



Bluenose Focus

Newsletter of the Photographic Guild of Nova Scotia

August 2005

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2004-2005 PGNS
Novice Photographer of the Year
Jennifer Fried



Iris Ice

© Jennifer Fried

Guild Members' Activities

In the summer time...

Canada Day Fireworks in Bedford, Nova Scotia As photographed By Doug Lahey. Reportedly the largest fireworks in Canada



© Doug Lahey

Schooner Cove owner Janet Coupe and Curator Miriam Beach are award winning members of the Guild. They invited other members "for afternoons of inspiring Art and Entertainment" all summer long. As well as Keith Vaughan and Jen Fried's exhibitions, Janet and Miriam will exhibit their own Photographic Art of Mexico until Sept.30.



© Elio

Warren Ervine and John Wm. Webb lead the CAPE SPLIT wildflower field trip.



© Elio

For more details on the cover image see page 27 for more images and a discussion on the Digital Revolution called Show and Ask by Jen Fried. In just two years at the Guild Jen has won eight major awards this year including the Gerald Shea Memorial Trophy as the Novice photographer of the year.

She has also been a leader in the use of digital photography and has been elected as a Director of the Guild.

Her cover image , Iris Ice, is a symbol of her devotion to digital photography.

Winners at the Awards Banquet- More inside © Hubert Boudreau



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Photographic Guild of Nova Scotia Executive and Committee Chairpersons 2005-2006

Executive

President.....Peter Steeper
 Vice-President..... Jen Fried
 Past President.....Joyce Chew
 Secretary..... Tanya Ricker
 Treasurer Atze Douma
 Newsletter Editor Elio Dolente

Committee Chairpersons and Other Positions

ProgramFred Greene
 Slide/Print.....Marg Nolen
 Wayne Garland
 JudgingFred Greene
 CAPA Representative.....Dean Hirtle
 PSA Representative.....Jur Feenstra
 Honours and Awards..... Bob Deluca
 Public Relations..... John Wm. Webb
 SeminarsFred Greene
 Nominating.....Joyce Chew
 Constitution and By-Laws..... Terry Carroll
 Joyce Chew
 Projection Robert Leblanc-Ross
 Don McNaughton
 Statistician.....Liz McNaughton
 Host..... Gilbert van Ryckevorsel
 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
 WebmasterPeter Steeper
 Field Trip Co-ordinatorFred Greene
 Shubenacadie Guides ... Gilbert van Ryckevorsel
 Doug Leahy, George Ghiz
 Home Evaluation Groups.....Hugh McKervill
 Digital Coordinator..... Mervyn Kumar-Misir



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 Photographic Guild of Nova Scotia
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 Halifax, Nova Scotia B3H 4A6

EDITOR'S MESSAGE

By Elio Dolente

"The greatest thing in this world is not so much where we stand, as in what direction we are moving."
- Oliver Wendell Holmes -

Welcome back fellow photographers and a special greeting to new members. Whether new or returning you will find that the PGNS will offer something for every style of photography. Novices will discover that we are in the middle of a heated debate whether to go fully digital or stay film enthusiasts. Some polarization has taken place resembling the dual forces in the current running movie Star Wars. One side jokingly calling the other the Dark or Light side of the force.

Some find the impassioned debate troubling. But revolutions, even digital ones, are always upsetting because of its speed not necessarily because of the direction as to where we are moving..

The *Bluenose Focus* provides a forum of discussion and I am encouraging continued input in this important subject. Because of this focus this Newsletter may appear to be weighted on one side of the debate or the other on any single issue but throughout the year it provides a balanced treatment.

In the last issue there was a heavy emphasis on the traditional film photography. Therefore it is only fair to expect a rebuttal from the alternative style of photography.

In this issue **Jennifer Fried** reproduces last May's Show and Tell presentation and her focus on the place of Digital images in photography (See page 27).

Liz McNaughton writes a report on a home evaluation guild activity she hosted (See page 10).

Bob Deluca clarifies and motivates members on how to win Trophies (Begin on page 8 and follow the links).



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 dolente@ns.sympatico.ca, or give material to me at a Guild meeting.
- I have a flatbed scanner with a slide scanner if your images are not in digital form.

Peter Steeper offers an enlightened rebuttal to the two letters to the Editor published in the May issue of *Bluenose Focus*.

Watch for **Mervyn Kumar-Misir's** rebuttal to appear in the January issue. It was simply too long for this issue but it's worth waiting for. Mervyn has been a member of the Guild since early 1970.

We have a list of Guild members that made the PSA Who's Who list. Congratulations for an excellent accomplishment.

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.

PRESIDENT'S MESSAGE

By Peter Steeper

Welcome to our new season at the Guild.

Fred Greene has diligently spent his summer creating, yet again, an excellent program with something for everyone.

Whatever your artistic or photographic bent, I'm sure you will find many events and seminars this year to suit your taste.

As photography continues to evolve and incorporate digital format, the Guild will continue to stay apace with the times. This year members will be able to enter digital images in all categories of regular Guild competitions.

As a club, we will also be participating in the Electronic Imaging Division (EID) of PSA. This means we will be submitting digital images for competition, and will be judging the digital images of other clubs. Although CAPA does not have any digital club competitions at this time, they have announced their first digital competition for individual CAPA members.

To contradict Marshall McLuhan, the medium is not the message...the image is the message. No matter what format you choose to shoot in, competitions are all about the image--composition, impact, creativity. Images shot in digital format participate in competition on an equal footing with slide images.

It is important to remember that exactly the same rules apply for digital images as slide images in each category. It is expected that members follow the rules for each category and as always, regardless of format, exercise ethical judgment when preparing images.

Judges are expected to apply the rules for each category, judging each image for impact, composition and quality, again regardless of format



© Joyce Chew

used. One medium should not have an advantage over another. For instance, if the colour or lighting is off, then the points for the image should reflect this. Every effort will be made by the projectionist to balance colour and lighting for each image, no matter what format it is in. As part of every Guild member's preparation for the coming year of competition, please revisit and review the competition rules in the Blue Book. For those of you who put your Blue Book in a safe place and can't find it, you can download a fresh copy from the website.

And speaking of the Guild website, it is being refreshed and updated for the upcoming year. If you have any good images for a personal gallery page on the website, send them along. Also, if you have any photos of members on Guild events which you would like to see on the website, pass them along.

And last, but by no means least, please remember to sign up early and often on the Goodie Sheet available at every meeting. While we appreciate the work done by Edie in ensuring that we have munchies and refreshments at every meeting, let's do our part and not take her for granted!

We are all looking forward to the first meeting in September, with anticipation of seeing what everyone has captured in the way of images over the summer.

