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# *Bluenose Focus* **Online Edition**

Newsletter of the Photographic Guild of Nova Scotia

August 2004

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***Saturn***

© Paul Vienneau



***Whim Barn, P.E.I.***

© Paul Vienneau

## “Juan, the hurricane monster” (*Juan hurricanus monstrum horribilis*)

Text, images, and imaginative  
mind by Gilbert van Ryckevorsel

Guild member Gilbert van Ryckevorsel, inspired by reports of Hurricane Juan being described as “A monster approaching us!”, built a huge fictitious dinosaur, *Juan, the hurricane monster*. It is made from storm downed trees near his home in Dartmouth, driftwood found in a dried up lake bed, and tree bark. (continued on page 24)



### 2003-2004 Awards Banquet

(more  
pictures  
inside)

Joyce Chew presenting the Gerald Shea Memorial Trophy to Janet Couper, and CAPA Theme / Guild Assignment Awards to Fred Greene and Keith Vaughan, at the Annual Awards Banquet held at the Old Ashburn Golf Club in May.



Paul Vienneau's image called *Saturn* (on the cover) appeared in the June 2004 issue of *Practical Photography* as part of the magazine's Photographer of the Year contest.

For more details on the cover images, see *Pictures with a Story* on page 26.



### EDITOR'S MESSAGE

One member of the Guild, Paul Vienneau, appears prominently in this issue of *Bluenose Focus*. In response to my call to the membership for material Paul sent me several images, an autobiographical profile (p. 7), and text that embodies the idea I had in mind by initiating the *Pictures with a Story* feature (p. 26). Two of the images to appear on the front cover, with several others appearing on the inside back cover.

I hope other members will see the opportunity available to present some of their photography and their views to the Guild membership, as Paul has done. Details on submitting material are included on the right side of this page.

As usual, I am indebted to several other members who submitted material for this issue, material without which it would not be much of a newsletter. They are: Bob Deluca, Terry Carroll, Peter Steeper, Gilbert van Ryckevorsel, Gerry Breen, John Wm. Webb, Joyce Chew, Fred Greene, and Jur Feenstra.

I would like to explain briefly how *Bluenose Focus* is produced. After the material is gathered from various contributors, I use Microsoft Publisher software to cre-



© Cathy Conrad

ate the newsletter on my home computer, culminating in the production of a PDF file. I send this file via FTP to Halcraft Printers and to Peter Steeper, who prints the colour pages (printing courtesy of Xerox Canada) and takes them to Halcraft. Halcraft then prints the black-and-white pages,

makes a "sandwich" with the colour pages on top and bottom, staples, and folds. *Voila!*

Philip Giles, Editor  
gilesp@eastlink.ca

Colour pages were printed on Xerox Digital Silk paper using a Xerox Docucolor 6060 Digital Press. Black-and-white printing and collating tasks were completed by Halcraft Printers.

### CORRECTIONS IN MAY 2004 ISSUE

- "Robert Leblanc-Ross" was typed incorrectly.
- No other errors were reported to the Editor.



### 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 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 Atze Douma (Treasurer, Photographic Guild of Nova Scotia, 22 Lorne Avenue, Dartmouth, Nova Scotia, B2Y 3E5; 463-3498; a.douma@ns.sympatico.ca) or on the PGNS website, [www.photoguild.ns.ca](http://www.photoguild.ns.ca).

Annual 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

I hope you were able to take advantage of some excellent opportunities to make great images this summer. The return of the Tall Ships and Acadie 400 were two of these great events for photographers.

I certainly appreciate this opportunity to be President of the Guild. I'd like to thank Joyce Chew for the excellent job she did as President last year. I look forward to her counsel and guidance as Past President.

Atze Douma is our new Treasurer, with Karen Woolhouse being the new CAPA representative. Don McNaughton is volunteering as projectionist to help Robert Leblanc-Ross. Mervin Kumar-Misir will be looking after digital events this year. If you are interested in helping out the Guild in any way, let someone on the executive know.

Fred Greene has yet again created another excellent program with a wide variety of field trips, seminars, and competitions. We received many suggestions for field trips from our membership. Because of this active participation we will have many interesting adventures again this year. Our first field trip (September 4, see p. 6) is to the cliffs of Wasson Bluff, the source of world famous fossils and great minerals. This trip is hosted by the Atlantic Geoscience Society. The excellent and informative talks make this an excellent event.

Catherine Mooney won Second Prize for her image titled "Illusion" in the Sherman Hines Postcard competition. She also received an Honourable Mention for "In Jean's Garden" and Robert Deluca received an Honourable Mention for "Bluenose and Ferry, Halifax".

Again this year, on Wednesday, September 8th, we are starting the year with a Wine & Cheese night with the Sackville Photography Club. Remember to bring some images to show "What I did last summer".

This year the Guild is purchasing a digital projector to make it easier to provide a consistent view environment for digital exhibitions and seminars. Digital photography has grown rapidly over the last two years and the new digital projector will provide the Guild with better opportunities to explore and accommodate the world of digital photography.

Now...let's get ready for the upcoming year with the Guild!

- Review the images you made over the summer to prepare for competition this fall.
- Check out the new program and plan your shots.
- Schedule yourself for field trips and seminars. (Don't forget to sign up, if required.)
- Review the *Blue Book* for regulations on how to label slides and prints correctly. (Can't find your *Blue Book*? It's available on the web site.)
- Remember, your images **MUST** be submitted by 7:20 p.m. so the Slide Chairs will have time to record your images.
- Make sure the labels on your slides are legible and will not fall off in the projectors.

I hope the Guild and its volunteers will add to your enjoyment of an excellent year of photography and adventures.

Peter Steeper

### 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.

### PARKING AT THE MUSEUM

PGNS members attending meetings and workshops at the Museum of Natural History outside regular work hours (after 6:00 p.m.) may park in the north (Staff) parking lot in unmarked spots. Members are requested to display notice cards (available from Bob Deluca) on their dashboards indicating that they are attending a Guild meeting. Also, 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.

ANNOUNCEMENTS

**ATLANTIC GEOSCIENCE SOCIETY  
ANNUAL FIELD TRIP**

**September 11, 12:00 noon**  
*Meet at Fundy Geological Museum, Parrsboro*

The AGS field trip this year will again be to the Fundy shore, building on earlier successes. At press time, the final itinerary has yet to be worked out, but the trip will include a visit to Partridge Island / West Bay to see spectacular sedimentary structures and fossil footprints in the cliffs, and may include a visit to the dinosaur site at Wasson Bluff and/or the Fundy Geological Museum. Look for evolving details in the Guild's e-mail circulars, or call Rob Fensome at 902-434-3392.



© Ward Isnor

Lorris Keizer (right) being presented the Nova Scotia Bird Society Trophy by Blake Maybank



© Ward Isnor

Robert Leblanc-Ross, winner of the Sam Yanofsky Trophy for Best Slide in the Humour Category

**IMPORTANT INFORMATION FOR  
COMPETITION ENTRANTS**

**Double Entry in CAPA NATURE  
Competition on September 19**

The Guild will be hosting the judging of the January, 2005, CAPA Nature round, so our members are restricted from entering slides in that round. To compensate, we will be sending away a double entry in the first round of CAPA Nature.

