AF-S DX Zoom-NIKKOR 12-24mm f/4G IF-ED, and the two Fisheyes. When shooting kayaking with a helmet camera the AF DX Fisheye-NIKKOR 10.5mm f/2.8G ED on the D300 and the AF Fisheye-NIKKOR 16mm f/2.8D on the D3 give me a unique paddler's perspective!"

"My goal is simple," says Tom Bol: "To create images that convey my personal connection to the subject, whether it's a landscape, a person, a travel picture, or magic moment in adventure sports. When I've succeeded in doing that I know I've made an intimate connection with the viewer as well, and that's really what photography is all about."



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