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.

ANNOUNCEMENTS

DIGITAL CAPA COMPETITIONS

There is a CAPA competition for individual CAPA members. Check out this link for details.

Also there is a 2005 CAPA Postcard Competition

<http://www.capacanada.ca/digital2005.htm>



OTHER MAJOR CHANGES

Editor's note: This is taken from the CAPA Summer Journal 2005: The Letter from the National Coordinator of Competitions.

"There are a number of changes this year! CAPA has discontinued a number of competitions/exhibitions due to low participation levels. The Stark Trophy inter-Club Exhibition, The Newsletter Competition and the CAPA Website Competition have been retired. The traditional Photo & Travel Essays have been replaced with the Digital AV Show.

That been said , CAPA has a new Digital Competition in October. It is really exciting. This is the first CAPA competition in which prizes will be presented for winning entries".

At Press Time the new and exciting program for the 2005—2006 year has not yet been finalized. Please check the PGNS website for up to date news on meetings and events.

Also keep your web gallery updated and share your images with the world.

PGNS Website

The PGNS website, 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.

BLUE BOOK REVISIONS

By Joyce Chew

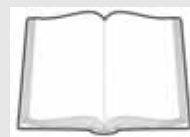
Dear membership, the Blue Book has undergone some revisions!

In keeping with the advent of Digital, the Executive is pleased to offer increased opportunities for digital photographers to compete in Guild competitions.

This year, a maximum of 7 projected images (digital or slide) may be entered in Guild Club competitions. A maximum of two images per category may be entered.

Please read the revised BlueBook for category guidelines. Further details will also be posted on the website.

<http://www.photoguild.ns.ca/>



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 un-marked 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.

TREASURER'S MESSAGE

by Atze Douma



A new season is upon us and with it comes a new program of activities for our members. We are looking forward to seeing old friends and welcoming new mem-

bers.

As Treasurer I like to remind members that all these activities are not without costs. You might recall that last season we ended financially with a deficit. We bought new equipment such as a digital projector, but even without these purchases our income would not have kept up with our expenses.

- **Individual** **\$ 45.00**
- **Individual + Spouse** **\$ 50.00**
- **Student** **\$ 22.50**
- Senior (65 years +)** **\$ 40.00**

Please complete the enclosed membership renewal form (including your first year of membership) and return with payment (cheques preferred) to:

Atze Douma—Treasurer PGNS
22 Lorne Avenue
Dartmouth NS
B2Y 3E5

I am taking this opportunity also to remind members that the established deadline for receipt of annual dues is **October 31, 2005**. After that date, PGNS policy requires that the names of non-paying members will be deleted from the membership list and these persons will no longer be eligible to take part in competitions or to access discounts from Carsand-Mosher and Atlantic Photo Supply.

This will be the last newsletter for those with unpaid dues.

However with an exciting program lined up for 2005-2006 and with the privileges that membership brings, I am certain that all annual dues will be paid before the deadline.

GUILD THEME ASSIGNMENTS



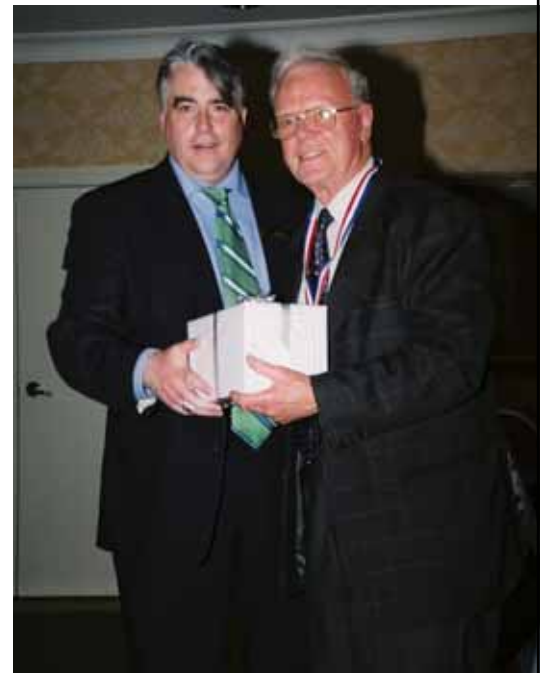
2. Cemetery(s)- Images entered in this competition must be made after Sept.3rd, 2005



3. Warm and Cozy

(See program for details)

Atze Douma, (Right) Treasurer PGNS, receives the City of Halifax Trophy as the winner of the Halifax Theme Competition.



© Hubert Boudreau

PHOTO GUILD AWARDS ----- AND HOW TO GET THEM

by Robert Deluca



Robert Deluca MC with Fred Greene receiving one of many awards of the night(see page 13,14) from President (PGNS) Peter Steeper.

After 58 years of operation, the Photographic Guild of Nova Scotia has acquired a large number of trophies and awards for the recognition of excellence and service to the art of photography. The purpose of this presentation is to show both current and new members how to get your share.

COMPETITIONS

In order to have award winners, there must be competitions. From time to time comments have been heard that the Guild spends too much time on competitions. This may seem the case, so perhaps the purpose of competitions should be clarified.

First, competitions provide a means of standard comparison of your own work against other photographers - better and less accomplished than you. The Guild does this at three levels. The Guild competitions are 'local' in nature and provide a first forum in which to show your new images out and see how they do. If your images do well at Guild level you may then wish to enter them in a Canadian Association for Photographic Art (CAPA) competition, and if they do well they may be selected to go away 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 the 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 OK; 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 expect 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. You should always try to attend and have a great time being congratulated, and passing on your congratulations.

WHAT TROPHIES ? (See your Blue Book, or the Guild website www.photoguild.ns.ca for greater detail)

The Guild has a wide range of trophies 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

WHAT AWARDS ??

These are generally of two types. First, **Cumulative point trophies** for the highest points in competition during the Guild season in each of the competition categories;

and second, "**Best**" **images** in each of the competitive categories judged in the Trophy Competition held in May at the end of each season. Any image that scored 10 or better (out of 15) may be entered in the trophy Competition.

There are **some 'special' awards** such as Best Sea / Landscape taken from the Pictorial category; and Best Botanical and Best Wildflower image taken from the Nature category; the Robert K Mann Theme, Nova Scotia Bird Society, Atlantic Geoscience Society, and the Mayor of HRM trophy.

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



HOW TO GET THE TROPHIES ??

A) WATERFIELD-WAMBOLT TROPHY PHOTOGRAPHER OF THE YEAR AWARD.

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 even a "9" for trying is still better than a "0" for not entering.