Makers may submit four slides for Sept. 19 CAPA Nature competition, and two slides per maker will be allowed to go away. (Normally we are allowed to submit two slides and only one per maker may be sent away.) The Guild as a whole will send away twelve slides instead of the usual six. Double entry applies only to the Nature category.

**PGNS WEBSITE**

The PGNS website, [www.photoguild.ns.ca](http://www.photoguild.ns.ca), is maintained by Peter Steeper, our 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.

**NEW PHOTO AND ART SUPPLY  
STORE ON THE SOUTH SHORE**

Friends of PGNS Mary Dixon and Eric Hayes, and Stephen and Melody Welsh, are pleased to announce the opening of their new venture, **Bridgewater Photo and Art Supply**, at 581 King Street in Bridgewater, N.S., next to the Royal Bank.

A variety of photographic equipment and supplies, developing, printing services and equipment, and art supplies are available.

Steve and Melody will be the daily face of the store but Eric and Mary will also be available for advice.

Store hours are currently Monday through Friday 8 a.m.—6 p.m. and Saturday 9 a.m.—5p.m. The phone number is 902-543-5145.

## MEMBER PROFILE

### Paul Vienneau

I've always been a musician, and have been playing for a living as a bass player for 15 years. I've played and recorded with Juno and ECMA-winning groups, toured internationally, and also teach throughout Nova Scotia.

In summer of 1990 I moved to Toronto to pursue a career as a bass player. In August 1991 I was struck, while cycling, by an 18-wheeler who failed to yield right of way. I spent two full years in hospital and had over 30 surgeries. In the end I need a wheelchair for my mobility.

In the mid-90's I grew really homesick and bought a camera for trips home to take snaps of the Bluenose and Lawrencetown Beach and so on, to document what I was missing. Except for a couple shots here and there, not much came of these efforts.

Three years ago I moved back to Halifax and married my college sweetheart, Pamela Beck, who honoured me by becoming Pamela Vienneau. We currently are the proud parents of a large cat-child, Ernest, who is neutered. He doesn't seem to mind.

After moving home I lost the urge to document what I could see by merely rolling out the door, and, led by photographers like Freeman Patterson, Frank Grisdale, Tony Sweet and the Guild's own Steven Patterson, I entered my newest photographic pursuit. I began to strive to show the emotion of my experience in looking at different subjects, whether a landscape, some lupins, a boat, or graffiti reflected on a car.

I began to look at and be inspired by the French Impressionist Painters, and other non-representational artists like Mark Rothko. I believe that the visible landscape can be heavily informed by the interior one, and made more profound by it.

In the past, I had wanted to be a 'straight' landscape photographer very much. Seeing the places I couldn't go, like the Utah Arches and so on, where so many photographers go, I saw I had to either settle for always doing standard work, or find my own artistic

path. Thankfully I am blessed with a never-ending selection of subjects around me, that I need to learn to see, which is one of the greatest sources of meaning for me, photographically.

Last September I decided to start selling my work and make a 'go' of it. Neville's Florals, in Bishop's Landing, was the first place to carry my prints. I've done a couple solo shows around town and now I have gallery representation with a small but passionate local gallery (Schooner Cove Gallery) and potential with others.

One of the local art boutiques (Argyle Fine Art) has expressed an interest in selling my work in September, and I have plans to record a CD of improvised music based on my photos and present it at jazz festivals next summer with large rear-projections of my photos.

I have launched my own web site to sell and show my work, [www.paulvienneau.com](http://www.paulvienneau.com). I have also received great encouragement from photographers such as Joanne Chilton, Steve Patterson, Tony Sweet, Freeman Patterson, and my good friend Al Chaddock.

I joined the Guild to meet other like-minded photographers and be exposed to others' ideas. I tend to not enter the competitions at the Guild. I find more value in exchanging ideas and asking questions, and to me, assigning number values to someone's inner expressions is counter-productive. I do however very much enjoy seeing other members' photos projected to see what they find interesting and engaging. The big draw for me are the members themselves!

Thanks to Philip for allowing me this chance to write about some photos that mean a lot to me (see *Pictures with a Story*, page 26), and also to introduce myself and my photography to you folks.

Best wishes,  
Paul Vienneau

*More of Paul Vienneau's photos may be viewed at [www.paulvienneau.com](http://www.paulvienneau.com) and [www.photoseen.com](http://www.photoseen.com), a peer site of which he is a member. §*

## THE ONE AND ONLY FILTER TO USE

by John Wm. Webb

If you had the restriction of using only one filter in your photographic pursuits, the polarizer should be your number one choice. The circumstances, conditions, and subjects that this filter can be used effectively are many, and its use will enhance your images considerably.

With modern day cameras, film or digital, the use of a polarizer is basically the same. This filter should be marketed as a circular polarizer (which doesn't mean it has a round shape, although it does), but the filter has to be labeled as "CR" or circular in order for the camera's metering system to read your exposures properly.

The size of the filter in mm should be the same as the lens that you use the most, i.e., macro/micro lens, or your versatile landscape lens: 28-85mm or 70-210 mm.

The filter is screwed on to the end of your prime lens firmly enough so that you can rotate the glass ring without unscrewing the filter and dropping it by mistake. That happens a lot, though. One can look through the viewfinder and aim your camera at different subjects all around you, rotating the outer ring to see the subtle and not so subtle changes that the filter produces.

I personally use a polarizing filter for most landscapes that have blue skies and/or white fluffy clouds. The filter works best if you are standing at a 90-degree angle to the sun; for example, by keeping the sun lined up with both shoulders. This filter will also reduce or eliminate reflections on glass, metal, and shiny surfaces.

Photographing waterfalls using the polarizer helps to reduce the reflections found on the wet rocks adjacent to the falls or on a rainy day. It also acts as a neutral density filter by cutting out approximately one-and-a-half to two stops of light, enabling you to take time lapse exposures of one to several seconds to make the water flow "like milk", an image which I personally like.

The polarizer can be used on almost any subject that is growing. It helps reduce the glare on foliage, petals, and especially leaves that inherently are glossy. You can also buy a warming polarizer which will take out the blue (magenta) cast that is produced, but not seen by our eyes, in images taken on a sunny day but in a shaded area. §

### PSA RECOGNIZES GUILD MEMBERS



In May 2004, 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 the calendar year 2003, two of our Guild members achieved outstanding results! Congratulations to Fred Greene for his high achievements. Also, congratulations to Lorris Keizer for a fine showing in his specialty, nature photography.

**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 world wide

#### LARGE MONOCHROME PRINTS

1<sup>st</sup> Place world wide

**Lorris Keizer**

#### NATURE SLIDE

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

*Contributed by Terry Carroll*



© Ward Isnor

Fred Greene receiving the Carsand Mosher Trophy from Andrew Lloy

## PHOTO GUILD AWARDS—AND HOW TO GET THEM

by Robert Deluca

*This article will be of particular interest to newer members seeking a better understanding of the Guild's competition program, and a valuable summary for other members.*

As your Honours & Awards Chairman it is timely to make sure you know about the Guild's awards- and how to get YOURS!

