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# *Bluenose Focus* **Online Edition**

Newsletter of the Photographic Guild of Nova Scotia

August 2003

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Photograph © Hubert Boudreau

***This issue of *Bluenose Focus* is dedicated to the memory of Michael Walsh, Past President of the Photographic Guild of Nova Scotia***

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**PHOTOGRAPHIC GUILD OF NOVA SCOTIA  
EXECUTIVE AND COMMITTEE  
CHAIRPERSONS 2003-2004**

**Executive**

President.....Joyce Chew ..... 835-6977  
Vice-President.....Peter Steeper ..... 477-1442  
Past President.....Bob Deluca ..... 445-4983  
Secretary.....Tanya Ricker ..... 445-3735  
Treasurer .....Doug Eisner ..... 477-6340  
Newsletter Editor ....Philip Giles ..... 443-7795

**Committee Chairpersons and Other Positions**

Program..... Fred Greene  
Slide/Print ..... Marg Nolen  
Eugene Mio  
Judging..... Fred Greene  
PSA Representative..... Jur Feenstra  
CAPA Representative..... Jarvis Darville  
Honours and Awards ..... Bob Deluca  
Public Relations ..... John Wm. Webb  
Seminars ..... Fred Greene  
Nominating ..... Joyce Chew  
Constitution and By-Laws..... Terry Carroll  
Projection..... Bruce Cochrane  
Robert LeBlanc-Ross  
Statistician..... Gerry Breen  
Host..... Gilbert van Rykevorsel  
Hospitality and Banquets..... Edie Greene  
Marion Deluca  
Archivist..... Fred Joyce  
Judging Equipment ..... Hubert Boudreau  
Event Photography..... Hubert Boudreau  
Audio-Visual Advisors..... Teunis Obdam  
Peter Steeper  
Webmaster ..... Peter Steeper  
Field Trip Co-ordinator..... Fred Greene  
Shubenacadie..... Gilbert Van Rykevorsel  
Doug Leahy  
George Ghiz  
Outside Evaluation Groups..... John Wm. Webb  
Field Trip Co-ordinator..... Fred Greene

## EDITOR'S MESSAGE

This is my first issue as Editor of *Bluenose Focus*, and I hope to be able to match the high standards produced by previous Editors. I would like to thank all those people who contributed material and who made learning the ropes a manageable task.

It was with great sadness that I, as I am sure it was for everyone who knew him, recently heard about the sudden death of Michael Walsh on May 31, 2003. Michael was the first person in the Guild who I got to know well, and we worked on projection duties at regular and special PGNS events for my first two years as a member. We met when, at a meeting early in the year, I saw Michael getting the projection equipment ready for a competition night and I asked if he needed any help. I still remember the look of surprise and delight on his face when he realized he had a new willing volunteer on his hands.

That first year we shared the bulk of the projection responsibilities, along with Barry Burgess. In my second year, Michael attended less frequently and, with the training he had given me, I was the primary projectionist on Guild evenings. We also worked together on two major PGNS events— the Great Eastern Canadian International Exhibition Circuit in 2001, and Canada Camera College 2002. His dedication to PGNS, sense of humour, and familiar laugh will be missed. On page 5, Fred Greene has written some thoughts about Michael and his contributions.

§ § §

Included in this mailing package you will find the 2003-2004 PGNS schedule of events, and a copy of the revised *Blue Book* (rules and regulations governing PGNS activities). See page 10 for an article that summarizes the changes that have been made to the *Blue Book*.

We have an exciting year of activities ahead, as shown by the full and varied program put together by Fred Greene. The schedule of events includes field trips, seminars and workshops (both on PGNS nights and "outside" events), social events, and of course, competition nights.

Some of our newer members are profiled on page 19, and a short profile of me is found on page 20.

Please consider submitting material for upcoming issues of *Bluenose Focus*, such as an article, an image, or an announcement of an event that may be of interest to Guild members. It is unfair to rely on the same few people to contribute material all the time. Also if you have any feedback about the newsletter, do not hesitate to send it to me.

Philip Giles  
gilesp@eastlink.ca

### SUBMITTING NEWSLETTER MATERIAL TO THE EDITOR

In several places in the newsletter, you will see requests for material to be submitted to the editor. Here is how to do so:

- E-mail gilesp@eastlink.ca, or give material to me at a Guild meeting.
- I have a flatbed scanner and access to a high resolution slide scanner if your images are not in digital form.

### MEMBERSHIP AND MEETINGS

*Bluenose Focus* is published three times a year by the Photographic Guild of Nova Scotia (PGNS). Membership in PGNS is open to all persons 16 years of age or over. Information is available from Doug Eisner (Treasurer, Photographic Guild of Nova Scotia, 31 Birchview Drive, Halifax, Nova Scotia, B3P 1G5; dj.eisner@ns.sympatico.ca) or on the PGNS website, [www.photoguild.ns.ca](http://www.photoguild.ns.ca).

Membership fees: Individual	\$40
Individual & Spouse	\$45
Seniors (65 and over)	\$35
Full Time Student	\$20

Unless otherwise noted in the schedule, meetings are held in the auditorium at the Museum of Natural History, 1747 Summer Street, Halifax, N.S., and begin at 7:30 p.m.

## PRESIDENT'S PAGE

The old adage is certainly true, "Time flies when you are having fun". It is hard to believe that the summer is already half gone. This past summer has been one with both happy and sad news.

The Guild was shocked and saddened to learn of the tragic death of long-time member, Michael Walsh. Our condolences go out to his family and friends in this tragedy. Many of us will remember Michael's sense of humour and welcoming presence at the club. A donation has been sent on behalf of the Guild to the Dartmouth Branch of the Navy League of Canada.

Congratulations are in order for Joanne Chilton and Pat Wall. They achieved 1st place in their respective categories in the Canadian Magazine Publishers Association 2003 Cover Art Competition! Pat's image of Gannets and Joanne's "Enchanted Forest" were selected for best embodying the mission statement and editorial nature of their respective magazines. Take a look at [www.onthecover.ca](http://www.onthecover.ca) to learn more about this competition.

Speaking of competitions, please review your Blue Books to refresh your memory on the proper labeling and resubmission of images. It is important that you write legibly so that the Slide Chairs can transcribe the titles correctly. Although your images must be submitted NO LATER than 7:20pm, it would be appreciated if you do not wait until the last minute to deposit your entries. This would ensure that the chairs and the hard working volunteers have sufficient time to carefully record your entries. Submitting your images on time helps us start the meeting on time and leaves more time for socializing and enjoying the Guild Goodies afterwards.

I encourage our newer members to submit their work in the competitions. It is really quite a simple process and if you have any questions, our senior members are more than happy to help you out. Bob Deluca, our Past President, will also be giving a seminar on "Photography for Beginners" on September 24 at the Museum of Natural History. Another way to receive feedback on your images and get to know other members, is to participate in the small evaluation group sessions. These outside sessions were well received last

year and we will be continuing them again this season. If you are interested in participating or hosting one of these sessions, please let me know.

Thanks are extended to Edward Kimball for his generous donation of slide carousels to the Guild. I am sure that they will be put to good use at our upcoming International Exhibition. If you can volunteer a little of your time for this or any other Guild endeavour, it would be most appreciated.

There are also some new faces on the Executive this year. In order to focus on other pursuits, Robert Stevens and Pat Wall have passed on the torch to some of our newer guild members. Robert and Pat's service and dedication to the Guild were appreciated by all of us. A warm welcome is extended to our new Executive members. Fresh back from his trip "Down Under", Philip Giles has taken up the position of Newsletter Editor. Tanya Ricker is our new Recording Secretary and Jur Feenstra is our PSA rep. Our multi-talented Webmaster, Peter Steeper, is our new Vice President and will also serve as an AV advisor. These volunteers bring a wealth of experience and expertise to the Executive. If you have any questions or concerns throughout the year, please do not hesitate to ask us. Our Executive members can help or direct you to someone that can answer your questions.

Your Executive has worked very hard over the summer to produce another exciting program with field trips, seminars and workshops that should have a little something for everyone. I hope you will all take advantage of the opportunity to learn something new, meet other members and discuss photography. Remember to mark September 6 on your calendar! This year's joint PGNS/AGS field trip to Joggin's will be lead by John Calder, the world expert on this renowned fossil site.

I hope you all have been busily taking images during your travels. This year, the Sackville Photography Club will be joining us at our opening Wine and Cheese event. I look forward to seeing you and your images on September 3!

*Joyce S. K. Chew*

## A TRIBUTE TO THE LATE MICHAEL WALSH

I first met Michael Walsh in the mid 70's when he was attending University and working part time at Atlantic Photo Supply on Spring Garden Road. At that time I had never worked with Black and White film or paper and when I asked a clerk at Atlantic Photo for a recommendation he introduced me to Michael for advice. I remember well his recommendations and from that time onward Michael and I were good friends.

Over the years Michael and I worked together on many projects for the Guild and elsewhere. Michael was talented at setting up Audio Visual Equipment and he was the Equipment Chairman for Camera Canada College hosted in Halifax by the Photographic Guild of Nova Scotia (PGNS) in 1989 and 2002. He was the projectionist for all the Halifax International Photographic Exhibitions. He presented seminars on Black and White Film Processing and Printing and was an experienced judge and evaluator at the Guild.