B) CUMULATIVE TROPHIES. Even if you are not yet proficient in all categories there are trophies available to you in the categories that you are good at. However, the same principle applies. It is essential to enter each competition to build up your points. This will also build up your collection of "10 + " point images that can be entered in the Trophy Competition at the end of the season.

C) "BEST of" TROPHIES. All your "10 + " 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 during the normal Guild season.

HOW TO ENTER ??

Just like LOTTO 649, you can't win if you don't play.

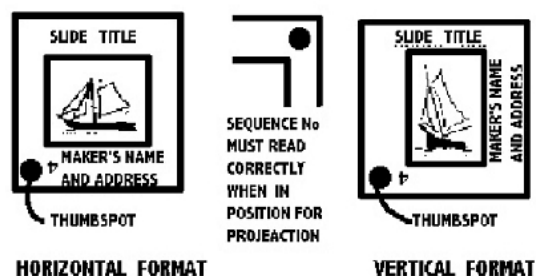
The Guild entry regulations are found in the Blue Book (or on the Guild website). They provide a standard set of entry rules that also comply with CAPA and PSA rules.

The regulation most often violated is not submitting your images to the Slide/Print Chairperson by 07:20 pm. The delays incurred are often the reason for meetings not starting on time. The meeting starts at 07:30pm, that is not the deadline for submission.

Be on time !!!

HOW TO ENTER SLIDES

A) Slides must be marked as shown to enable competitions to go smoothly. Keep your titles short, and print clearly. Make sure labels are firmly stuck down so they do not jam the projec-



tors. (Note: Peel and Stick labels are best. "Lick and stick" labels just fall off and jam the projectors.)

(Continued on Page 11)

A Home Evaluation Group

by Liz McNaughton

Guild meetings provide a great opportunity to see a variety of images and to learn more about photography. However, you can often leave bewildered by why your “best image ever” got only a nine. Also, the time for “guild goodies” is often short and there often isn’t enough time for new members to develop friendships.

The home evaluation groups provide a perfect blend of information and camaraderie. After a successful year of three group meetings, Don and I are looking forward to hosting again next year.

Liz McNaughton
Home Evaluation Host

When I joined the Guild four years ago as both a new member and new photographer, someone mentioned that they belonged to a home evaluation group. At that time these arrangements were informal and I couldn’t figure out how to join a group. The next year, the process was formalized and I eagerly joined one. Unfortunately, the group never met so when it was time to sign up the following year, I volunteered to host a group. Even that, was not enough to overcome the obstacles. I spent more time canceling meetings than holding them. Two winter storms and traveling members made it difficult to get together.



Left to Right: Elio Dolente, Geoff Brewster, Liz McNaughton, Don McNaughton, Fred Greene, Robert Leblanc-Ross, standing in for missing Dean Hirtle is Dr. Keith Vaughn, and Mervyn Kumar- Misir as himself, (also missing Wayne Garland).

This past year has provided an entirely different experience. Yes, my knack for scheduling for a stormy evening continued. (Who expected a major storm in November!) However, with a larger group membership, we were still able to hold the first meeting with half the group present.

Each home evaluation group consists of a mix of experienced and less experienced photographers. Members bring about a dozen slides for review. Two of our members produce prints only so these were evaluated at the end of the evening. Under the leadership of Fred Greene, we developed skills in assessing images and learned some of the finer points of the art of photography. But this was not the only benefit of the evenings together. Over a glass of wine and snacks, we had an opportunity to become better acquainted with fellow guild members.

The home evaluation groups provide a perfect blend of information and camaraderie. After a successful year of three group meetings, Don and I are looking forward to hosting again next year.



© Elio Dolente

Liz McNaughton

Dean Hirtle :

Found alive and well at the Awards banquet. A valuable contributor to the home evaluation group. Dean was recently appointed CAPA representative.



© Elio Dolente

(continued from page 9)

B) **Clean your slides !!!** If the image is worth entering, it is worth cleaning. Judges do not want to see dust and dirt.

C) **2 slides per category**, except for Guild competitions - a total of 7 slides only

DIGITAL COMPETITION ENTRIES

File Format and Labeling

Each digital image should be submitted in the following format:

- Images must be submitted as JPEGs.
- Convert files to sRGB colour space if required.
- Images must be in the proper orientation for viewing when projected.
- The maximum image size is 1024 x 768 pixels, saved as .jpg at maximum image quality (12 in Photoshop). Mac users must add .jpg or .jpeg extension.
- File name must include category, last name, first initial and title of image. Category codes are found in the Guild website.
- Slide sets must use sequential numbering in the file name. Do not use spaces or illegal characters. (/,*,\,etc)

File Name Examples:

P-BrownK_Golden-Rainbow-Saint-John.jpg
C-JonesR_Golden-Boat.jpeg

Slide Set Example

S-SmiyhG_01-Artic-Wolf-on-the-Run.jpeg
S-SmithG_02-Bobcat.jpeg
S-SmithG_03-Artic-Hare.jpeg
S-SmithG_04-Buffalo-at-Dawn.jpg

Verifying Monitor Calibration

Calibration images can be found on the calibration page of the Guild website.

HOW TO ENTER PRINTS

The Guild print regulations are also compatible with PSA and CAPA.



Keith Vaughan is the winner of the Tim Randall Trophy and Silver Medal for receiving the highest cumulative points in Pictorial. Peter Steeper PGNS President

- A) all prints **MUST** be mounted on poster board, but not over-matted.
- B) maximum size including mount - 16" x 20"
- C) title, maker's name / address in upper right corner of the back
- D) for PSA only, there are two categories - "Maker Made", & "Trade Processed". Ensure they are marked and entered correctly
- E) the Guild also has a "small digital print" category. These do not have to be mounted

RE-ENTRY OF IMAGES

The purpose of the regulations for re-entry of images is primarily to ensure a broad spectrum of subjects, to encourage different styles, and to prevent undue repetition at Guild meetings.

- A) Guild Competitions. ALL IMAGES IN GUILD COMPETITIONS SHALL BE NEW IMAGES NOT PREVIOUSLY ENTERED IN ANY COMPETITION AT THE GUILD. This regulation is intended to ensure fresh images for viewing and competition, and to ensure members get out and do new things. (Images used in sets

such as Silent Slide & Sight & Sound images are excepted.)

B) Closely Similar Images. Any image, or closely similar images, can only be entered in competition four times in any one Guild season.

C) “Go Away Images”. An image selected to go to External PSA or CAPA competition may not be re-entered in that category of that external body.

D) “Stay At Home Images”. An image entered in a PSA or CAPA competition and not selected to go away, may be re-entered in that category ONLY in a subsequent Guild year.