It would seem that if we have awards, there must be competitions. From time to time comments have been heard that the Guild spends too much time on competitions. This may seem so. Perhaps the purpose of competitions should be clarified.

First, competitions provide a means of standard comparison of your own work against other photographers – those more proficient and less proficient than you. The Guild does this at three levels. The Guild Competitions are local in nature and provide a first forum to put your images out and see how they do. Your images that do well at Guild level may then be entered in a CAPA Competition, and if they do well they will be selected to go to a CAPA Inter-Club Competition at a national level. Or, you may enter them in a PSA Competition and if they do well they may be selected to go away to a PSA Inter-Club Competition at an international level.

Second, competitions provide YOU an opportunity to see the best work of our best photographers. By this means you can learn by observing various techniques and ideas. Also, if you have "how to" questions you can then speak to the maker and get the details. Remember, this not like a magician's club where no one tells their secrets. This a club with the purpose of "promoting the art and science of photography".

Third, comments have been received that "all I want to do is see the lovely images". While that may be all right, why would anyone bother to bring in their work for you to see without competitions - and some form of recognition for excellence? So don't just sit back and watch. Jump in the pool and have fun with us! It is also the best way to learn more.

### **Why Have Awards?**

So, if we are going to have competitions to select the very best we need to have awards. It is only human to crave recognition for a fine image, or a series of fine images. Receiving your award in the company of your peers does just that at the Guild's Annual Awards Banquet.

### **What Awards are There?**

(For further details, see your Blue Book [which defines the regulations and procedures governing the Guild], or the Guild website [www.photoguild.ns.ca](http://www.photoguild.ns.ca))

The Guild has a wide range of awards to which you can aspire. They consist of:

- 28 Trophies
  - 1 Gold Medal
  - 10 Silver Medals
  - 17 Bronze Medals
  - 3 Pewter Medals
  - 24 Certificates of Merit

The awards are generally one of two types. First, Cumulative Point Awards are for the greatest number of points in competition accumulated during the Guild season in each of the competition categories; and second, "Best of" Awards in each of the competitive categories judged in the Trophy Competition held at the end of the season.

There are also several "Special" awards, such as Best Seascape/Landscape taken from within the Pictorial slide category; Best Botanical slide and Best Wildflower slide taken from within the Nature category; and the Robert K. Mann Theme, Nova Scotia Bird Society, Atlantic Geoscience Society, and Mayor of HRM Trophies.

Of course, the most prestigious trophy is the Wambolt-Waterfield Trophy for Photographer of the Year, awarded to the person who had the most cumulative points in competition overall.

*(Continued on page 10)*

(Continued from page 9)

PGNS Awards

### **How to Get the Trophies**

A) Wambolt-Waterfield Trophy (to Photographer of the Year): This trophy recognizes all round excellence in all the fields of photography. To be successful here it is essential to enter all categories of competition at every competition. While you should always enter your best images, remember that a "9" is still better than the "0" you receive for not entering.



Wambolt-Waterfield Trophy

B) Cumulative Point Trophies: Even if you are not yet proficient in all categories there are trophies available in the categories you are good at. However, the same principle applies - it is essential to enter every competition to build up your point total. This will also build up your collection of images receiving 10 points or more that can be entered in the Trophy Competition at the end of the season.

C) "Best of" Trophies: All of your "10 or higher" point images from the year are eligible to be entered in the Trophy Competition. Outside judges are used for this competition, so the images will all be new to them. However, you must qualify your images (by scoring 10 points or more in competition, and keeping track of your scores) during the Guild season.

### **How To Enter Your Images in Competition**

Just like Lotto 6-49, you can't win if you don't play.

The Guild's regulations for preparing and entering slides and prints in competitions are found in the Blue Book (and on the Guild website). The regulations provide a standard set of entry rules that also comply with CAPA and PSA rules.

*The regulation most often violated is failing to submit your images to the Slide/Print Chairperson by 7:20 p.m. The delays incurred with handling late entries are often the reason for meetings not starting on time. The meeting starts at 7:30 p.m., that is not the deadline for submission. Be on time!*

*See the 2003-2004 award winners listed on page 11 and the first and second place images in the "Best of" Trophy competitions on pages 13-14. §*

### **UNEP INTERNATIONAL PHOTOGRAPHIC COMPETITION ON THE ENVIRONMENT 2004-2005**

#### **FOCUS ON YOUR WORLD**

The United Nations Environment Program (UNEP) is holding its fourth International Photographic Competition under the title "Focus on Your World".

The award winning images will be exhibited throughout the 2005 World Exposition in Aichi, Japan, at the United Nations pavilion.

The winning photographs will be featured in travelling exhibitions to increase awareness of environmental issues worldwide.

The competition closes on October 24, 2004. For further information on this competition (rules, dates, judges' names, prizes, exhibitions, etc.), see the following website: [www.unep-photo.com](http://www.unep-photo.com).



*Contributed by  
Jur Feenstra*

**2003-2004 PGNS TROPHIES AND AWARDS**

*CUMULATIVE POINTS AWARDS*

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

1st Fred Greene  
2nd Keith Vaughan

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

1st Fred Greene  
2nd Hubert Boudreau

**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 Keith Vaughan  
2nd Philip Giles

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

1st Fred Greene  
2nd Keith Vaughan

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

1st (tie) Keith Vaughan  
and Fred Greene

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

1st Fred Greene  
2nd Keith Vaughan

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

1st Janet Couper  
2nd Robert Leblanc-Ross

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

1st Fred Greene  
2nd Wayne Garland

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

1st Keith Vaughan  
2nd Archie McCulloch

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

1st Fred Greene  
2nd Marg Nolen

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

1st Wayne Garland  
2nd Archie McCulloch

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

1st Fred Greene  
2nd Keith Vaughan

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

**INDIVIDUAL IMAGE AWARDS**

(Images listed above the line [except prints] are shown on pages 13-14. Remaining images will be included in the next issue.)

**Reid Sweet Trophy**  
(Best slide in the Pictorial category)

1st Fred Greene *Mono Lake Sunrise*  
2nd Elio Dolente *This Old House*

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

1st Fred Greene *Blue Heron in Flight*  
2nd Ward Isnor *Prairie Smoke*

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

1st Keith Vaughan *Matador at Work*  
2nd Keith Vaughan *Close-up Biathlon Shooter*

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

1st Ward Isnor *Greener Grass*  
2nd Eugene Mio *Fairy Tale Landscape*

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

1st Eugene Mio *Hoodoos in Alberta*  
2nd Philip Giles *Boat and Dock, Nelson Lakes*

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

1st Miriam Beach *Grandpa and Me*  
2nd Fred Greene *Jennifer Black Jacket*

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

1st Keith Vaughan *Delicate Arch in Winter*  
2nd Eugene Mio *Tulip at Large*

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

1st Robert Leblanc-Ross *Let's Play Ball!*  
2nd Wayne Garland *Don't Drink and Dress!*