Michael was the "volunteer" that climbed the Angus L. MacDonald Bridge to shoot panorama shots of the tall ships for the Guild's big A/V production "Sails in the Wind"!

Michael was a past president of PGNS and for many years he was the Guild's "Witty Projectionist" and Honours & Awards Chairman. He sponsored the Trophy for the Guild's Photo-Travel category and designed the Past-Presidents pin that is presented to each President on completion of their term of office.

Besides working at a full time job for many years Michael worked as a part time freelance photographer and his clients included Scotia Speed World and the Old Time Fiddling Contest.

He was a well-respected salesman for Zep Canada, and a former employee of the G.H. Wood Company.

He was past president of the Dartmouth Branch of the Navy League of Canada and vice-president of Maritime Affairs for the Nova Scotia Mainland Division. For many years he operated the Nova Scotia International Tattoo Cast Canteen as a volunteer and organized a photo club for cadets aged 12 to 18 years. He

was a volunteer with and strong supporter of the Dartmouth High School Music Program. He was an active supporter and member of the Progressive Conservative Party and assisted in several leadership campaigns.

Michael devoted a great deal of time to fundraising especially for the Navy League of Canada and I remember well the pie sales and the amount of time and effort he put in to make them successful.

He was a regular blood and plasma donor having made 112 donations.

Michael was an active angler and greatly enjoyed the outdoors. He was a devoted family man and loved to take his daughters fishing.

Michael Howard Walsh (50) of Dartmouth N. S. died on May 31, 2003 in a car accident in Norris Arm (outside of Grand Falls) Newfoundland on the Trans Canada Highway. Besides his parents, Howard and Joan Walsh, he is survived by his wife, Theresa (Bonnell); daughters, Erin, Rebecca, and Heather.

Funeral Services were held on Friday, June 6 at St. Thomas More Church, Dartmouth. The church was overflowing with family, friends and members of the Photo Guild wishing to pay their last respects. This was a great tribute to a well-loved and much respected man.

Donations may be made to The Navy League of Canada, Dartmouth Branch.

Michael had a great sense of humor, a distinctive laugh and a positive outlook on life. Michael will be greatly missed by his family, his many friends and by the writer...

*Fred Greene FPSA  
Program Chairman PGNS*



**BEGINNING-OF-YEAR  
PROGRAM NOTES**

*(We get off to a fast start this year—  
by September 8 there are four activities!)*

**Wine and Cheese Reception**

Once again this year, the opening event on the Guild program is a Wine and Cheese Reception on **Wednesday, September 3**, at the Museum. And again we will be joined on this evening by members the Sackville Camera Club.

Members are asked to bring **up to ten slides** showing “What I did last summer” for a show-and-tell session. Our M.C. for the evening will be Fred Joyce.

**Joggins Field Trip**

An Atlantic Geological Society field trip to Joggins, N.S., will be held on **Saturday, September 6**. The Joggins site is world famous fossil location. *(Remember to sign a waiver form! - see page 22)*

At time of publication, information regarding meeting time/place was unavailable. Check the website for updated information, or attend the Wine and Cheese Reception at which an announcement will be made.

**PGNS Evening Meetings**

Due to a quirk in the scheduling assignments from the Museum (PGNS meets on the first and third Sundays, and the second Monday of each month), there are evening meetings on both **Sunday, September 7**, and **Monday, September 8**.

September 7: PSA Competition—Pictorial, Nature, Creative, Photojournalism, Photo-travel, and Print categories (total of ten slides and two prints per member), with image evaluations to follow.

September 8: CAPA Competition—Pictorial, Nature, and Print categories (two images per category per member), with image evaluations to follow. Then a seminar by Bob Deluca, “How to Prepare Competition Entries”.

*The full program for the fall period (September-December) is included in this issue on page 25. §*

**END-OF-YEAR CUMULATIVE  
PGNS SCORES**

**2002-2003**

*(See page 27 for a more detailed summary of scores)*

**Photographer-of-the-Year  
(Wamboldt-Waterfield Trophy)**

1. Keith Vaughan..... 1157
2. Hugh McKervill ..... 1141
3. Joyce Chew..... 1100
4. Jarvis Darville ..... 1070
5. Ward Isnor..... 1010
6. Wayne Garland..... 999
7. Etta Parker ..... 954
8. Fred Joyce ..... 949
9. Gerry Breen ..... 947
10. Marg Nolen ..... 905

Keith Vaughan contributed the article “Using Kodalith to Create Artistic Montage Derivations” on page 14. Keith will also be writing his Photographer-of-the-Year article which will appear in the next issue of *Bluenose Focus*.

**Novice Photographer-of-the-Year  
(Gerald Shea Memorial Trophy)**

1. Ward Isnor..... 1010
2. Tanya Ricker ..... 852
3. Robert Leblanc-Ross ..... 415
4. Janet Couper..... 245
5. Andrew Herygers..... 190

**Gordon Lay Trophy  
(Highest number of points in external  
CAPA and PSA competitions)**

1. Keith Vaughan..... 526
2. Jarvis Darville ..... 520
3. Etta Parker ..... 473
4. Hugh McKervill ..... 444
5. Joyce Chew..... 437

## HOW TO CREATE A SIGHT-AND-SOUND ESSAY

by Joyce Chew

*Heed the advice! Joyce was the winner of the 2002-2003 Sight-and-Sound Essay competition—Ed.*

When one first contemplates attempting to create an audiovisual production, often the prospect may seem a little overwhelming. Your pile of slides sits there, looming like some herculean task. You have all these slides from which you must somehow create a “visual story”, and one gets the impression of a precariously balanced load which may come tumbling down upon you if one wrong move is made.

However, creating an essay is really not that difficult. Here is the approach that I use when designing my essays. I find it easiest to get started after I have decided what type of essay I will be producing.

### **The Concept: What type of essay are you trying to produce?**

**Travelogue:** Images dealing with a trip/tour, journey, or time travel sequence going from one place to another.

**Travel Essay:** Images focused on a specific city, country, ethnic group, etc.

**Photo Essay:** Images consisting of any subject with a common theme.

So you have a collection of images that you have been accumulating and now you want to create an essay. Where do you start?

### **The Process: Get yourself organized by using a story board**

Lay out your slides on a light box. Don't forget your title slides. Then start sorting and arranging your slides in a logical fashion. Not only will this help you visualize your essay, but also it is a lot easier to re-arrange your slides on a light box than in a carousel.

Start by grouping similar subjects, similar colours, similar techniques like motion blur, or creative images. You can use similar objects with similar colours to create a link or transition between your images, i.e., if your essay is about orchids, you can group the slipper orchids together, then the bog orchids, etc.

If you are creating a travelogue, a logical sequence is essential. Pictures of maps, signs, brochures with the general history of the area are important tools. These will help you plan which shots you need to take or help you with your script. Otherwise you may be missing a crucial shot in your sequence.

In general, you want to start with strong images and end with strong images, all the while keeping a logical flow that your audience can follow. But remember, “Keep it balanced”. You do not want all your strong images at the end. By then you may have lost the interest of your audience. Those “9's or 10's” that are not necessarily strong individually can play an integral part in setting up a sequence of slides. Transition slides are important in keeping your essay flowing. They help you go smoothly from one sequence to another. Unless you want to deliberately startle your audience, you should not put extremely light slides next to dark ones. Also, try not to switch back and forth between horizontal and vertical images.

Sometimes you will find a slide that you will want to include in a specific place. Try building your essay around it.

Once you are done with your layout, **look at it critically**. Would some slides work better if they were placed in a different order? Use a loupe and “**Be Ruthless**”— Start eliminating slides which do not add to your essay.

Try to keep it short and simple. In general, an essay of 8- 10 minutes will not do as well as one of 6 minutes, if the images are overly similar, albeit spectacular. Keep in mind that too much of a good thing can also desensitize your audience and you will start to lose their attention if your essay is overly long.

*(Continued on page 8)*



(Continued from page 7)

*Sight-and-Sound*

Once you are done, **number your slide sequence**. This will prevent any mix-ups when you go to place your slides in the carousels.

### **The Sound: What kind effects will you be using?**

Music

Narrative

Sound Effects

Some combination of all three?

One of the more common essays to create is what is known as **PSPM** or Pretty slides/Pretty Music, so let's start with that.

**1) Music:** If you are good at multi-tasking you may wish to pick a bunch of CDs and start listening to the music as you are sorting your slides. Make notes. Is the tempo upbeat, sad, wistful, slow, fast?

Note the timing of the music, so as to not run short. If the piece is too long, you will then be faced with the task of fading it out in an appropriate spot and re-editing your slide sequence to fit the music. Do not be afraid to use music with vocals if it suits your slides. If you have already chosen the music you want to use with your slides, play it in the background as you sort your slides. It may help you visualize the sequence that you want to create.

Whatever music you choose should complement your essay and create the desired mood, i.e., Slash Metal music would not go well with images of multiple exposures of flowers.

**2) Narrative:** If you are going to provide narrative as well as music, there is an additional consideration. You must find music that will not overpower your voice. A crescendo of violins while you are trying to speak will have a negative effect if your audience cannot make out what you are saying.

