Bluenose Focus

Aug 2007

Inside Features

The SPOONMAKER

The Spoonmaker© Ken Renton

The Spoonmaker won first place in the Portrait Category of the Photoguild Year End Trophy Competition.

The Winning Image was taken by Dr. Ken Renton.

2007 NS Photoguild Awards Banquet

Jen Fried presents Carla Rowlings with the Novice Photographer of the Year Trophy 2006-2007.

Fred Greene presents Jen Fried with the Photographer of the Year Trophy for 2006-2007.

David Dobson is honored by Mayor Kelly's presence and presents.

I need a flight manual For this thing

"I should've had more Trophies"

"Yeah, I should've had more too"

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Please Check the Web Site for more information, members' galleries,schedule of activities , the latest news, and much more. The Web Master is Peter Steeper, www.photoguild.ns.ca.

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Vice-President................................ Steve Kaiser

Past President (902)477-1442...... Peter Steeper

Secretary .... Carla Rowlings

Treasurer (902)422-8164................. Dean Hirtle

Newsletter Editor .... Elio Dolente

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Program .... Fred Greene

Judging .... Fred Greene

CAPA Representative....................... Joyce Chew

PSA Representative .... David Dobson

Honours and Awards..................... Janet Couper

Public Relations........................ John Wm. Webb

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Constitution and By-Laws ..   Joyce Chew

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Digital Coordinator .... Mervin Kumar-Misir

Projection .... Don McNaughton
Statistician............................. Sandy McClearn

Host .... Dean Hirtle

Hospitality and Banquets .... Norma Stevens
Marion Deluca

Nominating .... Peter Steeper

Event Photography................ Hubert Boudreau

Audio-Visual Advisors................ Teunis Obdam
Peter Steeper

Webmaster .... Peter Steeper

Field Trip Co-ordinator .... Fred Greene

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Doug Leahy, George Ghiz

Judging Equipment................ Hubert Boudreau

Home Evaluation Groups......... Hugh McKervill

Archivist... Fred Joyce

EDITOR'S MESSAGE

By Elio Dolente

> The camera always points both ways. In expressing your subject you always express yourself.
> *Freeman Patterson*

Beginner or advanced photographer, inside, you will find something of interest.

Bob Deluca will show you how to get started with digital photography without the expense or complexity of an SLR.

Peter Steeper, AKA: Dr. Colour, will show the home colour printer how to obtain perfect colour all the time. He accepts requests so email him and ask him to assist you with your own type of printer in the next issue of the Newsletter.

Peter's email is: *webmaster@photoguild.ns.ca*

Steve Kaiser has begun a column to assist our members in answering photo digital enquiries. Send him an email at:

diqa@stevekaiserphotography.ca.

© Elisa Dolente

The Bluenose Focus is the official Newsletter of the Photographic Guild of Nova Scotia. It is published three times a year in August, January, and May in print and posted on our website by following this link:

http://www.photoguild.ns.ca/about/newsletter.html

Please feel free to browse through some of the past issues, especially if you are a new member. It will assist you in keeping you up to date with amendments to our Constitution that is often referred to as, " The **Blue Book**" which you may download from:

http://www.photoguild.ns.ca/about/bluebook.html

HOW TO SUBMIT MATERIAL TO THE BLUENOSE FOCUS

- **All members are invited and encouraged to submit material to the Newsletter: Images, Field trip information, upcoming events, articles, letters to the Editor, what have our members been up to—i.e. special trip, held an art exhibition, photo tours, photo seminars, bought a new camera, joined the dark side, and more……..**
- **Send to: dolente@ns.sympatico.ca**

Discounts Available to PGNS Members

Carsand Mosher

Carsand Mosher provides a **discount of 10%** to members of the Photographic Guild of Nova Scotia for accessories, film, and processing (restrictions apply). 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.

PRESIDENT'S MESSAGE

By Jen Fried

Hi everyone, hope you all had a great time this summer and got some 15's for this year's competitions.

Fred Greene has put together a fabulous program for us for the upcoming season. There are lots of field trips, new places to go, lots of seminars and new people giving them; Should be very interesting.

Peter Steeper (aka Dr. Colour) and Court Miley (a.k.a. Code Monkey) have been very busy putting the finishing touches on **the electronic upload** area of the web page and making it all work with the **new electronic scoring system**. Gotta love guys that can make stuff work. It takes a lot of programming to make that all happen. All that should make it much easier for all concerned.