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

Atze Douma *Pig's Ears*

**Mary Primrose Memorial Trophy**  
(Best Wildflower slide)

Keith Vaughan *Western Pasque Flowers*

**Robert K. Mann Trophy**

1st Atze Douma *Lady*  
2nd Ed Boutilier *Solitude*

**City of Halifax Trophy**

Atze Douma *Granville Street*

**Atlantic Geoscience Society Trophy**

1st Philip Giles *Stromatolites at Shark Bay, Western Australia*  
2nd John Wm. Webb *Walton, N.S., Cliffs*

**Nova Scotia Bird Society Trophy**

1st Lorrin Keizer *Saw Whet Owls in Tree Cavity*  
2nd Lorrin Keizer *Yellow-Rumped Warbler and Three Young*

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

Keith Vaughan  
*Delicate Arch*

**Markus Stasiulis Trophy**  
(Silent Slide Essay competition)

1st Fred Greene  
2nd (tie) Archie McCulloch and Keith Vaughan

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

Hubert Boudreau

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

1st John Wm. Webb  
2nd Wayne Garland

**2003-2004 PGNS TROPHY WINNING IMAGES  
(REGULAR GUILD CATEGORIES)**

Images continued on next page; see page 12 for details

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

**PICTORIAL  
CATEGORY**



*Mono Lake Sunrise*  
© Fred Greene



*This Old House*  
© Elio Dolente

**NATURE  
CATEGORY**



*Blue Heron in Flight*  
© Fred Greene



*Prairie Smoke*  
© Ward Isnor

**PHOTOJOURNALISM  
CATEGORY**



*Matador at Work*  
© Keith Vaughan



*Close-up Biathlon Shooter*  
© Keith Vaughan



*Grandpa and Me*  
© Miriam Beach



*Greener Grass*  
© Ward Isnor

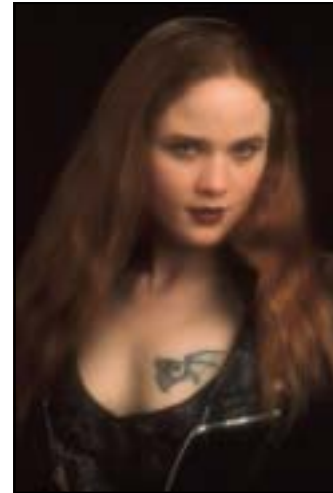


*St. Peter's at Dusk*  
© Eugene Mio



*Let's Play Ball!*  
© Robert Leblanc-Ross

**PORTRAIT  
CATEGORY**



*Jennifer  
Black  
Jacket*  
© Fred  
Greene

**CREATIVE  
CATEGORY**



*Fairy Tale Landscape* © Eugene Mio

**PHOTO-  
TRAVEL  
CATEGORY**



*Boat and Dock, Nelson L.* © Philip Giles

**HUMOUR-  
CATEGORY**



*Don't  
Drink and  
Dress*  
© Wayne  
Garland

*Incredible Birds*, by Fred Greene  
First Place in 2003-2004 Silent Slide Essay Competition



1. *White Pelicans Preening*



2. *Blue Heron in Flight*



3. *Great Blue with Stick*



4. *Blue Herons Mating*



5. *Blue Heron Feeding Chick*



6. *Egret in Flight*

All images on pages 15 and 16 © Fred Greene



7. Egret in Flight No. 2



8. Great White Egret Landing



9. Cattle Egret

10. Tri-Coloured Heron No. 2



11. Yellow Crowned Night Heron No. 2



12. Evening Flight

## EXTERNAL COMPETITIONS RETURNED SCORES

For PSA: slides maximum 15

<b>PSA CREATIVE</b> April 2004		
<b>San Joaquin Valley Camera Club (California)</b>		
Stevie	Fred Greene	HM 12
Mylar Keyboard #13	Keith Vaughan	11
Comfort in Sorrow	Marg Nolen	12
Ancient Rock Art	Wayne Garland	11
Venice Creative	Fred Greene	10
Hida Bird	Janet Couper	10

<b>PSA NATURE</b> May 2004		
<b>F:67 Camera Club (Kitsap County, Washington)</b>		
Egret in Flight	Fred Greene	12
Arethusa Trio #2	Keith Vaughan	10
Sunset on Mud	Hubert Boudreau	11
Great White Egret Landing	Fred Greene	11
C. Warblings Get Excited	Lorris Keizer	HM 14
Common Flicker	Lorris Keizer	Award of Merit 15

<b>PSA PHOTOJOURNALISM</b> May 2004		
<b>Oklahoma Camera Club (Oklahoma City)</b>		
#99 Lean at Curve	Doug Leahy	12
Quad Runner No. 18	Fred Greene	HM 13
Motocross Duo	Fred Greene	3rd 14
Shooting Gallery	Keith Vaughan	HM 12
#93 High in the Sky	Doug Leahy	HM 12
Battle for the Ball	George Ghiz	10

<b>PSA PHOTO TRAVEL</b> May 2004		
<b>Spokane Valley Camera Club (Veradale, Washington)</b>		
Peggy's Panorama	Fred Greene	13
Caribbean	Nancy Johnston	7
Sunrise at Bryce	John Wm. Webb	10
Maroon Bells & Reflection	Fred Greene	13
Carrying Baskets #2	Miriam Beach	10
Mayan Warrior	Marg Nolen	11

Returned scores from PSA and CAPA are included in the next issue of Bluenose Focus when received and forwarded by the given PGNS representative.



Keith Vaughan, winner of the Atlantic Photo Supply Trophy

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### 2003-2004 PGNS Final Positions for PSA Interclub Competitions



#### *Pictorial*

11th overall, 240 points  
19 clubs competing; top club—291 points

#### *Nature*

5th overall, 202 points  
25 clubs competing; top club—224 points

#### *Photojournalism*

2nd overall, 267 points  
10 clubs competing; top club—275 points

#### *Photo Travel*

6th overall, 191 points  
18 clubs competing; top club—210 points

#### *Creative*

9th overall, 177 points  
16 clubs competing; top club—208 points

*Slides maximum 15 points*

#### *Colour Prints—Maker*

4th overall, 387 points  
7 clubs competing; top club—492 points

#### *Colour Prints—Trade*

4th overall, 296 points  
8 clubs competing; top club—429 points

*Prints maximum 30 points*

**GUILD COMPETITIONS HIGH SCORES**

*Slides and prints, maximum 15; \* sent away to external competition*

**GUILD PICTORIAL**

*March 8, 2004*

<i>Natasha in Red</i>	Fred Greene	15
<i>Red Pheasant</i>	Elio Dolente	14
<i>Jennifer Black Jacket</i>	Fred Greene	14
<i>Checker Board Mesa</i>	Hubert Boudreau	14
<i>Sunrise Serenity</i>	Janet Couper	13
<i>Steps #5</i>	Jacynthe Caissie	13
<i>Preening Swan</i>	Marian Boyer	13
<i>Yesteryear</i>	Jur Feenstra	12
<i>Canadian Mine Shaft</i>	Thomas Davis	12
<i>Salt Marsh Trail Bridge</i>	Robert Leblanc-Ross	12
<i>Rhodo Leaves</i>	John Wm. Webb	12
<i>Landscape</i>	Atze Douma	12
<i>Dapple Grey</i>	Marian Boyer	12
<i>Deer in Winter</i>	Marg Nolen	12
<i>Cove</i>	Elio Dolente	12