Keep the script simple and write in a conversational style as if you were telling a tale. Practice your script so you do not mispronounce or stumble over words. Consider using simpler words rather than more erudite or "wordy" ones.

It is also a good idea to time your script so you can cue the appropriate slides at the right time. It would not do to describe the ferocious mountain lion, while the image of docile "Fluffy the cat" is projected on the screen unless you are trying to inject humour in your script.

So now you have your slides and music and/or script. How do you sync your slides to the music?

### **The Equipment**

Without going into too much detail, you need:

2 projectors

A 4-track mixer

A dissolve unit

A set of speakers (i.e. tape player)

A computer with the TopHat program

Currently, the Guild is using what is called the "Magician" as the dissolve unit. This instrument controls the timing of your dissolve cues and the projectors.

Two seconds is a good default transition time between images. It is more pleasing to the eye than one second, which is too abrupt. Longer dissolve times can be used to create an afterimage effect as you transition from one slide to another. (Keep an eye out for these types of images as you are sorting your slides).

The 4-track mixer is used to record your production onto a tape. In general, you record the tracks in the following fashion:

Tracks 1 & 2:	Music
Track 3:	Voice/effects
Track 4:	Signals/ Tape times

Here a little advanced planning is necessary as you need to leave time at the beginning of your tape to record your program (30 sec is sufficient for a 5 minute show/90 sec for 25 minute show) before you lay down your music and tape time/signals. The tape time is a series of beeps which tells the computer and projectors where they are in the sequence of your production.

(Continued on page 9)



(Continued from page 8)

### Sight-and-Sound

The TopHat Program is used to help coordinate the production. Essentially, it is a spreadsheet with a list of commands that are executed in a specific order. These cues are timed to your music and/or script.

Although it is better to record the tape times on Track 4 first, the beauty of the 4-track mixer is that you do not need to record all of the tracks at once. As long as you know when the music should start, just leave the appropriate amount of time at the beginning of the tape before you record your music. **(Use only one side of the tape)**. If you use the 4-track mixer for playback, you can also control the levels of each track individually. And *voilà!*, you have your slide essay! §

Notes: The annual Sight-and-Sound Essay Competition will be held on March 21. Those requiring technical assistance in preparing their essays should contact the Guild's audio-visual advisors as early as possible. This year the advisors are Teunis Obdam (434-4863) and Peter Steeper (477-1442).

Also, Teunis and Peter will be presenting a seminar Guild on Jan. 18 about making a Sight-and-Sound Essay.

## UPCOMING COMPETITIONS

### 1st Guild Assignment—Insect(s) - December 8

Images of an insect or insects; must have been taken after May 1, 2003. The competition requirements **DO NOT REQUIRE** that a macro lens be used! The theme is open to imagination and creativity.

### First Annual Sheffield Mills Eagle Photo Contest

Amateur category

Advanced Amateur and Professional category

Entries available at most Foto Source stores and most other camera stores. A printed copy of the entry form is also available at [www.valleyweb.com/eagle](http://www.valleyweb.com/eagle). Contest closes November 15.

### 14th Halifax International Exhibition

The deadline for entries will be February 2, 2004. Watch for more details provided at the Guild and in the next issue of *Bluenose Focus*. §

## COMMENTARY

by Philip Giles

One thing I remember distinctly after attending my first Guild competition nights a few years ago was realizing that I had seen lots of high quality pictures in a short period of time. However, more and more I feel that it would be nice to find out some context about the pictures. I understand constraints on time that require us to use the procedure we do, but except for the high scoring images which we show again at the end of a round, we see most for only 5-10 seconds.

In contrast, I have quite a different feeling after attending a Freeman Patterson show. After these shows, it strikes me that in the non-musical parts of his show, Freeman lingers on many of his photographs. He discusses them, puts them in context, and gives the audience some insight into his experience, his feelings, while taking the photographs. Yes, in a feature show, Freeman Patterson does have the luxury of spending time discussing a photograph; but it is something I would like to see done more frequently.

I am not suggesting that we can or should change the procedure for showing photographs in our competitions; as I said above I realize there are time constraints to consider. But in my role as editor of *Bluenose Focus*, I have inserted a feature on pages 30-31 that is an attempt to give extra insight into some photographs. I have called it "Pictures with a Story". As this is my first issue and the first time this item appears, the first two Pictures with a Story are my own photographs, but I hope that others will contribute. (If I don't receive others, but the item is received favourably, then I will continue to use my own pictures!) In a different way, Keith Vaughan's article on the Kodalith technique (page 14) also presents images with context.

"Pictures with a Story" is contrary to the idea that a picture should always have to tell its own story. Perhaps a good photojournalism picture, for example, should show the viewer everything that is needed to understand the scene, and I agree. Furthermore, images are very often appealing with just what you see in the frame. But other times I think some commentary can help to express more about the photographer's experience than a picture is able to portray alone. To me, photography is about the picture-taking experience as well as the end product on paper or screen. §

## PSA RECOGNIZES GUILD MEMBERS

In May 2003, the Photographic Society of America published its annual *Who's Who* listing. *Who's Who* is a compilation of the top competitors in international photographic competitions sanctioned by PSA. And, for 2002, three Guild members received outstanding results! Congratulations to Fred, Keith, and Lorris for the recognition of your work by PSA.

### Fred Greene

#### COLOR SLIDE

1<sup>st</sup> Place North America (3<sup>rd</sup> place world wide)

#### LARGE COLOR PRINTS

1<sup>st</sup> Place North America (2<sup>nd</sup> place world wide)

#### LARGE MONOCHROME PRINTS

1<sup>st</sup> Place North America (3<sup>rd</sup> place world wide)

### Keith Vaughan

#### PHOTOJOURNALISM SLIDE

1<sup>st</sup> Place North America (3<sup>rd</sup> place world wide)

#### PHOTOJOURNALISM PRINT

1<sup>st</sup> Place North America (5<sup>th</sup> place world wide)

### Lorris Keizer

#### NATURE SLIDE

5<sup>th</sup> Place North America

*Contributed by Terry Carroll*



## REVISIONS TO THE *BLUE BOOK*

The *Blue Book* is the document that contains the By-Laws and Regulations of the Photographic Guild of Nova Scotia. Because of some recent changes and additions, an updated version of the *Blue Book* has been printed and is included in the mailing package with this newsletter.

Key changes to note are:

### Change in Format

The current printing returns to the 8.5" x 11" format. You will also note that it is single paged. Future changes to sections in the *Blue Book* will be forwarded as separate pages. This will reduce costs as only those pages requiring change will be printed instead of reprinting the entire *Blue Book* as each change occurs. In addition, the current *Blue Book* text will be on the Guild's web site.

The location of some items has also changed. Now we show early in the Regulations our competition rules. Previously we had our awards section shown prior to the rules of competition.

### Portraiture Definition

The Portraiture category was created to encourage members to improve their portrait images. The category, which includes figure studies, shows a planned portrayal of the subject including the use of creative techniques. The photographer must be in control of all aspects of the setting. Images made in situations where another individual controlled any aspect of the setting are ineligible. (*definition rewritten*)

### Humour Definition

The Humour category contains slides that tend to make the viewer laugh. Slide titles are an integral component of this category as they are read out loud just before the slide is projected for judging. A slide in which there is an attempt to maliciously embarrass any individual will not be accepted. (*added "maliciously"*)

### Nova Scotia Bird Society Competition

Addition of competition rules.

*(Continued on page 11)*

(Continued from page 10)

Blue Book Revisions

### Atlantic Geoscience Society Competition

Addition of competition rules. Also, there are now two categories in this competition:

- Best image overall, geographically unrestricted
- Best image from the Maritime Provinces (Nova Scotia, New Brunswick, P.E.I.)

If the best overall image is from the Maritimes, it will win both awards. (new entry; see *Blue Book* for full regulation)

### Mayor's Trophy Competition

The trophy for this competition is now called the Mayor of Halifax Regional Municipality Trophy.

### Web Site policy

New section

See the enclosed *Blue Book* for all the changes, including minor updates and corrections in wording.

*Contributed by Terry Carroll  
and Philip Giles*

### CARSAND MOSHER DISCOUNT TO PGNS MEMBERS

Carsand Mosher provides a **discount of 10%** to members of the Photographic Guild of Nova Scotia (certain regular price items, and sale items, are exempt). In addition, because Carsand Mosher returns **an additional rebate of 5% to the Guild**, shopping at Carsand Mosher benefits both yourself and PGNS. So don't forget to mention that you are a Guild member when you shop at Carsand Mosher. There are locations on Barrington Street and Bayers Lake in Halifax, and in Truro.

### GUILD GOODIES

Volunteers are needed to bring in Guild Goodies to accompany our refreshments at the end of Guild evenings. Please consider taking a turn bringing in Guild Goodies sometime during the year. Contact Edie Greene or Marion Deluca for details.

### PARKING AT THE MUSEUM

PGNS members attending meetings and workshops at the Museum of Natural History outside regular work hours (after 6:00p.m.) may park in the north (Staff) parking lot in unmarked spots. Pay attention to spots reserved with handicapped signs and reserved spots. The south parking lot is now a pay lot (\$1.50/hour), seven days a week, at all times.