E) “Guild Trophy Images”. An image that has won an award may not compete for the same trophy again.

PHOTOGRAPHIC ESSAYS

Silent Slide Essays.

A) must have a title which is read aloud before showing. A title slide is not mandatory.

B) not more than 12 slides to express a story, theme or idea.

C) each of the slides must be numbered and marked properly (See above). Assume they will be dropped out of the tray and someone else will have to put them back in the correct order.

Sight & Sound Essays

A) again, each of the slides must be numbered and marked properly. Assume they will be dropped out of the tray and someone else will have to put them back in the correct order. Slides should be numbered A1, B1, A2, B2, C1, C1, to indicate the order for each tray.

B) complete directions, typed on a card must be provided to the projectionist to enable your essay to be shown to best advantage.

Digital Essays

Increasing numbers of Guild members are

using digital techniques for the production of their essays. Digital essays will be accepted



in competition. It is preferred that the member submit them on Auto-Run CDs to in order that Guild staff do not have to be involved in handling or preparation of the essays.

Photodex Corporation has offered a Guild member discount for their Pro Show Gold software which is very good for this purpose.

NOW—GO GET THEM



Elio Dolente winner of Cyrel Smith Certificate of Merit and Gilbert van Ryckevorsel Certificate of Merit.

Philip Giles is the winner of the CAPA Service Award and the Atlantic Geoscience Society Trophy and Pewter Medal.

2004-2005 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 Keith Vaughan
2nd Fred Greene

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

1st Keith Vaughan
2nd Robert Leblanc-Ross

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

1st Keith Vaughan
2nd Fred Greene

***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 Fred Greene
2nd Keith Vaughan

***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 Jennifer Fried
2nd David Mercer

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

1st Fred Greene
2nd Elio Dolente

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

1st Jennifer Fried
2nd Elio Dolente/Wayne Garland

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

1st Fred Greene
2nd Tom Davis

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

1st Wayne Garland
2nd Jennifer Fried

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

1st Fred Greene
2nd Keith Vaughan/Lorris Keizer

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

Individual Image Awards

Reid Sweet Trophy
(Best slide in the Pictorial category)

1st Fred Greene *Old Seaman*
2nd Fred Greene *Peggy's Cove Panorama*

Atlantic Photo Trophy
(Best slide in the Photojournalism category)

1st Keith Vaughan *Two-ManC2-White Water*
2nd Keith Vaughan *Hot Dogging #73*

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

1st Fred Greene *Dune Treckkers*
2nd Keith Vaughan *Fire in Afternoon Light*

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

1st Fred Greene *Donna Lee in Black Leather*
2nd Fred Greene *Spider Rock From The Top*

Robert Thorpe Memorial Trophy
(Best Botanical slide)

Jennifer Fried *Violets*

Robert K. Mann Trophy

1st Keith Vaughan *Lady of the Lupins*
2nd Janet Couper *Summer Breeze*

Atlantic Geoscience Society Trophy

1st Philip Giles *Lowell Glacier*
Western Australia
2nd Wayne Garland *Last Billion Years NS*

Peter Herschorn Trophy
(Best Seascape/Landscape slide)

Keith Vaughan
Bedford Basin Sunrise

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

Philip Giles

Camera Shop Trophy
(Best slide in the Nature category)

1st Lorriss Keizer *Cedars Struggle For Cherry*
2nd Fred Greene *Egret in Flight #2*

Abbotts Trophy
(Best slide in the Creative category)

1st Melvina Weatherby *Mission Accomplished*
my Son
2nd Fred Greene *English Backyard*

Frederick Joyce Trophy
(Best slide in the Portrait category)

1st Fred Greene *Trish in Pink*
2nd Fred Greene *Trish #2*

Sam Yanofsky Trophy
(Best slide in the Humour category)

1st Jennifer Fried *Where'd Ya Get The Duds*
Dude
2nd Jennifer Fried *Tailgaiting*

Mary Primrose Memorial Trophy
(Best Wildflower slide)

Marian Boyer *Pink Lady Slipper*

City of Halifax Trophy

Atze Douma *5 Tallships At sunrise*
Keith Vaughan *Parade of sails*

Nova Scotia Bird Society Trophy

1st Lorriss Keizer *White-Throated and*
Babies
2nd Lorriss Keizer *White-Throated Family*

Markus Stasiulis Trophy
(Silent Slide Essay competition)

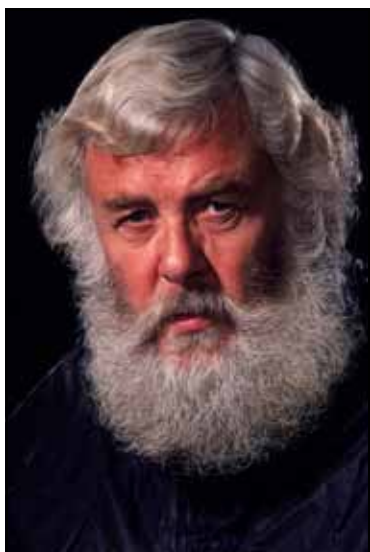
1st Fred Greene
2nd (tie) Archie McCulloch, Ward Isnor, Gilbert
Van Rikevorsel, Janet Couper, Robert DeLuca

Fred Greene Trophy
(Sight and Sound Essay competition)

1st Jennifer Fried
2nd Fred Greene

2004-2005 PGNS Trophy Winning Images
(Regular Guild Categories)

Images continued on next page; see page 14 for details



Pictorial
Category

Old Seaman
© Fred Greene



Peggy's Cove Panorama
© Fred Greene

Nature
Category



Cedars Struggles for Cherry
© Lorris Keizer



Egret In Flight #2
© Fred Greene

Photojournalism
Category



Two-Man C2- White Water
© Keith Vaughan



Hot Dogging 73
© Keith Vaughan



Trish in Peach
© Fred Greene

**PORTRAIT
CATEGORY**



Trish #2
© Fred Greene



Dune Trekkers © Fred Greene

**CREATIVE
CATEGORY**



English Backyard © Fred Greene



Mission Accomplished my Son © Melvina Weatherby

**PHOTO TRAVEL
CATEGORY**



Fira in the Afternoon © Keith Vaughan



Where'd ya Get The Duds Dude???
© Jennifer Fried

**HUMOUR
CATEGORY**



Tailgaiting
© Jennifer Fried

Special Categories and Competitions

City of Halifax Trophy— Theme: Tall Ships



5 Tall Ships at Sunrise
© Atze Douma



Parade of Sails
© Keith Vaughan

R.K.Mann — Theme: "Shall I Compare Thee To a Summer's Day"