**GUILD PHOTO TRAVEL**

*March 8, 2004*

<i>Mayan Warrior</i>	Marg Nolen	14
<i>Mesa Sweet Light</i>	John Wm. Webb	14
<i>Monument Valley Trail</i>	Keith Vaughan	13
<i>Ponte Vecchio, Florence</i>	Atze Douma	13
<i>Mesa Verde, Colorado</i>	John Wm. Webb	13
<i>Tribal Dress</i>	Marg Nolen	13
<i>Caribbean Resort</i>	Keith Vaughan	13
<i>Glacier Bay, Alaska</i>	Jur Feenstra	12
<i>Kruzenstern No. 3</i>	Fred Greene	12
<i>Lunenburg Winter</i>	Nancy Johnston	12
<i>Parking in Granada</i>	Philip Giles	12

**GUILD PORTRAIT**

*March 8, 2004*

<i>Natasha No. 5</i>	Fred Greene	14
<i>Trish in Black</i>	Fred Greene	14
<i>Rachael</i>	Marg Nolen	13
<i>Digore #4</i>	Janet Couper	11

**GUILD SMALL DIGITAL PRINT**

*March 8, 2004*

<i>Fireworks and Tall Ship</i>	George Ghiz	12
<i>Walk in the Park</i>	Hubert Boudreau	12
<i>Blue Jay on Stump</i>	George Ghiz	12
<i>Fall Colours</i>	Hubert Boudreau	11
<i>Dream Reflections</i>	Colleen MacDonald	11
<i>Frost #2</i>	Jean Berthe	11

**GUILD NATURE**

*March 8, 2004*

<i>Egret on Lettuce</i>	Fred Greene	14
<i>Flamingo #3</i>	Janet Couper	13
<i>Agitated Garnett</i>	Fred Greene	13
<i>Ringbill Calling</i>	Marian Boyer	13
<i>Zion Trees #3</i>	Hubert Boudreau	13
<i>Eagle Meal</i>	Marian Boyer	13
<i>Macaw Portrait</i>	Marg Nolen	13
<i>Eagle Watch</i>	Wayne Garland	12
<i>Slot Canyon #3</i>	Hubert Boudreau	12
<i>Blue Mountains Waterfall</i>	Philip Giles	12

**GUILD PHOTOJOURNALISM**

*March 8, 2004*

<i>Speedskate Azzuri</i>	Keith Vaughan	14
<i>Matador at Work</i>	Keith Vaughan	14
<i>Tail of Grief</i>	Wayne Garland	12
<i>Ship Down</i>	Elio Dolente	12
<i>Maiden Voyage</i>	Jur Feenstra	12
<i>Private Property</i>	Doug Leahy	12

**GUILD CREATIVE**

*March 8, 2004*

<i>Halifax AM</i>	Marian Boyer	13
<i>Magic Woods</i>	Elio Dolente	13
<i>Peggy of Peggy's Cove</i>	Doug Leahy	13
<i>Friendly Trio</i>	Archie McCulloch	12
<i>18 Snow Birds</i>	Keith Vaughan	11
<i>Kingston Reflection #3</i>	Hubert Boudreau	11
<i>Sand Pattern</i>	Karen Woolhouse	11
<i>Tulips in Web</i>	Archie McCulloch	11

**GUILD PRINT**

*March 8, 2004*

<i>Tugboat in Sea Smoke</i>	Keith Vaughan	14
<i>Nest Building</i>	Fred Greene	14
<i>Snow Geese, Saskatchewan</i>	Fred Greene	13
<i>Black-eyed Susans</i>	Robert Deluca	11
<i>Finished Product of L. Mill</i>	Robert Leblanc-Ross	11
<i>Dutchman's Breeches</i>	Robert Deluca	11

**GUILD HUMOUR**

*March 8, 2004*

<i>Have you seen Gilbert lately?</i>	Jur Feenstra	15
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**SIGHT-AND-SOUND ESSAYS**

March 21, 2004

Maximum score 60

<i>Inyo National Forest</i>	John Wm. Webb	57
<i>Flag Waving</i>	Wayne Garland	56
<i>Convolutions</i>	Robert Deluca	54
<i>Fungi</i>	Teunis Obdam	53
<i>Abstraction</i>	Keith Vaughan	53
<i>Gannets and Puffins</i>	Fred Greene	53
<i>Hurricane Juan</i>	Marg Nolen	47
<i>Southwest 1 + 2</i>	Hubert Boudreau	45

**PSA NATURE**

April 4, 2004

<i>C. Waxwings Get Excited</i>	Lorris Keizer	* 14
<i>Common Flicker</i>	Lorris Keizer	* 14
<i>Egret in Flight</i>	Fred Greene	* 13
<i>Sunset on Mud</i>	Hubert Boudreau	* 12
<i>Great White Egret Landing</i>	Fred Greene	* 12
<i>Arethusa Trio #2</i>	Keith Vaughan	* 11
<i>Popping Poppy</i>	Peter Steeper	11
<i>Bighorn Sheep #2</i>	Atze Douma	11
<i>White Faced Monkey #1</i>	Marg Nolen	11
<i>Pig's Ears</i>	Atze Douma	11

**PSA PHOTO TRAVEL**

April 4, 2004

<i>Mayan Warrior</i>	Marg Nolen	* 12
<i>Peggy's Panorama</i>	Fred Greene	* 12
<i>Caribbean</i>	Nancy Johnston	* 11
<i>Sunrise at Bryce</i>	John Wm. Webb	* 11
<i>Maroon Bells &amp; Reflection</i>	Fred Greene	* 11
<i>Carrying Baskets 2</i>	Miriam Beach	* 11
<i>Evening Light at Swaledale</i>	Keith Vaughan	11
<i>Liverpool Lighthouse #4</i>	Ray Fraser	11
<i>Riding the Bull</i>	Marg Nolen	11
<i>Painted Buoys</i>	Wayne Garland	11

**NOVA SCOTIA BIRD SOCIETY****COMPETITION**

April 4, 2004

<i>Saw-Whet Owls in Tree</i>	Lorris Keizer	14
<i>Yellow Rumped &amp; 3 Young</i>	Lorris Keizer	13
<i>Blue Heron in Flight</i>	Keith Vaughan	12
<i>Hummingbird</i>	Lorris Keizer	11

Image titles are taken from the scoresheets filled out on the night of the competition. Some errors in detail of precise titles may occur.—Ed.