### OUTSIDE EVALUATION GROUPS

For the past couple of years, PGNS has organized "Outside Evaluation Groups". These are events where a small group of people, around ten, meet to evaluate each other's slides under the guidance of an experienced Guild member. The meetings are held at the residence of one of the participants with an informal atmosphere. The group discusses the merits and deficiencies of the slides everyone brings, so it is an excellent way to learn about how to improve your photography.

The groups will be held again this year, but there is a slight change in the procedure. Instead of fixed groups, at a recent executive meeting it was decided to use a volunteer sign-up approach. A leader will pick a date to hold an evaluation session, make arrangements for a host/venue, and announce this information to the Guild. Then, those interested and able to attend will be able to sign up.

If you, as many of us do, wonder sometimes why your slides are scored lower than you might expect, attending these sessions is very helpful. The leader and many of the attendees will be experienced photographers, evaluators, and judges who can make valuable suggestions of what to look for to improve your photography.

The co-ordinator of the Outside Evaluation Groups this year is Hugh McKervill. Keep an ear open for details of an upcoming event during the announcements. §

## 2002-2003 PGNS TROPHIES AND AWARDS

### *CUMULATIVE POINTS AWARDS*

#### **Wambolt-Waterfield Trophy Photographer-of-the-Year**

1st Keith Vaughan  
2nd Jarvis Darville

#### **Tim Randall Trophy (Highest cumulative points in Pictorial competitions)**

1st Keith Vaughan  
2nd Jarvis Darville

#### **Keith Vaughan Trophy (Highest cumulative points in Photojournalism competitions)**

1st Keith Vaughan  
2nd Wayne Garland

#### **Barb and Paul Bingham Trophy (Highest cumulative points in Photo-Travel competitions)**

1st Hugh McKervill  
2nd Keith Vaughan

#### **Carsand Mosher Trophy (Highest cumulative points in Print competitions)**

1st Jarvis Darville  
2nd Etta Parker

#### **Jur Feenstra CAPA Theme/ Guild Assignment Award (Highest cumulative points in CAPA Theme/ Guild Assignment competitions)**

1st Keith Vaughan  
2nd Joyce Chew

#### **CAPA Pewter Medal (Highest cumulative points in CAPA competitions)**

1st Jarvis Darville  
2nd Keith Vaughan

#### **Gerald Shea Memorial Trophy Novice Photographer-of-the-Year**

1st Ward Isnor  
2nd Tanya Ricker

#### **Cyril Smith Trophy (Highest cumulative points in Nature competitions)**

1st Jarvis Darville  
2nd Etta Parker

#### **Gilbert Van Ryckevorsel Trophy (Highest cumulative points in Creative competitions)**

1st Hugh McKervill  
2nd Marg Nolen

#### **Betty Orchard Trophy (Highest cumulative points in Portrait competitions)**

1st Jarvis Darville  
2nd Marg Nolen

#### **Betty and Ken Fraser Trophy (Highest cumulative points in Humour competitions)**

1st Etta Parker  
2nd Wayne Garland

#### **Gordon Lay Trophy (Highest cumulative points for the Guild in external CAPA and PSA competitions)**

1st Keith Vaughn  
2nd Jarvis Darville

*Congratulations to all of the winners  
of these trophies and awards.*

**INDIVIDUAL IMAGE AWARDS***(Images listed above the line are shown on pages 16, 17, 18, and 31.**Remaining images will be included in the next issue.)***Reid Sweet Trophy**  
**(Best slide in the Pictorial category)**

1st	Ward Isnor	<i>After the Rain</i>
2nd	Catherine Mooney	<i>Orton Black-Eyed Susans</i>

**Camera Shop Trophy**  
**(Best slide in the Nature category)**

1st	Tanya Ricker	<i>Curious Fox</i>
2nd	Hubert Boudreau	<i>Bunchberries</i>

**Atlantic Photo Trophy**  
**(Best slide in the Photojournalism category)**

1st	Ward Isnor	<i>Wham!</i>
2nd	Jarvis Darville	<i>Ox Pull</i>

**Abbotts Trophy**  
**(Best slide in the Creative category)**

1st	Ward Isnor	<i>Goatsbeard Farm</i>
2nd	Joyce Chew	<i>Wooden Blueberry Barn</i>

**Michael Walsh Trophy**  
**(Best slide in the Photo-Travel category)**

1st	Jarvis Darville	<i>Hoodooos in Alberta</i>
2nd	Hugh McKervill	<i>Plains of Bagan</i>

**Frederick Joyce Trophy**  
**(Best slide in the Portrait category)**

1st	Jarvis Darville	<i>Lisa</i>
2nd	Jarvis Darville	<i>Pat Wall</i>

**Doris and Laurie Hancock Trophy**  
**(Best entry in the Print category)**

1st	Jarvis Darville	<i>The Rockies</i>
2nd	Marian Boyer	<i>Maggie Girl</i>

**Sam Yanofsky Trophy**  
**(Best slide in the Humour category)**

1st	Etta Parker	<i>Crap from Above</i>
2nd	Jur Feenstra	<i>Coincidence??</i>

**Robert Thorpe Memorial Trophy**  
**(Best Botanical slide)**

Etta Parker	<i>Hepatica</i>
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**Mary Primrose Memorial Trophy**  
**(Best Wildflower slide)**

John Wm. Webb	<i>Trio of Arathusa</i>
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**Robert K. Mann Trophy**

1st	Etta Parker	<i>Before and After</i>
2nd	Fred Joyce	<i>Clover and Lupins</i>

**City of Halifax Trophy**

1st	Fred Joyce	<i>The Sun is New Every Day</i>
2nd	Keith Vaughan	<i>Parade of Sail</i>

**Atlantic Geoscience Society Trophy**

1st	Wayne Garland	<i>North Mountain Basalt, Blomidon Formation</i>
2nd	Jarvis Darville	<i>Hoodooos in Alberta</i>

**Nova Scotia Bird Society Trophy**

1st	Lorris Keizer	<i>Magnolia Feeds Young</i>
2nd	Lorris Keizer	<i>Female Ruby Throated Hummingbird</i>

**Peter Herschorn Trophy**  
**(Best Seascape/Landscape slide)**

Hugh McKervill	<i>Kinderdyke and Clouds</i>
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**Markus Stasiulis Trophy**  
**(Silent Slide Essay competition)**

1st	Ward Isnor
2nd	Stephen S. Patterson

**CAPA Service Award**  
**(in recognition of service to the Guild  
and its members during the year)**

Teunis Obdam

**Fred Greene Trophy**  
**(Sight and Sound Essay competition)**

1st	Joyce Chew
2nd	John Wm. Webb

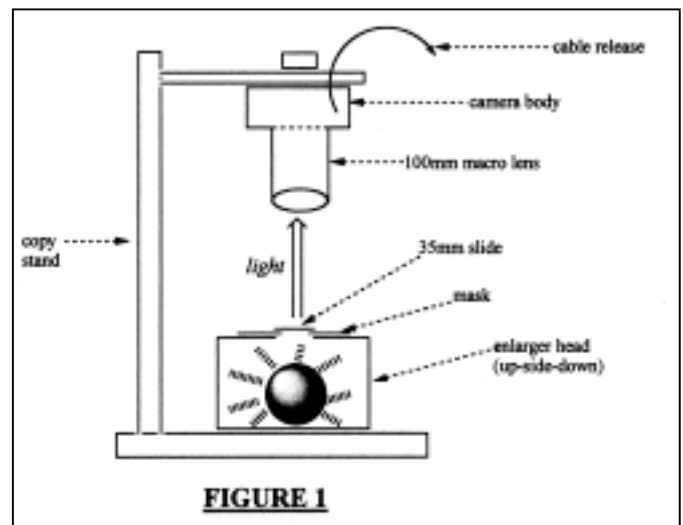
## USING KODALITH TO CREATE ARTISTIC MONTAGE DERIVATIONS

by Keith Vaughan  
FPSA EPSA EFIAP HonFCAPA

Over the years as a Guild member, I have read a number of articles about Kodalith techniques, but invariably I was left asking more questions than had been answered. The problem seemed to be a lack of real "show-and-tell" step-by-step methodology. Then, I attended a lecture by the photographer Tan Lip Seng at a PSA convention and within the 45-minute lecture, the light dawned and I began to understand his method and to see how I could use Kodalith in a very simple way. Tan Lip Seng has won many awards for his photographic derivations; he uses Kodalith and diazochrome film to achieve some wonderful effects. Something about his talk and his illustrations made it easier to see how his images were made; thinking about his talk afterwards, I realized that my understanding was helped by the fact that he showed slides of each step in the process. In writing this article, my goal is to show the steps in the making of my Kodalith derivations and to be as successful in teaching you as Tan Lip Seng was in teaching me.