Lady of the Lupins



Summer Breeze
© Janet Couper

Nova Scotia Bird Society Trophy



White-Throated and Babies
© Lorris Keizer



White-Throated Family
© Lorris Keizer

Atlantic Geoscience Society Trophy



Lowell Glacier
© Philip Giles



Last Billion Years
© Wayne Garland

Special Categories (continued from page 17)

Best Wildflower



Bedford Basin Sunrise
© Keith Vaughan

Best Seascape/Landscape



Pink Lady Slipper
© Marian Boyer

Best Entry For Print

Best Botanical



Violets
© Jen Fried



Spider Rock from the Top
© Fred Greene



Donna Lee in Black Leather
© Fred Greene



Gilbert van Ryckevorsel's digital re-creation of Juan the Hurricane Monster. Please see story on Page 20



© Gilbert van Ryckevorsel



Pictures with a Story

Gallery Exhibitions – Guild Members

Keith Vaughan Reception: August 13th ,4pm - 7pm
 Schooner Cove Gallery & Studio
 You are invited to join us for an afternoon of inspiring art , entertainment and refreshments.



"Traveling Light"
 August 2 - August 29 902.826.1338 www.scgallery.ca



© Elio Dolente

Keith Vaughan

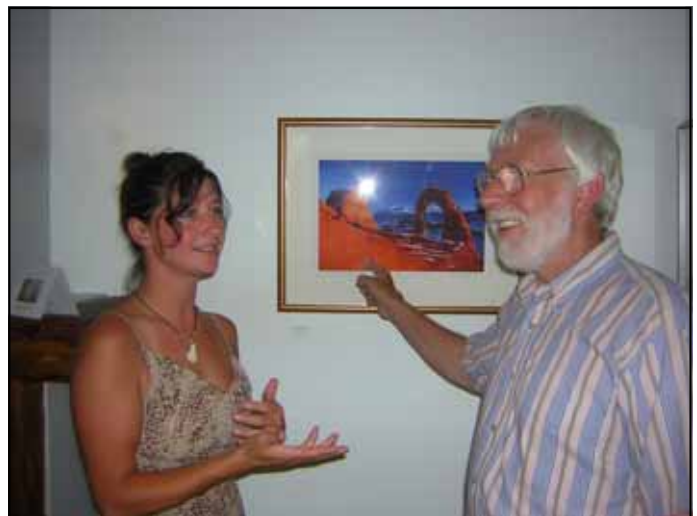
By Miriam Beach

I am happy to report that Schooner Cove Gallery & Studio is enjoying a very successful summer season.

This month's exhibit features the work of acclaimed photographer Keith Vaughan. As a member of the *Photographic Guild of Nova Scotia*, Keith has excelled in photographic competition both nationally and internationally (with over 3000 acceptances!), has become a popular presenter at photographic conferences (including his 'Photographic Impressionism' in 1992 at Canada Camera College) and his images have been published in *Maritime Flavors*, *Color Guide to Nova Scotia*, *Color Guide to PEI* and the *Cabot Trail*.

In 'Traveling Light', Keith brings to us the opportunity to share in his world travels and to view images that have earned him International acclaim.

www.scgallery.ca



Curator Miriam Beach listens to Keith Vaughan explain one of his many photographs exhibited at the Schooner Cove Gallery this summer.

VIEWPOINT GALLERY
Paul Vienneau

Paul, a member of the *Photographic Guild of Nova Scotia*, 2050 Gottingen St. is holding an opening for his new show, *The Interior Landscape*, at the *Viewpoint Gallery* beginning August 4, 2005.

www.photoseen.com/index.htm

© Hubert Boudreau



Carsand Mosher Representative, Bernadette, presents the Carsand Mosher Certificate of Merit to Keith for achieving the second highest cumulative points in the Prints category.

Pictures with a story
(See Color images on page 18)



© Elio Dolente

Gilbert van Ryckevorsel built his Ocean Monster Display in the front yard of his family home on Main Street # 624, Mahone Bay. The large statues, made from hurricane Juan downed trees found nearby his home in Dartmouth, finished driftwood collected on the South Shore, are currently presented together in a double display as formal garden statues.

To mask the ground frame work, he used boxes to plant large leaf vegetables (cantalopes and zucchinis) and a backdrop of tall sunflowers, all of which intended as a substitute ocean floor setting.

Gilbert then used his Canon G-5 digital camera and took a number of images to the next step of his artistic creation - to use the Adobe Photoshop artistic tools to set these mythical monster statues in their oceanic home.

The resulting scenes , as illustrated with these lines, exemplify the new capability made possible by digital photography and artistic tools in a software program as Adobe's Photoshop No#7, to create a multi-media digital art work.

© Hubert Boudreau



Gilbert van Ryckevorsel presents his own creative trophy to winner Jen Fried for receiving the highest cumulative points in creative competitions. Second place goes to Wayne Garland & Elio Dolente.

Cape Split—Wildflowers—Field Trip



© Hubert Boudreau

Warren Ervine instructs Guild members on the History and Geology of Cape Split during a summer field trip on Wild Flower photography.



© Joyce Chew

Liz and Don McNaughton arranging High-Tech equipment on a wildflower.



Jen's secret of night photography unveiled.



PSA REPORT

Contributed By Jur Feenstra

PSA NATURE Returns April 3, 2005

Baby Cedars

call Parent Lorris Keizer HM14

Proud Loon Lorris Keizer HM13.

Judging: was done by the Mt.Baker CC..

Total 2004-2005

PGNS ended up in 4th position with 202 pts.
TriCounty CC of NJ is in first with 212 pts

Gateway CC of Mass. in second with 209
Greater Lynn P.A. of Mass. in third with 205.

PSA TRAVEL Returns April 3, 2005

Meknes Granary Liz McNaughton HM12

Coyota Butts Utah John Wm.Webb HM12

Judging: :67 Camera Club, Washington State.

Total 2004-2005

PGNS ended in 5th position with 182 points, along with the Midland Camera Club, and the Greater Brockton CC and the II WF-Germany.

The Saguaro CC came in first with 194 pts, the Greater Lynn Photographers .Assoc.in second with 190 points. The Circle of Confusion CC is in third with 184 pts and the Morris Photo Color CC in fourth with 183 points.

PSA PHOTO JOURNALISM

Returns Feb 20,05

Slush Cup Splash Keith Vaughan HM 12
Peace Elio Dolente 6

Judging: Tahlequah CC of Oklahoma

Total 2004-2005

PGNS in 2nd spot in PJ this with 255 pts.
The IIWF Germany is in 1st with 270 pts
The Greater Lynn Photo Assoc. of Mass. 3rd with 250 points.