**ATLANTIC GEOSCIENCE SOCIETY****COMPETITION**

April 4, 2004

<i>Stromatolites at Shark Bay</i>	Philip Giles	12
<i>Seastack, Soley Cove</i>	Wayne Garland	11
<i>Lepidodendron</i>	Joyce Chew	11
<i>Cliffs on Isle of Eigg</i>	Archie McCulloch	11
<i>Erosion Patterns in Kluane</i>	Philip Giles	11
<i>Arches National Park</i>	John Wm. Webb	11
<i>Blue Rocks Strata</i>	Robert Leblanc-Ross	11
<i>G. Canyon Shapes of Light</i>	Keith Vaughan	11
<i>Walton, N.S., Cliffs</i>	John Wm. Webb	11
<i>Rock—Norman Wells</i>	Thomas Davis	11
<i>Flowerpots at Hopewell</i>	Keith Vaughan	11

**GUILD PICTORIAL**

April 12, 2004

<i>Eagle Owl / Falcon</i>	Fred Greene	14
<i>Feet #4</i>	Miriam Beach	13
<i>One Summer in January</i>	Ray Fraser	12
<i>Painted Hills 4</i>	Fred Greene	12
<i>Seasmoke Montage #2</i>	Keith Vaughan	11
<i>Merigomish</i>	Nancy Johnston	11
<i>Pattern of Circles</i>	Archie McCulloch	11
<i>Birch Tree</i>	Elio Dolente	11
<i>Blomidon in Winter</i>	Elio Dolente	11
<i>Overhang</i>	Janet Couper	11
<i>Watered Lily</i>	Marian Boyer	11
<i>For Anchor</i>	Jur Feenstra	11

**GUILD PHOTO TRAVEL**

April 12, 2004

<i>Garden of the Gods</i>	John Wm. Webb	13
<i>Hibernia Hall</i>	Archie McCulloch	12
<i>Montealban</i>	Miriam Beach	12
<i>Blue Rider</i>	Colleen MacDonald	11
<i>Casares in Andalucia</i>	Keith Vaughan	11
<i>Fishing Boats at Numana</i>	Keith Vaughan	11
<i>Amsterdam from W. Tower</i>	Atze Douma	11
<i>Beside Lake Hawea, N.Z.</i>	Philip Giles	11
<i>Severn Larsen at Sunset</i>	Fred Greene	11
<i>St. Lucia</i>	Nancy Johnston	11

**GUILD SMALL DIGITAL PRINT**

April 12, 2004

<i>Yellow Leaf in Snow #3</i>	Hubert Boudreau	12
<i>Ducks in a Row</i>	Janet Couper	11
<i>Fall Ferns #3</i>	Hubert Boudreau	11
<i>Sandy Serenity</i>	Colleen MacDonald	11

**GUILD NATURE**

*April 12, 2004*

<i>Lemus</i>	Marian Boyer	13
<i>Silver Fox</i>	Elio Dolente	13
<i>Eagle Eye on Perch</i>	Wayne Garland	12
<i>Muddy Elephants</i>	Marian Boyer	12
<i>Mud Cracks</i>	Philip Giles	12
<i>Musquodoboit River #1</i>	Ray Fraser	12
<i>Golden Pheasant #2</i>	Elio Dolente	11
<i>Showy Lady'Slipper</i>	Wayne Garland	11
<i>Red Bunchberries #4</i>	Hubert Boudreau	11
<i>Morning Mist</i>	John Wm. Webb	11
<i>Moth Close Up</i>	Fred Greene	11

**GUILD PHOTOJOURNALISM**

*April 12, 2004*

<i>A Mighty Blow</i>	Wayne Garland	12
<i>No More Just Play</i>	Gilbert van Ryckevorsel	12
<i>Overtaking by No. 155</i>	Keith Vaughan	12
<i>Estocada—The Final Thrust</i>	Keith Vaughan	12
<i>Painter on the Beach</i>	Jur Feenstra	11

**GUILD CREATIVE**

*April 12, 2004*

<i>Nubble Light Impression</i>	Keith Vaughan	11
<i>Castle in Green</i>	Marg Nolen	11

**GUILD PORTRAIT**

*April 12, 2004*

<i>Deep Purple</i>	Fred Greene	13
<i>Avis in Black</i>	Marg Nolen	12
<i>Natasha in White</i>	Fred Greene	12
<i>Rachael</i>	Marg Nolen	11
<i>Girl in Mexico #2</i>	Miriam Beach	11

**GUILD PRINT**

*April 12, 2004*

<i>Zebriski Point</i>	Keith Vaughan	13
<i>Pelican</i>	Fred Greene	13
<i>Park Lane at Night</i>	Peter Steeper	12
<i>Karen F.L.D. / H.C.</i>	Fred Greene	12
<i>Form. Fab. Phono. Tech.</i>	Peter Steeper	11

**GUILD HUMOUR**

*April 12, 2004*

<i>Do I look fat in this?</i>	Wayne Garland	11
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(Continued from page 25)

*Pictures with a Story*

I thought I would try a 1/30th/sec exposure to show movement in the cars. I was lacking a point of interest though. As I was looking through the camera a group of teen boys crossed the street, jumping and calling to me. After making a rude gesture (too many years in Toronto, I guess!), the boys came over. Uh oh, I thought. One kid asked for me to take his picture. I said sure, and could he do a funny move or dance for me. Knowing the 1/30 would render him a blur, I shot him once and he went off with his friends. After getting the slide back I realized that colour can be a subject or point of interest in a photo. To wit: if his shirt was any other colour, I doubt the photo would be successful. I really like the shape his blurred arm has taken and the way his face has disappeared into a skin-tones smear, like play dough.

***Mersey River Sunset Panorama***

This is probably the "straightest" shot I have in my portfolio at the moment. Even though my photos are somewhat "off kilter", I really admire and enjoy landscape photographers like John Shaw, Galen Rowell, Niall Benvie, Charlie Waite, and William Neill. I find the way they compose their photos almost more inspiring than their subjects. Some photos 'work' better in certain formats, whether 6x7, 35mm, panoramic or what-have-you. This shot, on a trip with my wife to Mersey River, near Kejimikujik, shows why I love the autumn so much. The colours and their intensity, and the way they reflect on water fill me with inspiration for capturing them on film. This shot is from a boardwalk built along the river at Mersey River Chalets, designed and owned by a wheelchair user, and fully accessible.

***Delight***

After dinner at a Pizza Delight (hence the title) in P.E.I., I noticed this through the glass bricks near the front door. I grabbed my camera, 50mm macro lens with close up filter, and "found" this composition. I think the brick works as an alternative filter or even lens when viewed in this mindset. Every brick has different properties of texture, distortion and opacity. I already have plans for several different subjects using this technique including flower photography, still life, and even street photography. §