I should point out before proceeding that I am not a monochrome printer and I have never had a darkroom facility in my home. When I needed prints (colour) for competition or framing, I was able to use a rental darkroom in Halifax, which regrettably closed down quite recently. Perhaps the lack of darkroom experience was one of the factors inhibiting my progress into the Kodalith game. So, before I ventured into the world of Kodalith, I checked around the local labs in Halifax and I was lucky to find one that would process the Kodalith film. I also found a supply of Kodalith film in 35mm format, so that I was able to produce a Kodalith image in the camera. Most Kodalith artists use contact between the original image and Kodalith sheet film in the darkroom. My intention was to copy the image onto the Kodalith film in the camera!

In order to achieve this objective I needed to set up a means of photographing a 35mm slide image at 1:1 macro onto the Kodalith film, i.e., a slide copy set-up, of which there are many variations. My crude slide duplication set-up involves using an old enlarger head turned up side down as a light source (see Figure 1). The 35mm slide is laid on the mask on the enlarger



head. The 35mm camera body, with 100mm macro lens attached, is supported directly over the enlarger head, with the lens set at the closest focus distance to give 1:1 magnification of the image. The height of the camera body is adjusted to bring the slide image into focus (I said this was CRUDE!). The camera body is loaded with Kodalith film and the image is exposed onto the Kodalith film. Because of the uncertainty of the apparent ISO of Kodalith film, extensive bracketing is employed. The advice of the processing lab was to maintain the exposure time constant at 2 seconds and bracket via the aperture setting. In order to exploit the 36-exposure Kodalith film to maximum use, I shot six original colour slides in one session, thus producing six bracketed Kodalith images of each original slide.

Kodalith is a high contrast negative black and white film. Any white areas in the original slide appear black on the negative, and dark areas in the slide appear white on the negative. Any red object in the original image also appears white on the negative; knowing this beforehand influenced my choice of images to experiment with. After processing, one of the Kodalith negatives is selected from the brackets and a montage is made by sandwiching the Kodalith negative with the original slide. Some of the images created by this technique are illustrated with this article.

(Continued on page 20)



**IMAGES TO ACCOMPANY  
KEITH VAUGHAN'S ARTICLE**

**"USING KODALITH TO CREATE  
ARTISTIC MONTAGE DERIVATIONS"**

All images © Keith Vaughan



Figure 2  
Original colour  
image of  
Carnivale.



Figure 3  
Kodalith copy of  
Carnivale.



Figure 4  
Kodalith deriva-  
tion—Carnivale in  
Relief - montage  
of slides 2 and 3



Figure 5a  
Original Slalom  
Skier colour slide



Figure 5b  
Kodalith copy of  
Slalom Skier



Figure 5c  
Slalom Skier in  
Relief montage



Figure 6  
Metamorphosis



Figure 7  
Red Barn #1



Figure 8  
Blue Rocks



**2002-2003 PGNS  
TROPHY WINNING IMAGES  
(REGULAR GUILD CATEGORIES)**

See page 13 for details  
More images on pages 18 and 31

*Remaining trophy winning images  
(special categories and competitions)  
will appear in the next issue of Bluenose Focus*

**PICTORIAL  
CATEGORY**



*After the Rain*  
© Ward Isnor



*Orton Black-Eyed Susans*  
© Catherine Mooney

**NATURE  
CATEGORY**



*Curious Fox*  
© Tanya Ricker



*Bunchberries*  
© Hubert Boudreau

**PHOTOJOURNALISM  
CATEGORY**



*Wham!*  
© Ward Isnor



*Ox Pull*  
© Jarvis Darville

**CREATIVE  
CATEGORY**



*Goatsbeard Farm*  
© Ward Isnor



*Bluerberry Barn*  
© Joyce Chew

**PHOTO-TRAVEL  
CATEGORY**



*Hoodoos of Alberta*  
© Jarvis Darville

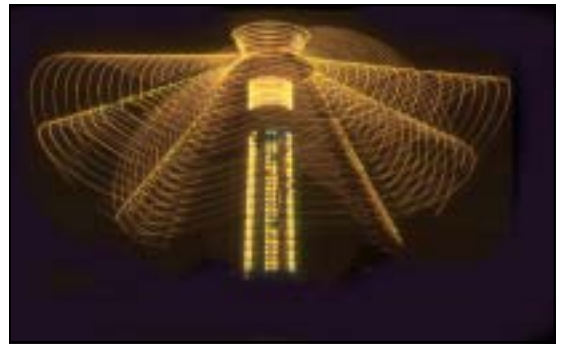


*Plains of Bagan*  
© Hugh McKervill





*Fall Colours* © Bob Deluca (article appeared in Sept. 2002 *Bluenose Focus*)



*Night Lights* © Bob Deluca

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**TROPHY WINNERS:  
PORTRAIT CATEGORY**



*Lisa*  
© Jarvis Darville



*Pat Wall*  
© Jarvis Darville



*Joyce Chew presents Keith Vaughan with the Gordon Lay Trophy for highest cumulative points in external CAPA and PSA competitions at the 2003 Awards Banquet.*

Photograph © Hubert Boudreau

## BOB DELUCA'S GREAT PHOTOGRAPHIC ADVENTURE

Friday, October 10  
-and you're invited to accompany him!

Bob Deluca will be leading TWO field trips on October 10– the first early in the morning to photograph the moonset over Halifax, and the second in the evening to photograph the carnival lights at Exhibition Park.

### Moonset over Halifax

On Friday morning, October 10, 2003, at 5:45a.m., the Full Moon will begin setting over the Casino/Purdy's Wharf skyline of Halifax. Sorry about the time, but that's the crazy moon! Those wishing to take part should **rendezvous on the grassy slope below the old NS Hospital beside the Woodside Ferry Terminal in Dartmouth at 5:30a.m. Park at the Ferry terminal.** Bring your telephoto lenses for best effect. Regrettably there will be no alternate date if it is cloudy or raining. Check the weather report the before going to bed. Info from Bob Deluca [rdeluca@hfx.eastlink.ca](mailto:rdeluca@hfx.eastlink.ca) or 445-4983. Please do not call in the middle of the night.

### Carnival Lights Outside Workshop

Try your hand at photographing the colourful lights of the carnival at night during the Maritime Fall Fair. **Rendezvous by the Ferris Wheel at Exhibition Park at 7.30p.m., October 10, 2003.** Bring your tripods and cable timer releases, lots of film and dress warmly. A small penlight to see your camera settings will help. Info from Bob Deluca - [rdeluca@hfx.eastlink.ca](mailto:rdeluca@hfx.eastlink.ca) or 445-4983.

*For an example of carnival lights, see previous page.*

### PGNS WEBSITE

The PGNS website, [www.photoguild.ns.ca](http://www.photoguild.ns.ca), is maintained by Peter Steeper, Vice-President and one of the Audio-Visual Advisors. Visit the website for the latest information on the Guild, updated program, image galleries, and photography links.

## PROFILES OF SOME NEWER MEMBERS

*(Each member profiled responded to a request to write a short auto-bio)*

**Nanciellen Davis** I teach cultural anthropology at Mount Saint Vincent University and I am primarily interested in travel photography.

**Andrew Herygers** I am a multi-disciplined artist, designer, and writer who operates a creative graphic design, photography, and illustration business based in Halifax, Nova Scotia. A Visual Communications graduate of NSCAD, The Nova Scotia College of Art & Design, my creative business is built upon valuable experience with leading Atlantic Canadian advertising, printing, and publishing companies. Currently a contributing stock photographer and illustrator to local and international image agencies I am a professional member of the GDC- Graphic Designer's of Canada. I was recognized with a Kodak Scholarship Award at CAPA's Annual Conference held in Halifax, Nova Scotia, in 2002.

**Ward Isnor** I am a retired high school teacher whose interest in photography began as a teenager. In the fall of 2002 I became a member of the Photographic Guild of Nova Scotia to help improve my skills and meet interesting people with new ideas. The creative category of competition is a new area for me and I am enjoying it immensely.

I am Nova Scotia born, but lived in Sudbury, Ontario for many years and was a member of the photo club there which had CAPA and PSA affiliations. I've judged Ducks Unlimited national competitions, as well as CAPA and PSA local and national competitions.

I've received numerous national and international awards including the Maple Leaf Award for achievements in the field of color photography from the Color Photographic Association of Canada. I've had images published by National Geographic, Photo Digest, Canadian Geographic, Inco Triangle, post cards, and various government publications.

*See next page for a short profile of the editor.*

(Continued from page 14)

*Kodalith*

To further elaborate on the steps in the process, let's look at the derivation of the image titled "Carnivale in Relief". The original colour slide (Figure 2) [see page 15 for Figures 2-8 in colour] was photographed in Venice during Carnivale. When this image was copied onto Kodalith, the negative looked like Figure 3. When Figure 2 was sandwiched with Figure 3, and then duplicated, the resulting image looked like Figure 4. Another sequence of original slide / Kodalith negative / derivative is the sequence of three images in Figure 5 that give rise to the final image "Slalom Skier in Relief".

One of the variables in using Kodalith derivations is the registration of the two images. Many darkroom specialists use direct contact between the two pieces of film, the original slide and the unprocessed Kodalith negative; in this way, registration is always precise (theoretically!) I was intrigued to see if my crude method would give a well-registered combination, and predictably it did not. The two images were not actually the same size; the macro duplication set-up gave a slightly smaller negative image than the original. Nevertheless the results were quite effective; the slightly off-register montages were put together in glass mounts and did quite well in competition.