PSA PRINT Returns

Gary #3 Miriam Beach 28 pts

Miriam won a second place ribbon.

Judging: Columbia Gorge CC Oregon

The final results for 2004/2005 in Prints
COLOR PRINTS KK group finds the PGNS in 4th spot with 457 points.

The Saguaro CC is in 3d spot with 466

The Boise CC in 2nd with 473

The Photo Guild of Detroit in 1st with 478 pts

In the TRADE PRINTS group we ended the season in 2nd place with 398 points right behind the 3H CC with 416 points and ahead of Suffolk CC in 3rd with 389 pts

© Hubert Boudreau



Lorris Keizer and Keith Vaughan receives Certificates of Merit for the Gordon Lay Trophy Award—second highest number of points from CAPA & PSA Competi-

PSA CREATIVE Returns Jan 10, 2005

Hurricane Warning Keith Vaughan HM 15
Grouse in Aspic Keith Vaughan HM12
Dandelion Field Ward Isnor HM 12

Keith won a blue first place ribbon.

Judging: was done by the Madera Camera Club, Ca.

Total 2004-2005

PGNS ended up in 6th spot in this category
Peoria Color CC of Il. came in 1st with 194 pts,

Morris Photocolor CC, NJ in 2nd with 193 pts,
The Dallas CC in 3rd with 191 pts,
The Pomona CC in 4th with 189 and the

Recent Poll on Digital Use of Camera Clubs

By Newsletter PSA Camera Clubs & Councils

39 Clubs responded to this poll.

31 of the clubs offer some type of digital competition.

8 clubs have initiated a digital discussion group or an on-line forum.

31 clubs have their own digital projector or rent/borrow one.

PowerPoint is still the program of choice for presenting electronic images

with ProShow Gold and SmoothShow Software a close second and third.

© Hubert Boudreau



Marian Boyer is the winner of the Mary Primrose Memorial Trophy for best wildflower image.

© Hubert Boudreau



Janet Couper is the winner of the R.K Mann Trophy for placing second in the annual Theme Competition.

© Joyce Chew



Robert Leblanc-Ross wins the Keith Vaughan Certificate for achieving the second highest cumulative points in Photojournalism.



Who's Who in Photography
2004
By Terry Carroll

The Photographic Society of America has recently published it's 2004 listing of the top photographers in international exhibitions. And once again a couple of Guild members have shown to be among the best in the world.

COLOR SLIDE

1st Internationally Fred Greene
274 acceptances in 105 exhibitions

ELECTRONIC IMAGING

1st North America Fred Greene
31 acceptances in 11 exhibitions

NATURE SLIDE

1st North America
and 2nd Internationally Fred Greene
265 acceptances in 93 exhibitions

3rd North America

Lorris Keizer 211 acceptances in 75 exhibitions

NATURE PRINT

2nd Internationally Fred Greene 69 acceptances in 24 exhibitions

PICTORIAL PRINT LARGE COLOR

2nd North America Fred Greene
131 acceptances in 60 exhibitions

PICTORIAL PRINT LARGE MONO-CHROME

1st North America Fred Greene
145 acceptances in 57 exhibitions

Congratulations to Fred and Lorris for their outstanding success in international exhibitions!

© Joyce Chew



Lorris Keizer is the winner of the Nova Scotia Bird Society Trophy and Pewter medal.

© Joyce Chew



Fred Greene is the winner of the Cyril Smith Trophy plus Silver Medal for Highest Cumulative Points in Nature competitions .

© Hubert Boudreau



Fred Greene receives the Fred Joyce Trophy for best slide in Portrait category.

Summary of 2004-2005 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. (Continues on page 25)

Po s.	Name	Total Score (P. of Y.)	Aver- age Slide Score	Prints	Pictorial Category	Nature Category	Photo- Journal- ism Category	Creative Category	Photo Travel Cate- gory
1	Fred Greene	1097	11.77	287	237	228	134	73	153
2	Keith Vaughan	1070	11.55	271	259	166	219	92	160
3	Wayne Garland	968	10.61	--	180	187	170	119	88
4	Jen Fried	927	10.12	241	219	203	96	149	80
5	Janet Couper	817	9.80	194	178	167	103	91	80
6	Elio Dolente	815	10.22	32	217	213	95	119	41
7	Miam Beach	751	9.74	186	174	95	147	77	98
8	Thomas Davis	735	8.91	135	182	105	104	71	130
9	Hubert Boudreau	721	9.66	130	198	146	57	94	113
10	Robert Leblanc-Ross	702	9.69	216	177	138	151	109	94
11	Archie McCulloch	669	9.60	--	172	108	21	89	122
12	Dick Jellema	634	9.45	171	182	118	20	93	61
13	John Wm. Webb	556	10.68	—	155	151	26	56	117
14	Liz McNaughton	514	9.84	—	181	29	87	109	86
15	Fred Joyce	367	10.19	84	121	93	67	52	54
16	Tanya Ricker	361	9.91	—	111	68	83	10	38
17	Marg Nolen	349	10.55	—	82	67	47	52	43
18	Nanciellen Davis	318	9.94	61	79	50	20	10	61
19	David Mercer	277	9.55	18	79	91	30	10	57
20	Jur Feenstra	261	9.67	--	83	39	9	—	60
21	Geoff Brewster	257	10.24	--	64	101	61	31	—
22	Peter Steeper	252	10.36	174	107	86	31	11	39
23	Lorris Keizer	244	13.56	—	109	135	73	—	—
24	Marion Boyer	194	11.41	62	96	72	10	80	11
25	Nancy Johnston	149	10.64	—	49	51	33	12	45
26	Doug Eisner	121	9.31	—	45	48	--	—	28
27	Jean Berthe	111	10.33	—	21	21	10	10	—
28	Gilbert VanRy-	102	10.86	—	23	20	20	20	0

Summary of 2004-2005 Scores (Continued)