## SUMMARY OF 2003-2004 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.

Pos.	Name	Total Score (P. of Y.)	Prints	Pictorial Category	Nature Category	Photo-Journalism Category	Creative Category	Photo Travel Category
1	Fred Greene	1313	308	304	275	134	88	116
2	Keith Vaughan	1203	285	202	142	219	183	189
3	Wayne Garland	1100	--	231	220	170	104	103
4	Marg Nolen	978	--	194	184	96	116	88
5	Archie McCulloch	959	--	235	145	103	144	154
6	Hubert Boudreau	915	180	238	213	95	119	94
7	Ray Fraser	868	--	218	176	147	58	136
8	Thomas Davis	796	95	221	169	104	52	120
9	Atze Douma	733	--	199	208	57	42	152
10	Elio Dolente	699	11	202	182	151	73	10
11	John Wm. Webb	649	--	192	149	21	37	106
12	Philip Giles	617	--	194	185	20	--	159
13	Janet Couper	605	137	146	135	26	95	73
14	Robert Deluca	578	177	158	98	87	43	72
15	Peter Herschorn	567	--	165	166	67	88	32
16	Robert Leblanc-Ross	552	88	143	169	83	9	74
17	Miriam Beach	543	109	144	106	47	54	52
18	Peter Steeper	441	58	114	120	20	47	77
19	Nancy Johnston	362	--	71	97	30	49	71
20	Liz McNaughton	359	--	143	49	9	39	51
21	Jur Feenstra	298	--	93	21	61	10	89
22	Eugene Mio	257	94	74	75	31	20	36
23	Doug Leahy	244	22	64	43	73	23	41
24	Marion Boyer	241	--	92	96	10	33	--
25	Yau-Sun Tong	218	--	46	61	33	9	44
26	Ward Isnor	168	20	45	42	--	45	--
27	Jean Berthe	159	21	41	40	10	9	41
28	Tanya Ricker	157	--	43	49	45	11	--

Pos.	Name	Total Score (P. of Y.)	Prints	Pictorial Category	Nature Category	Photo-Journalism Category	Creative Category	Photo Travel Category
29	Nanciellen Davis	155	62	45	21	22	--	39
30	Lorris Keizer	151	--	57	84	--	--	--
31	Jacynthe Caissie	134	19	41	38	--	--	40
32	George Ghiz	116	69	32	21	45	--	18
33	Colleen MacDonald	104	31	36	48	--	--	20



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PGNS President Joyce Chew presents the Wambolt-Waterfield Trophy to Fred Greene for Photographer-of-the-Year



© Ward Isnor

Gilbert van Ryckevorsel (right) congratulating Keith Vaughan for accumulating the greatest number of points in Creative competitions.

Pos.	Name	Portrait Category	Humour Category	CAPA / Guild Themes	CAPA Comp.	PSA Comp.	Silent Slide Essay	Sight & Sound Essay
1	Fred Greene	122	--	114	265	323	28	53
2	Keith Vaughan	--	23	114	238	305	26	53
3	Wayne Garland	--	64	110	152	292	21	56
4	Marg Nolen	111	--	100	138	271	23	47
5	Archie McCulloch	--	52	81	147	268	26	--
6	Hubert Boudreau	--	30	41	185	232	22	45
7	Ray Fraser	19	--	73	147	265	21	--
8	Thomas Davis	58	--	31	147	212	20	--
9	Atze Douma	--	--	21	128	169	23	--
10	Elio Dolente	--	28	53	59	180	--	--
11	John Wm. Webb	--	--	42	156	100	25	57

Pos.	Name	Portrait Category	Humour Category	CAPA / Guild Themes	CAPA Comp.	PSA Comp.	Silent Slide Essay	Sight & Sound Essay
12	Philip Giles	--	--	18	97	94	22	--
13	Janet Couper	30	9	40	139	167	21	--
14	Robert Deluca	11	12	22	132	169	21	54
15	Peter Herschorn	9	--	29	122	137	--	--
16	Robert Leblanc-Ross	--	29	45	90	115	--	--
17	Miriam Beach	52	20	38	122	150	19	--
18	Peter Steeper	22	--	41	41	101	--	--
19	Nancy Johnston	--	--	22	--	59	22	--
20	Liz McNaughton	--	10	36	48	70	22	--
21	Jur Feenstra	--	24	--	--	19	--	--
22	Eugene Mio	11	--	--	136	--	--	--
23	Doug Leahy	--	--	--	42	78	--	--
24	Marion Boyer	--	--	--	46	--	--	--
25	Yau-Sun Tong	--	--	25	13	--	--	--
26	Ward Isnor	--	--	11	--	--	25	--
27	Jean Berthe	--	--	18	--	--	--	--
28	Tanya Ricker	--	--	9	9	43	--	--
29	Nanciellen Davis	--	--	28	27	56	--	--
30	Lorris Keizer	--	--	--	--	84	--	--
31	Jacynthe Caissie	--	--	15	--	--	--	--
32	George Ghiz	--	--	--	--	44	--	--
33	Colleen MacDonald	--	--	--	--	--	--	--



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HRM Councillor Linda Mosher and the winner of the City of Halifax Trophy, Atze Douma



© Ward Isnor

Miriam Beach receiving the Frederick Joyce Trophy for Best Slide in the Portrait Category from Fred

## JUAN, THE HURRICANE MONSTER

by Gilbert van Ryckevorsel

(continued from page 2)



By pure chance and with favorable environmental conditions last September, Juan cruised in straight line over hundreds of kilometres of oceanic space toward Halifax, stormed over the provincial capital, moved over crown lands in northwesterly direction to pass by the Confederation Bridge, hit P.E.I. and downgraded itself eventually over the Gulf of St. Lawrence, leaving a historic path of destruction nearly 50 km wide as evidence for many years to come.

From satellite images we saw a ghostly, white whirlpool-like shape cruising towards our coast - apparently accelerating its power engine by the attraction of unusually warm Gulf Stream waters flowing north along the coast of Nova Scotia. From the characteristic silence prior to a storm's landfall, we felt this monster moving toward us, wondering what to expect, until it hit with ever increasing fury. All around our homes we heard trees breaking off and a silent flashing of shorting power lines causing outages throughout the city as far as the eye could see. White sheets of concentrated rain mixed with shorn off leaves shooting through wind channels, trees reached near-breaking angles, then suddenly swooped upward when 175

km/h surges went by. Root crowns holding trees in place either stood their ground or forthwith were torn out to crash down over whatever happened to stand in their way. Something huge roared by, which either hit obstructions with thundering force, or miraculously saved trees standing in its way, leaving evidence of a path of destruction the morning after. The awesome animation was of a Jurassic park monster the likes of *Tyrannosaurus rex* storming in, leaving victims downed and lucky ones untouched. It reminded us of what chaos must have been like when nature reigned supreme and our prehistoric ancestors somehow survived from being visited by such beasts on a daily basis.

That something hitting Atlantic Canada was "JUAN, the hurricane monster".

Now standing in the front lawn of his Mahone Bay family home as a fantasy beast, a peaceful dragon symbolically guarding against evil, also warns that such disasters can be retaliation for our worldwide environmental abuse, unless we make major moves towards peaceful co-existence with nature. §

(Continued from page 26) *Pictures with a Story* photograph because we're all aware of "definitive" images: Arches National Park, Peggy's Cove, and Ansel Adams' Yosemite Park are three examples. I know of more than a few photos of Blomidon that make me want to burn rubber and go somewhere else.

My wife and I were staying at a good friend's cottage overlooking the Grand Pre dykes and Blomidon itself. After a few hours driving I needed a rest for my bum, so I passed on dinner at the restaurant. Instead I parked at the end of the cottage lane and took out (what else!) a photography magazine. It was a windy day. The sign pictured was slapping back and forth on its post. I looked at it a couple of times, admiring the deep yellow/orange of the squares. After a few times, my eye began to travel back and forth between the sign and the landscape behind it. I made several compositions, most of them like this one, with the sign in focus and the land behind slightly out of focus.