In order to achieve a better registration of the two images, I went back to the slide copy set up and modified the magnification ratio to a little more than 1: 1 by adding one extension tube between the macro lens and the camera body. The resulting image captured about 90% of the original image, and I repeated the process of copying the six original slides onto the Kodalith with the increased magnification. Then, without disturbing the slide copy set up in any way, I loaded the camera body with regular 100 ISO slide film (actually Sensia II) and then repeated the copying of the six original slides onto the slide film. This procedure gave me a positive copy of each original image with exactly the same magnification as the Kodalith negative, so that the resulting montage had near-perfect registration. In practice, when the two images were finally assembled into the same glass mount, they were positioned so as to be ever so slightly off register to produce the line tones similar to those produced in other processes referred to as "Mackie lines".

Do you have expertise in a technique (related to any aspect of photography) that other Guild members might find interesting? Maybe a commentary or opinion to express? Please consider submitting an article for a future issue of *Bluenose Focus*. Contact the editor if you have ideas for an article.

The conclusion of this story is that a number of the images shown here have done well in competition at the Guild and have also been accepted in international salons in the color slide division. These acceptances assisted greatly in assembling the record to apply for a Galaxy level in the Colour Slide division of PSA. But acceptances are not everything. In hindsight, the most significant aspect of this adventure is the satisfaction in achieving a little success in the use of Kodalith film in creative photography, an art which I once thought was way beyond my photographic abilities. §

... AND THE EDITOR

**Philip Giles**

I teach in the Department of Geography at Saint Mary's University, with specializations in physical geography and satellite remote sensing. My serious interest in photography began in 1990 with the purchase of my first SLR camera. I have always been interested in landscape photography, but since joining PGNS I have become more appreciative of other categories and techniques. I became a member of PGNS in 2000-2001.



Photograph ©  
Cathy Conrad

## PGNS AT CCC (FYI)

### Reflections on Canadian Camera Conference Ottawa 2003

*(Joyce Chew, Steven Morris and Teunis Obdam)*

It's been about 2 weeks now and everyone is now back in the province getting reacquainted with their normal routine. Held under the auspices of the Canadian Association for Photographic Art (CAPA), this year's conference was hosted by the RA Photo Club at the University of Ottawa. One of the benefits of belonging to CAPA is the discounted rate for attending the conference. For those that have never attended one, it is an intensive 3-day immersion in all things related to photography.

It was an opportunity to learn and be inspired by photography experts from all over North America. Seminars ran the gamut from technical aspects like learning how to get proper exposure, creating images with a flatbed scanner, Polaroid manipulation and digital photography; to inspirational and motivational talks on learning how to tap into your own creativity, and travel photography. Those interested in the latest gear, were able to indulge themselves by perusing the booths at the Trade Show. There, one could get the low-down on the latest offerings in cameras/lens from Canon, Minolta, Nikon, Olympus and Pentax, as well as information on film, printers and printing media.

A few of the highlights from the conference were David Andrew's presentation on Landscape and Visual Design, Terence Dickinson's talk on Astronomical Photography, Geoff Green's "Voyage to the Arctic", and Pat Martinson's insights on music and producing travel audio-visual presentations. The sumptuous banquet at the Ottawa Congress Centre was followed by Peter Van Rhijn's breathtaking 6x7 AV projector show "Blue Sapphire". His spectacular images told the tale of Aea, mythical goddess of water, and the creation of her world. The conference culminated with Steve McCurry sharing his images and insights gleaned from his experiences as a photojournalist focusing on the human consequences of war.

Next year, the conference revisits the West Coast on June 25, 26, 27 and will be hosted by the Harbour City Photography Club in Nanaimo, British Columbia.

Needless to say, there should be plenty of photographic opportunities with the sea, old growth forests and mountains in close proximity. Some of the presenters include Stephen Scott Patterson, Dag Goering and Maria Coffey. More information on the conference will be available at [www.ccc2004.org](http://www.ccc2004.org). So why not plan to attend the conference next year? It is a great opportunity to learn something new and make new friends in photography.

*Contributed by Joyce Chew*



Photograph © Catherine Kelly

*Joyce Chew, Teunis Obdam, and Steve Morris  
enjoying the banquet atmosphere at  
Canada Camera College 2003 in Ottawa.*



## NEW FIELD TRIP WAIVER FORM

All participants on PGNS field trips will be required to sign a waiver form from now on. The PGNS waiver policy appears below and the actual text on the waiver form is shown on the right. If you are going on a field trip, please help the leader(s) by making sure you have signed a waiver form. A new form must be signed prior to each trip. If a participant is under age 16, a parent or guardian is to sign the waiver form.

### PGNS Waiver Policy

The Photographic Guild of Nova Scotia is a non-profit organization led by a group of volunteers with the common goal of promoting the Art and Science of photography. Included among our activities are fieldtrips and workshops that are run by volunteers who derive pleasure from sharing their knowledge of photography with others. However, we are now living in increasingly litigious times and find that we must provide protection for both the Guild and its volunteers. As further evidence of the difficulty facing similar organizations, the Balancing Rock in Digby County has recently closed to public use due to concerns about liability for injury to site visitors.

Since the Guild fieldtrips/ workshops may have elements of risk, with the possibility of accidents, injury, and loss, the Guild and its volunteers are vulnerable and could be the target of lawsuits from people that they have volunteered to serve. This is not a satisfactory situation; taken to an extreme, all volunteers could soon withdraw their support. Volunteers are not expected under the law to perform as professionals, but are required not to be negligent based on their knowledge and skills.

Hence, these volunteers and their organization need protection from any legal action. In this regard, the Guild has in place both General Liability and Director's and Officers Insurance. In addition, and as discussed at the Guild's Annual Business Meeting, effective immediately, the Guild will require all participants in field trips/workshops to sign a waiver where they assume responsibility for their own safety during the field trip/workshop. The waiver form is similar to the form used by Camera Canada College 2002 field trip participants.

**We thank you in advance for your understanding and cooperation in this matter. §**

*This is not an actual waiver form,  
just the text it contains.*

### THE PHOTOGRAPHIC GUILD OF NOVA SCOTIA FIELD TRIP/WORKSHOP WAIVER AND RE- LEASE

I acknowledge and accept that by participating in The Photographic Guild of Nova Scotia Field Trip/ Workshop ("Event") to \_\_\_\_\_ on \_\_\_\_\_, I may be exposed to certain known and unknown risks, dangers, hazards and liabilities. I affirm that I am in good health and capable of performing whatever physical exercise or activity that is required of me.

I freely accept and fully assume any legal responsibility for any personal injury, death, losses, inconvenience or property damage that may arise from such risks, dangers and hazards as a result of my participation in this Event.

In consideration of the Photographic Guild of Nova Scotia (PGNS) accepting my participation in this Event, I, on behalf of myself, my heirs, executors, administrators and assigns, hereby release, indemnify and hold harmless PGNS, its officers, directors, employees, servants, agents and Field Trip/ Workshop leaders and each of their heirs, executors, administrators and assigns from any claim, cause of action, costs, expenses or demands and all liability whatsoever arising or that may arise as a result of my participation in this Event.

This waiver and release shall be binding on me, my heirs, executors, administrators and assigns.

By signing below, I confirm that I have read, understood and accepted the above conditions.

*(Spaces for dates, name, witness,  
and signatures at bottom of form)*



## PGNS ENTRANTS IN FIAP COMPETITION

A number of PGNS members have submitted entries to the International Federation of Photographic Art (FIAP) 12th Nature Biennial competition.

### Slide Category

Joyce Chew	<i>Frosty Blueberry Indian Pipe Trio</i>
Atze Douma	<i>Sedum and Rock White Bane Berries</i>
Fred Joyce	<i>Moccasin Flower Water Lilies</i>
Archie McCulloch	<i>Rhodora</i>
Clarence Nowlan	<i>Spotted Touch Me Not Purple Trillium</i>
Tanya Ricker	<i>Pink Lady Slipper Arethusa</i>
Keith Vaughan	<i>Purple Fringed Orchid Calopogan Orchid</i>

### Print Category

Hubert Boudreau	<i>Bunchberries</i>
Keith Vaughan	<i>Trees in Mist</i>

Good luck to our fellow members!

*Contributed by Keith Vaughan*



## DIGITAL IMAGING

With the increased emphasis on digital imaging in the world of photography, PGNS is keeping up with the times by introducing more digital imaging events in the program of activities. This year there will be digital image seminars and workshops, digital audio-visual shows, and opportunities for members to show their own digital images.

We are introducing Digital Image Competitions and Evaluations on a trial basis. On Sunday, November 16, there will be a non-competitive Digital Image Show-and-Tell and Evaluation, ten images maximum per member.

To help us learn about submitting digital material, Peter Steeper will be presenting a seminar on Sunday, October 5, titled "How to Prepare Digital Image Files for Competition/Website".

On Sunday, January 4, and Sunday, April 18, there will be Digital Image Competitions. These events are being co-ordinated by Peter Steeper. Details on how to prepare and enter your images will be provided at the Guild and on the website.