Pos.	Name	Portrait Category	Humour Category	CAPA/Guild Themes	(Internally Judged by Guild) CAPA Comp.	(Internally Judged by Guild) PSA Comp.	Silent Slide Essay	Sight & Sound Essay	Externally judged in PSA and CAPA competitions and includes the HM points.
1	Fred Greene	61	—	108	268	597	28	57	512
2	Keith Vaughan	—	—	106	263	586	22	55	325
3	Wayne Garland	—	57	104	178	454	24	42	130
4	Jen Fried	9	31	86	223	495	18	59	50
5	Janet Couper	27	16	81	221	493	26	46	53
6	Elio Dolente	11	11	49	138	431	18	51	78
7	Miam Beach	30	18	51	219	429	18	51	54
8	Thomas Davis	46	—	23	135	430	18	40	
9	Hubert Boudreau	—	19	33	136	446	20	44	44
10	Robert Leblanc-Ross	—	—	8	176	390	24		27
11	Archie McCulloch	—	—	38	78	312	26		7
12	Dick Jellema	—	28	76	204	407	22		30
13	John Wm. Webb	—	23	20	65	247	22		56
14	Liz McNaughton	—	18	8	73	285	22		10
15	Fred Joyce	11	—	20	109	262	—		41
16	Tanya Ricker	—	20	32	89	176	24		11
17	Marg Nolen	21	0	19	82	237	22		26
18	Nanciellen Davis	—	12	66	100	194	—		
19	David Mercer	—	—	—	74	195	—		
20	Jur Feenstra	—	—	37	39	128	—		
21	Geoff Brewster	—	—	—	93	81	—	42	
22	Peter Steeper	9	—	11	123	230	24		25
23	Lorris Keizer	—	—	—	83	201	—		325
24	Marion Boyer	11	12	—	72	162	—		14
25	Nancy Johnston	—	—	—	41	44	—		7
26	Doug Eisner	—	—	—	19	40	—		
27	Jean Berthe	—	10	19	19	93	—		
28	Gilbert VanRyckevorsel	—	—	—	—	—	26		

REBUTTALS

By Peter Steeper

Editor's Note: To properly put the following rebuttals into perspective please refer to the May Issue of the Bluenose Focus. On page 7, where Keith Vaughan, in a letter to the editor clearly and spiritedly spells out his views on what is photography. On page 8 you will read an equally eloquent viewpoint by Hugh McKervill.

Should prints be restricted to light based processes?

In the last issue of the Bluenose Focus, a letter from Keith Vaughan suggested that photography should involve light at each stage of the photographic process in creating a print. This will eliminate trade prints from competition. Photo finishers currently use Fuji Frontiers and other brands of digital printers to create their prints. The current process involves scanning a negative or slide, performing colour corrections and other adjustments on a monitor to the image and then printing the image on a dye sublimation printer to photographic paper. Darkrooms and enlargers are no longer used in creating trade prints. Requiring light to be used at all stages would effectively eliminate almost all prints from competition.

Both Carsand Mosher and Blacks use Fuji Frontier Digital Printers, and Carsand Mosher also uses a Kodak LED printer. Next time you visit one of these stores ask to demonstrate their equipment.

Is the playing field fair? Should digital and slide compete in the same competition?

In the last issue of the Bluenose Focus, a letter from Hugh McKervill, the opinion was expressed that a slide is a true and unmanipulated representation of the image captured by the camera. When I scanned the winning slides from the 14th International Exhibition I notice that most of winning images were created using a digital film recorder. The nature and PJ images were film-based but most of the images in the colour slide category had been scanned, manipulated on

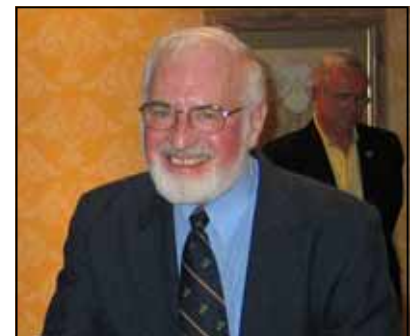
a computer, and then output to a 35mm film recorder. It is easy to detect these slides when they are scanned as there is no film grain and moir can occur if they are not scanned correctly. Guild members, in what appears to be slide only competitions, are competing against digital images in almost every category. Several Guild members currently use this process to create their slides for competition. Anyone who has created an image on their computer can go to Image House or Carsand Mosher to have a slide made from their Photoshop file.

In other words, is it fair to compete against someone who can afford to purchase \$10,000 worth of equipment to scan and output digital images to a slide? Our intention is to level the playing field so a new member with a \$300 digital camera can compete with a member who can afford \$10,000-\$20,000 of image processing equipment and cameras. In our competitions we should be searching for the best images, not images that are made using a specific media. I think digital will open the field, and make participation in Guild competitions accessible to more members.



© Joyce Chew

Keith Vaughn receives the Peter Herschorn Trophy from President PGNS Peter Steeper.



Right, is Hugh McKervill who wrote a letter to the Editor entitled Motorbikes and Shoelaces.

SHOW AND ASK



by Jennifer Fried

The opening statement on the Guild web site:
“The Photographic Guild of Nova Scotia, founded in 1947, helps foster and encourage the art and science of photography among our members and the public.”

The blue book description of Competitions:

PURPOSE: “Competitions are an integral and essential part of a photographic society’s activity. Through competition, a member can observe the full variety of work produced by other members, compare his/her own work against the standard of others, and view different techniques and approaches to the art of photography. This is greatly enhanced when competitions are representative of not only internal Guild members work, but also national and international standards of photographic endeavor.”

Two years ago, I joined the Guild. During the first year I entered a few slides and several prints. Some did well some didn’t, but I did learn the kind of shots that were scoring high marks. I also learned that there are several world class photographers who belong to the Guild. That I saw as an awesome opportunity to hone skills. If you can get a score anywhere close to these guys then you are on the right track. Not only that, but the atmosphere of the Guild is unique in that everyone, although competing with one another, are still very friendly and

freely give advise on how you can improve. I say that is unique because in my experience with the horse show world, having both shown, organized, run shows as well as held executive positions on both the local, provincial and national organizations, I have found an undercurrent of sometimes not so ethical politics and maneuvering of one faction over another all to the detriment of the sport in general. I am pleasantly surprised to find that is not the case with the Guild. I must commend everyone involved who manage to keep it this way. That is truly fostering the growth of photographers.

We as a club can lead or follow it is our choice. Who knows, ten years from now we may all be shooting 3D holograms and won’t that cause a stir?

As with training and showing horses it is all practice, practice, and practice. The old saying, the only way to train a horse is with a lot of wet saddle blankets can be translated to photography to the only way to train a photographer is wear out a shutter button. Although I have dabbled with taking pictures over the years it really wasn’t until I got my hands on Eric’s digital that it all clicked. I could see what I took almost immediately. How cool is that?? About the practice thing, I haven’t worn out a shutter button yet, the camera I am using is rated for 200 thousand shots so I’ve still got 165 thousand to go.

I was a bit taken aback by the fact that I would have to take those digital shots and have someone else turn them into film to compete. I am not particularly happy about not having complete control of my art. In a lot of cases the translation of my work into film by someone else just doesn’t work the way I like. Some images lose quality in the translation and mark lower than it may have otherwise.