In my mind's eye I could see the line of the sign echoed in the land, and imagined, fantastically, that the land swept in under the water like the underside of the sign. Not to mention, many would say the land/sign combo is, like a musical idea, an echo of a motif. I like it!

My first showing of this photo in February-March 15 at the Velvet Olive led a professional photographer to ask, over and over again, what I "meant" by the photo. I said I just liked the way it looked at the time.

After thinking about this, I realize I like the idea that the standard landscape photo of Blomidon has been 'subverted' somehow. By placing the sign in focus and the landscape out of focus (thus secondary), I have expressed my impression of how I felt that day as the sign called to me, "Hey, Mister! Take my picture!"

Despite what Guild judges would have us believe, there is more than one strict vision of landscape photography; there is one that is also made up of the invisible, inside every photographer.

This is the landscape that I strive to present in my photos.

#### ***Whim Barn, P.E.I.*** (on front cover)

This barn is located on Highway 3 near Montague, P.E.I. I drive by it every day when my wife and I visit

her family. This particular day there was a rain shower. We happened to drive by the barn as the clouds were beginning to part, letting the sun through. Instead of stopping, I drove by, instantly regretting passing by. Dropping Pam off, I drove back but the light was back to midday boring. The next day I came back and tried to make a photo anyway. My wheelchair kept me from rolling into the field, and courtesy kept me from driving my Jeep into the yard. From a shallow driveway I decided to try a zoom burst, to come away with a photo of some type, instead of going home wondering "what if?". I like the primary colours in this photo and the way they "smear" out from the barn. I put the barn in the centre as an artistic choice, and I think that it works, given the effect of the long shutter speed coupled with the zoom of the lens (my trusty 28-200 zoom).

#### ***Citadel Trees***

I took this from the parking lot across from the Community College, before the hurricane last year. I really was intrigued by the sloping line and the two trees. I tried to meter so that the trees and grass wouldn't be in a heavy black silhouette: I wanted a bit of detail visible in the grass and trees to add some depth. On my prints you can really see this. Because I can't always get to popular photographic spots, I find myself looking for subject matter close to roads or accessible by my vehicle. I have a "normal" tripod and also a Bushnell window-mount tripod that I can quickly mount to my driver's side window and shoot with. I believe that when we look at photography from a visual design viewpoint, and concentrate on arranging and editing elements, we open ourselves to a wider world of photography. After all, a bad photo of Peggy's Cove is a bad photo, while a creatively composed photo of a sheet on your bed could be a mountain range.

#### ***Yellow Shirt Kid***

I admit I don't often take photos of people. It's something I have tried to correct in the last year. Before entering the Public Gardens last summer, I decided to try a bit of "street photography". I set up my Benbo tripod and 28-200mm lens on 28mm, and looked through it for a composition. I liked the line of the street and phone lines, light poles and building.

(Continued on page 20)

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## PICTURES WITH A STORY

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(see front cover and next page for pictures)

**Text and images by Paul Vienneau**  
(See also autobiographical profile on page 7)

**Saturn** (on front cover)

There is a parking lot in south end Halifax where the owners allow graffiti artists to paint freely without fear of prosecution. Though the artwork depicted here has been covered over with new work, there are countless possibilities there for original photographs.

Photography, for me, is increasingly about editing (another parallel to my career as a professional bass player). Sitting apart from the car, the reflection wasn't very impressive; it seemed to fade quickly to nothing. Looking through my 28-200mm lens, I was able to edit the shot so that it appears that the car is literally painted with the graffiti. Magazines and Guild folks say to never use polarizing filters on reflections as it kills them. I use the filter to make the colours more saturated so as to be in control of how the shot looks. By turning the filter and observing the effects you can see changes and decide for yourself what looks best to you.

As a person using a wheelchair for mobility I have to find subjects usually within reach to express myself with. Seeing the slide after development was part of a huge ongoing lesson for me on not just glossing over the apparently boring subject, and has me trying to see instead of look.

**Montague Harbour, P.E.I.**

I am blessed to have such an eternally patient and loving wife, my Pam, who allows me the time and opportunity to pursue my artistic loves, music and photography. She has also given me the gift of her family in Montague, P.E.I., out of which I base my explorations of the eastern end of Prince Edward Island.

On August 12, 1991, I was in a near-fatal mountain bike vs. 18-wheeler fracas in Toronto. On August 12, 2003, we were staying at Pam's family's house. I got up before the sun and drove 40 minutes to Panmure Island to try and capture some definitive (for me) image that I could point to and say "I did that on the anniversary of my injury, and I'm proud of it".

*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.*

Well after sunrise I turned toward town defeated and a bit depressed about the lacklustre sunrise and boring, flat light.

On a whim I stopped at the Montague harbour to look at the Cape Island boats. I have always loved the ocean and especially boats, and I am a sailor. Pam told me, via cell phone, that breakfast was ready. I told her I wanted another 15 minutes to look around, not really expecting too much, as the 'magic hour' of sunrise was long gone.

Looking down into the ink-blue water I observed the beautiful sweeping lines of the vessel "Last Man Standing". I shot fewer than six frames, almost all showing the line of the gunnels, which had originally attracted me. Looking through the 28-200mm lens, I isolated the lower part of the hull in the water and edited the image down to the least possible (to me) amount of information needed to give an impression of the boat.

When I have shown this print, many people don't immediately see the boat hull. I usually explain how, for me, it is about the line, and tilt the picture on its side, counter-clockwise, where I can see a second satisfying composition.

By the way, I'd like to say that this photo was taken on the anniversary of my injury and I'm very proud of it.

**Blomidon, N.S.**

There are certain subjects that become easier to

(Continued on page 25)

### GUILD GOODIES

Volunteers are always 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. A signup list is posted at each meeting. Contact Edie Greene or Marion Deluca for details.

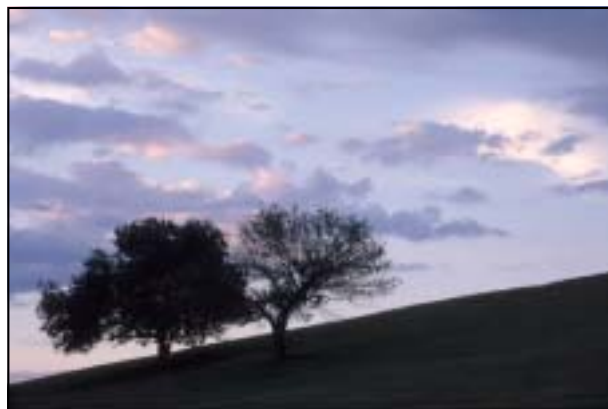
PICTURES WITH A STORY



*Montague Harbour, P.E.I.*



*Blomidon, N.S.*



*Citadel Trees*



*Yellow Shirt Kid*



*Mersey River Sunset Panorama*



*Delight*

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**Watch for the next issue of *Bluenose Focus* in the new year (January) - the deadline for submission of material is at the end of November.**

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