*Check the program for further details on digital imaging activities.*

## MEMBERSHIP DUES

Doug Eisner, Treasurer, would like to remind everyone to pay their membership dues by October 15. After this date, only members who have paid their dues are eligible to participate in Guild competitions.

The fees are: Individual \$40, Individual and Spouse \$45, Senior (65 and over) \$35, and Full-Time Student \$20.

## **NOVA SCOTIA WILDLIFE FESTIVAL SEPTEMBER 18-19**

The Nova Scotia Wildlife Festival event scheduled for the 18th/19th of September (Saturday/Sunday) has been patronized by the Guild with print shows since its inception.

This event is organized by Jeff Domme, Chair of the event, artist and author of wildlife art ID publications. Have a look at their website:  
[www.nswildlifefestival.com](http://www.nswildlifefestival.com)

Most all provincial and federal agencies involved with wildlife / preservation and related activities have participated in the last two annual events and so has the Guild. This year we will likely present a wildlife photography seminar and certainly a print exhibit.

I am looking for members who have larger framed prints of wildlife subjects and are willing to help making a significant presence for our association exhibit at this fun event.

I will bring in tripods to display such larger framed works and also have lighting equipment if necessary.

Please call or e-mail Gilbert DIRECTLY as soon as possible so I will be able to plan ahead.

Gilbert van Ryckevorsel  
Host / co-ordinator PGNS  
Phone: (902) 463 2695  
[gvanryckevorsel@ns.sympatico.ca](mailto:gvanryckevorsel@ns.sympatico.ca)



## **INTERNATIONAL SLIDE EXCHANGE 2003**

The Photo Guild has been invited to join in an International Slide Exchange with three other camera clubs. They are **The Eastern Maine Camera Club (EMCC)** - the host; **The Midtfyn Camera Club of Midtfyn, Denmark**; and **The Drogheda Camera Club of Drogheda, Ireland**. You can check out the Eastern Maine Camera Club at:

<http://www.geocities.com/easternmainecameraclub/>

and the Drogheda Camera Club at:

<http://homepage.tinet.ie/~droghedaphotoclub/htm/welcome.htm>

At this time, The Midtfyn Camera Club does not have a website. Each of the four clubs will submit 60 slides, divided into a set of 30 award winning slides, and a 30 slide travelogue or theme presentation. The sets will be collated and circulated by the EMCC for showing by each club. Your Executive has given this great support as it will provide a great opportunity to see the work of other nation's clubs, and to represent the Guild abroad.

For our first submission award winning slides from the 2003 trophy competition, Ward Isnor's Silent Slide Essay, and an abbreviated version of Joyce Chew's Sight-and-Sound Essay have been selected. These, plus the slides from the other clubs will form part of **the Guild's Fall Show on Saturday, 22 November 2003, in the Burke Building, Theatre A, Saint Mary's University. Plan to be there!**

*Contributed by Bob Deluca  
PGNS Coordinator*



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**FALL 2003 PGNS PROGRAM**
**September**

- 3 Wed **Wine and Cheese M.C. Fred Joyce** Guild Members bring up to 10 slides showing "What You Did Last Summer"
- 6 Sat **Field Trip 1** Atlantic Geological Society field trip to Joggins, N.S., world famous fossil site (time/place details on website and at Wine and Cheese Reception)
- 7 Sun **PSA Competition** Pictorial, Nature, Creative, P/J, Photo Travel, and Print. Image Evaluations to follow.
- 8 Mon **CAPA Competition** Pictorial, Nature and Print. Image Evaluations to follow.  
**Seminar 1** How to Prepare Competition Entries *Robert Deluca* (20 min.)
- 20 Sat **Outside Workshop 1** Model Shoot at Point Pleasant Park *Jarvis Darville*  
Meet at the fountain at 9:30a.m. \$10.00 (Rain date Sunday Sept. 21)
- 21 Sun **Seminar 2** History of Photography *Susan MacEachern* from NSCAD (40 min.)  
**Seminar 3** Sports Action Photography *Keith Vaughan* (40 min.)
- 24 Wed **Photography for Beginners** *Bob Deluca* (Part of N.S. Museum of Natural History's fall program of Wednesday Evening Talks)
- 25 Thu **Outside Workshop 2** Beyond Visual Barriers *Stephen Scott Patterson*  
Birmingham Gallery 1516 Birmingham St. 7:30p.m.
- 28 Sun **Field Trip 2** Long Lake Waterfalls *Peter Steeper* 10:00a.m.  
Meet at parking lot on St. Margaret's Bay Rd. near turn off for Peggy's Cove (Rain date Oct. 19)

**October**

- 4 Sat **Field Trip 3** Blue Rocks and Lunenburg *Nancy Johnston* (Rain date Oct. 5)
- 5 Sun **Seminar 4** Introduction to Digital Cameras *Darrel Clarke* of Carsand Mosher Photographic (30 min.)  
**Seminar 5** How to prepare Digital Image files for competition/website *Peter Steeper* (Speakers notes will be available) (45 min.)
- 10 Fri **Field Trip 4** Moonset Over Halifax *Robert Deluca*  
Meet behind the old NS Hospital in Dartmouth at 5:30 a.m.  
Park at the Woodside Ferry Terminal (No rain date)
- 10 Fri **Outside Workshop 3** Photograph Carnival Lights *Robert Deluca*  
Meet at the Ferris Wheel at Exhibition Park at 7.30p.m. (No rain date)
- 11 Sat **Field Trip 5** Photograph the Landscape and hike the Nature Trail near Peggy's Cove *Eugene Mio* (Rain date Oct. 18)
- 13 Mon **Guild Competition** Pictorial, Nature, Creative, Portrait, Photo Travel, P/J, Humour, Print (or small digital Prints)  
**1<sup>st</sup> CAPA Theme Competition "Sports"**
- Deadline to sign up to receive free film for NSCAD B/W Film Processing Workshop on Jan. 11 & 25 with *Fred Greene*

**October**

- 17/18/19 **Field Trip 6** Fall Colors of the Margaree Valley *Gilbert van Ryckevorsel*  
Fri/Sat/Sun 3 days, 2 nights. Welcome party, meals, lodging 2 nights. Total \$150.00/person
- 19 Sun **Seminar 6** Canon Digital Cameras *Stewart Naylor*  
Demo 10D G5 digital cameras and other Canon Equipment (40 min.)  
**Seminar 7 (Mini)** The Guild's First Digital Audio Visual Show *Wally Hayes* (30 min.)
- 25 Sat **Saturday Workshop 1** Fundamentals of Artistic Composition, use of colour, shape, design, etc. *Al Chaddock* 1:00 to 3:30p.m.
- 26 Sun **Field Trip 7** Photograph the Blueberry Fields of Parrsboro *Clarence Nowlan*  
Meet at the Glooscap Monument in Parrsboro at 8:00a.m.

**November**

- 2 Sun **PSA Competition** Pictorial, P/J, Creative, and Print  
**Seminar 8** Feathered Friends *Clarence Nowlan* (30 min.)
- 10 Mon **Silent Slide Essay Competition**
- 16 Sun **Field Trip 8** Pictorials at Economy *Stephen Scott Patterson*
- 16 Sun **CAPA Competition** Pictorial, Nature, Print  
**Digital Image Show-and-Tell** (non competitive) 10 images maximum *Peter Steeper*  
(Check Guild website for pre-entry time and format)
- 22 Sat **Annual Fall Show** Theatre A Saint Mary's University 8:00p.m.
- 23 Sun **Outside Workshop 4** Producing and Presenting PowerPoint Presentations  
*Mervin Kumir-Misir* 1:30 to 4:00p.m.
- 30 Sun **Outside Workshop 5** Introduction to Computer Imaging  
*Alvin Comiter* NSCAD 2:00p.m.

**December**

- 7 Sun **Photographer of the Year Night** *Keith Vaughan*  
New members may bring in up to 6 slides for Keith to evaluate
- 8 Mon **Guild Competition** Pictorial, Nature, Creative, Portrait, Photo Travel, P/J, Humour, Print (or small digital Prints)  
**1<sup>st</sup> Guild Assignment** "Insect(s)", must have been photographed after May 1, 2003  
Image Evaluation to follow
- 11 Thu **Photo Guild's Christmas Party** "All You Can Eat" at Kings Palace  
7:00 for 7:30p.m. *Edie Greene* 422-7775

*Program Chairman: Fred Greene*

### SUMMARY OF 2002-2003 SCORES

These are cumulative scores in various slide categories, plus Prints, Silent Slide Essay, and Sight-and-Sound Essay competitions. Members with greater than 100 points in the Total Score / Photographer-of-the-Year (P. of Y.) standings have been included. The January and May issues of *Bluenose Focus* will include results of competitions held at the Guild in 2003-2004, and CAPA/PSA returned scores.