It brings this question to mind:

AT WHAT POINT IS IT YOUR WORK AND AT WHAT POINT IS IT SOMEONE ELSE’S WORK IF THEY ARE WORKING ON IT TOO?

If you take a shot and give it to a lab to process

(Continued from page 27)

and happen to get an awesome print technician, was it all your art? Or did the technician make it better than it really is? Conversely, if you have a bad technician, did they make it worse? Same goes for the slides.

With the advent of scanners and ink jet printers, it is all a thing of the past as far as prints go. I can control it from the press of the shutter to the final print. Very cool indeed.

Which brings the second question to mind.

At what point does the art become digital art?

At the point that I press the shutter button because I am using a digital camera?

Or when I scan a piece of film or print and turn it into a digital file if I am using slide or print film?

And if I am scanning a print made by someone else is it all my art anymore?

First Shot

To illustrate my point this is a digital scan of a shot I took on film, that was processed by a lab and produced on a 4x6" print. It was processed on Agfa paper, so you know it was a while ago. I am the one who pressed the shutter button of a **film** camera. I did not process the film into print so is it entirely my work?



Years later, I took the same print and scanned it into my computer and manipulated it into something entirely different.

Second Shot

I then had Carsand print it again as an 8x10 and I entered it in competition and it scored 12.

Is it digital art or not?

Is it my work or not?



I now shoot exclusively with a digital camera.

Set arrangements are ineligible, as is any form of manipulation that alters the truth of the photographic statement. "

Third Shot (See page 31)

Here is a screen shot of the raw file untouched of a red tail hawk in a cage at the Shubie Wildlife Park. This bird has a broken wing and will never fly again. It is sad to see a wild creature caged and maimed for life but when I saw this particular shot on the screen, something in the eye of that bird said he still has the wild spirit that is not broken.

Fourth shot (See page 31)

To portray him in this light, and not as a broken thing, I simply cropped the broken wing, masked the hawk and added a motion blur to the background which made him look as though he is in a powerful dive, talons outstretched ready to kill. This wild spirit is in his eye. Can this be done other than digitally? Absolutely! Same bird,

(Continued on page 29)

caught exactly the same way on film can be manipulated to look the same. All it takes is a second piece of film with a panned shot of trees with a low shutter speed, a Kodalith mask and placed together. Voila! Same shot, same effect, different method.

Now here are the questions.

Is one method photographic art and the other not?

Are they both photographic art?

Do they both make the same statement?

Is the statement the art?

Or is the method the art?

The Blue Book rules of the "Nature" category is restricted to the use of the photographic process to depict observations from all branches of natural history, except anthropology and archeology, in such a fashion that a well informed person will be able to identify the subject material and to certify as to its honest presentation.

The story telling impact of the photograph must be weighed more than the pictorial value. Human elements shall not be present, unless those human elements enhance the nature story.

The presence of scientific bands on wild animals is acceptable. Photographs of artificially produced hybrid plants or animals, mounted specimens, or obviously set arrangements are ineligible, as in any form of manipulation that alters the truth of the photographic statement".

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.

Does this mean that setting out a bird feeder to entice birds within shooting distance disqualifies the shot?

Does it mean that sitting in a blind waiting for a bird to return to its nest disqualifies it?

Can these be interpreted as set arrangements. Yes or no?

Fifth Shot (see page 31)

This shot of a Song Sparrow. Do you think it is a nature shot?

Sixth Shot (see page 31)

This is the raw file it came from. Do you still think it is a nature shot?

Seventh Shot (see page 31)

This is a shot of a Red Winged Blackbird. Nature shot?

Eighth Shot (see page 31)

This is the raw file. Is it or not? The bird hasn't changed, some of the messy background was removed, but does that disqualify it? Can the same effect be done with film? Absolutely!

The other night at the Guild meeting there was some discussion about the film guys competing with the digital guys and should it all be kept separate. So I did a little digging in some very old photography books. Seems that all those fancy masks, mattes, filters, screens you find in Photoshop all got those names from film processes used in photography. Imagine that.

To make something look like graphics there is a process of contact prints, or Sabattier Effect, there is Push Process to change contrast, Reticulation to give a pattern and texture, retouching both negative and prints, colour masks to intensify one or more colours or tone them down.

It appears that you can do anything with film that you do with Photoshop. It takes longer and

you have to handle all kinds of nasty chemicals and stay in light tight rooms for days but it can be done.

Technology is changing rapidly. There is a place for the film purist and a place for the film guy who also uses a scanner and a computer to touch up instead of spending hours with poison chemicals and also for the guy who has embraced technology as the start to finish method.

Whatever the method, it is still the eye of the photographer, the steady hand on the shutter, the vision of the end product that produces art.

To a painter, none of this photography is art at all. If not laid down stroke-by-stroke with a pen, chunk of charcoal or brush it just doesn't qualify. But we all know, you still have to see it, capture it, and create an image that says something.

Ninth Shot (See page 31)

This shot I took one morning, not really wanting it. There wasn't a breath of wind and the mirror reflections in the pond were perfect... until the dog decided to take a bath. I was a little ticked at the dog for messing up my reflections but I took the shot anyway. It turned out better, I think, than the absolutely perfect reflections I got after waiting a half hour for it to smooth out. So you just never know how something will turn out until you give a shot.

Tenth Shot (See Cover Photo)

Most of you have probably seen this shot before, it is my first Honorable Mention from PSA as a print. Could it have been done with film alone? Certainly. Was it fun to make? You bet.

It was totally in my control from start to finish. No one else had any hand in it. Now this is very cool.

There will be more and more people getting the photography bug because of the digital revolution. Some will want to grow and compete, some will do it just for fun.

We need to make them all welcome, they need to know that they too can be on an equal footing

with some of the world's best photographers. Competing against the world's best is intimidating but who would you rather compete against, the worst or the best?

What matters is the image's statement.

Learn, practice, keep it honest, keep it friendly and fun, encourage others, explore, challenge yourself and others to do better. We as a club can lead or follow it is our choice. Who knows, ten years from now we may all be shooting 3D holograms and won't that cause a stir?

2004-2005 Awards Banquet Photos

© Hubert Boudreau



Peter Steeper, PGNS President, presenting the Gerald Shea Memorial Trophy and silver medal to Jen Fried awarded to the Novice Photographer of the Year.

© Hubert Boudreau



Jen Fried receives the Betty and Ken Fraser certificate for second highest cumulative points in humour competitions.

Refer to Jen Fried's Article on page 27 for an explanation of images



Image 1.



Image 2



Image 4



Image 7



Image 3



Image 6



Image 5

All images on this page
© Jen Fried



Image 9



Image 8

Colour printing courtesy of:

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Bluenose Focus

August 2005