Pos.	Name	Total Score (P. of Y.)	Prints	Pictorial Category	Nature Category	Photo-Journalism Category	Creative Category	Photo Travel Category
1	Keith Vaughan	1157	125	368	169	216	128	158
2	Hugh McKervill	1141	11	324	161	82	184	185
3	Joyce Chew	1100	--	313	227	88	139	141
4	Jarvis Darville	1070	272	346	249	105	70	88
5	Ward Isnor	1010	--	274	190	115	135	95
6	Wayne Garland	999	--	287	223	171	41	110
7	Etta Parker	954	228	289	229	79	139	60
8	Fred Joyce	949	169	291	217	82	126	132
9	Gerry Breen	947	--	280	220	167	58	135
10	Marg Nolen	905	12	264	191	18	163	64
11	Tanya Ricker	852	--	265	221	71	62	116
12	Archie McCulloch	814	--	183	182	109	93	135
13	Chris Gidney	799	85	260	146	143	133	42
14	Atze Douma	722	22	243	203	74	20	142
15	Peter Herschorn	693	--	220	195	82	129	47
16	John Wm. Webb	659	--	220	181	--	84	116
17	Robert Deluca	506	137	186	95	64	59	75
18	Nancy Johnston	498	--	124	104	47	95	79
19	Hubert Boudreau	478	40	165	121	18	89	77
20	Catherine Mooney	473	--	185	121	22	91	--
21	Gilbert Van Rykevorsel	469	--	168	183	34	62	--
22	Robert Leblanc-Ross	415	59	109	108	88	17	55
23	James Wood	339	--	111	98	39	62	20
24	Yau Sun Tong	326	--	46	63	51	--	69
25	Thomas Davis	292	101	89	72	35	55	28
26	Jur Feenstra	270	--	103	19	9	--	98
27	George Ghiz	258	66	82	85	42	29	20
28	Reta Cook	247	116	130	56	--	12	36
29	Janet Couper	245	103	77	44	27	53	10
30	Eugene Mio	221	70	68	48	20	46	11

Pos.	Name	Total Score (P. of Y.)	Prints	Pictorial Category	Nature Category	Photo- Journalism Category	Creative Category	Photo Travel Category
31	Jennifer Van Rooyen	221	--	40	68	35	46	32
32	Stephen Brooks	203	--	82	69	21	--	12
33	Andrew Herygers	190	62	46	44	18	18	36
34	David Wimsett	176	38	95	33	28	26	36
35	Jean Berthe	173	--	48	29	9	17	21
36	Peter Steeper	169	30	91	22	19	10	9
37	Marian Boyer	144	24	64	47	--	24	--
38	Liz McNaughton	142	--	67	38	--	9	28
39	Stephen Patterson	132	--	19	23	--	21	--
40	Jacynthe Caissie	119	--	25	19	--	--	31
41	John Smith	113	--	27	35	--	21	--
42	Lorris Keizer	102	--	28	54	--	--	--

Pos.	Name	Portrait Category	Humour Category	CAPA / Guild Themes	CAPA Comp.	PSA Comp.	Silent Slide Essay	Sight & Sound Essay
1	Keith Vaughan	--	--	104	218	308	22	44
2	Hugh McKervill	--	42	97	162	282	19	51
3	Joyce Chew	--	32	101	154	283	20	53
4	Jarvis Darville	119	--	100	229	291	19	47
5	Ward Isnor	32	43	100	113	261	27	40
6	Wayne Garland	--	72	99	149	247	19	47
7	Etta Parker	--	97	75	204	269	18	46
8	Fred Joyce	9	10	64	176	240	19	49
9	Gerry Breen	--	--	91	140	258	19	40
10	Marg Nolen	103	9	96	146	221	19	22
11	Tanya Ricker	11	39	67	145	238	18	22
12	Archie McCulloch	--	50	35	130	193	18	—
13	Chris Gidney	--	--	94	150	223	20	—
14	Atze Douma	--	11	20	166	184	20	—
15	Peter Herschorn	10	9	48	102	199	—	—
16	John Wm. Webb	--	--	9	136	194	19	52
17	Robert Deluca	--	19	--	118	251	14	45
18	Nancy Johnston	--	--	18	--	140	21	—
19	Hubert Boudreau	--	10	9	75	95	18	—

Pos.	Name	Portrait Category	Humour Category	CAPA / Guild Themes	CAPA Comp.	PSA Comp.	Silent Slide Essay	Sight & Sound Essay
20	Catherine Mooney	--	30	28	65	104	17	--
21	Gilbert Van Rykevorsel	--	--	--	97	24	22	--
22	Robert Leblanc-Ross	--	29	--	61	--	--	--
23	James Wood	--	9	--	96	57	--	--
24	Yau Sun Tong	32	9	9	49	--	23	--
25	Thomas Davis	--	--	--	115	52	13	--
26	Jur Feenstra	--	11	20	20	--	--	--
27	George Ghiz	--	--	--	110	--	--	--
28	Reta Cook	--	--	28	60	34	14	--
29	Janet Couper	--	--	17	74	55	17	--
30	Eugene Mio	--	--	--	72	65	18	--
31	Jennifer Van Rooyen	--	--	--	41	--	--	--
32	Stephen Brooks	--	--	--	43	20	19	--
33	Andrew Herygers	9	19	--	61	--	--	--
34	David Wimsett	--	--	--	--	111	--	--
35	Jean Berthe	--	31	18	--	18	--	--
36	Peter Steeper	--	10	8	40	29	--	--
37	Marian Boyer	9	--	--	77	--	--	--
38	Liz McNaughton	--	--	--	21	47	--	--
39	Stephen Patterson	--	--	--	--	--	26	43
40	Jacynthe Caissie	--	28	16	--	--	--	--
41	John Smith	--	18	--	--	--	--	--
42	Lorris Keizer	--	--	--	--	82	--	--



*Jarvis Darville receiving the CAPA Pewter Medal for highest cumulative points in CAPA competitions at the 2002-2003 Awards Banquet.*

Photograph  
© Hubert  
Boudreau



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## PICTURES WITH A STORY

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(see next page for pictures)

### **Sunset on the Outer Banks**

by Philip Giles

One of the first pictures I took with my first SLR camera was this one on the Outer Banks of North Carolina in 1990. Apart from the sunset, the memorable aspect for me is that after a day of taking pictures, I had very nearly run out of film when I this scene developed in the sky. (As I was told later in a photography class, being out of film is a cardinal sin for a photographer.) In fact, this picture was the last on a film, number 37. Furthermore, at that time I was relying on the “P”, for programmed setting, on my camera. So, combining that I was just starting to learn photography and how to use my camera, and that I had one frame to use, I was very happy with the way this picture turned out.

The picture is taken from a wildlife viewing stand, and when I drove up, there was another photographer already there taking pictures. He had all the gear, what seemed to me at the time like a ton of stuff. He was busy doing the proper thing, like taking a number of pictures and bracketing. I am sure he chuckled inside when I pulled up, took my one picture, and put my camera away.

### **Indian Pacific**

by Philip Giles

This picture is of the train “Indian Pacific” at a stop in Cook, Western Australia, taken on my recent trip to Australia and New Zealand. This spot is notable for being on part of the longest straight stretch of railway track in the world— 478km. Cook is in the middle of

*For more on the idea behind this section, see the Commentary on page 9.*

*To prevent this section becoming a monopoly of the editor and my pictures and stories, I need submissions from others! Information on how to submit material to me is given on page 3.*

*A picture is worth a thousand words, they say. But does, or should, the picture always capture the photographer’s experience? While a good photojournalism image may “speak for itself”, sometimes there is a story behind a picture- such as the circumstances or mood under which the picture was taken, or the surroundings. If you have a Picture with a Story, send picture and text along to the editor for an upcoming issue of Bluenose Focus.*

the Nullarbor Plain, a surface that slopes gently down to the coast of the Southern Ocean where the land drops off abruptly. There are hundreds of kilometres of sheer 100 metre-high cliffs along the coast.

The train, with only one locomotive, had 30 cars including baggage, passenger, dining cars, and three carrying vehicles. It is popular to drive across Australia in one direction and then put your car on the train for the return trip. On this part of my trip, I was returning eastward from Perth to Sydney. It is a three-day, three-night trip, and because of a plane ticket I had booked from Sydney to Auckland, I had to do it all in one go.

*Null arbor* means “no trees” which is true in this part of the plain, but further south, where the Eyre Highway crosses South and Western Australia, there are only small parts of the Plain that are without trees. While the Nullarbor may have the reputation of being dead flat, it is actually gently undulating; not enough to cause the railway to divert, but enough to catch the eye. The former Glacial Lake Agassiz lake bed, near Winnipeg, is much flatter than the Nullarbor.

My previous westward journey was with a conference-organized field trip that visited several caves on the Nullarbor Plain. The railway tracks can be straight for so long here in part because there is little surface drainage. In addition to being a very low rainfall area, the Nullarbor is a karst region with porous limestone rock, so water tends to seep into the surface rather than run off. Below the surface of the plain is an extensive cave network, most of which lies undiscovered by humans. This is particularly true in the north, further from the coast, as the caves are deep and there are fewer collapsed cave entrances at the surface. §

PICTURES WITH A STORY



Sunset on the Outer Banks © Philip Giles



Indian Pacific © Philip Giles



Crap from Above  
© Etta Parker

TROPHY WINNERS:  
HUMOUR CATEGORY



Coincidence??  
© Jur Feenstra



Robert LeBlanc-  
Ross running the  
show at the  
2002-2003  
Awards Banquet..

Photograph  
© Hubert  
Boudreau

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