This year will be the first time that the systems will be integrated. You will all be able to upload images on the web, from there, they will automatically be downloaded into the electronic scoring program and after the judging is done, all the scores will go to the spreadsheets

Colour pages were printed on **Xerox** Elite Silk paper using a Xerox Docucolor 5000 Digital Press. Black-and-white printing and collating tasks were completed by **Halcraft** Printers.

for tracking of points and awards. It is all very cool. It will eliminate most of the behind the scenes struggle that Merv Kumir Misir, Wayne Garland, Liz McNaughton and several other people have had trying to keep it all together. *To make it work for slide and print entries the names of those entries will have to also be uploaded to the web page.*

There is a change in the Blue Book rules affecting slide and print entry times to 48 hours before competition. Make sure you don't miss the deadlines for those entries as there will be no way to enter late ones in the program even if we wanted to.

We have some new officials this year. Joyce Chew is now the CAPA rep. David Dobson is the PSA rep. Sandy McClearn is our new Statistician.

I would ask that any of you who are capable of running a slide projector volunteer to help out in that job. We need someone to spell the others who cannot make it to all meetings.

The Guild entered 16 images from 10 makers to the Third Annual FIAP World Cup. This was a digital only competition and because of the short notice, we took the high scoring images (14's & 15's) and trophy winners as entries. Hopefully the Guild will do well.

Schooner Cove Gallery, and Janet Coupar have generously donated an annual trophy to PGNS. It will be awarded to the PGNS member with the highest cumulative score for "Guild only" (not PSA, or CAPA) competitions including Guild Assignments, Silent Slide and Sight & Sound Essay during the September to May competition season. Schooner Cove will provide the Annual trophy as well as a keeper trophy for the winner. Thank you to Schooner Cove Gallery.

GOING DIGITAL WITHOUT AN SLR
By Bob Deluca

A number of manufacturers are producing high-end SLR digital cameras, and there is no doubt that the reduced costs and increased convenience of production are driving factors. So is the ability to continue to use your existing investment of inter-changeable SLR lenses with your new digital camera.

However, that is not always the case. Some may be reticent to put out the relatively high cost of the digital SLRs. In my case, the physical limitations required me to get away from the weight of the SLR lenses and heavy camera bodies. I just can no longer lug those plus all the other paraphernalia such as filters etc.

So some compromises were necessary. That is the focus of my concern in this article.

What is required?

A high-end non-SLR digital camera such as Canon G5 or my Nikon 5400 with a 5 Mb sensor will produce file sizes and detail sufficient for most work in either image or print competitions.

Camera features include almost all the features of my previous film camera, including a hot shoe for an auxiliary or off-camera flash. The spectrum of Auto, Shutter, Aperture priority and full manual control provides great flexibility. Many optimized scene modes are also included. A movable viewing screen is handy in many situations. There is a feature similar to Depth of Field Preview included in Aperture Priority mode.

A front view of a typical NON-SLR camera

Lens. A high quality Nikor ED glass lens with 3x Zoom equivalent to 35mm - 24 to 116 mm is provided. A 4x digital zoom is also included. However, it is far better to use the highest resolution, and Res-Up and crop in Photoshop. Focusing is normally automatic.

File format is principally JPEG. However in the highest resolution mode which I use for competition work it is TIFF - a lossless format producing 15 to 20 Mb or greater images. Unfortunately for these types of digital cameras RAW format is usually not an option.

Back view of a typical NON-SLR camera

Camera Size. However, even after the cut-back in weight I found that because the Nikon 5400 was a little too bulky to fit in my shirt pocket it was often "at Home" when I wished it was with me. I later broke down and got a *shirt-pocket sized* lower priced digital consumer level camera that is now almost always with me. It also has a 5MB sensor, but is more suited for general snapshot use.

File Size

Prints. High Resolution TIFF files of 20 Mb will produce good prints of competition size.

Projected images. The increasing acceptabil-

ity of digital entries in competition is also a major consideration. When projected at 1024 x 678 pixels, or approximately 1.3 Mb that equates to about a 700 Kb JPEG High file.

Media Latitude. We were all familiar with the latitude of slide or film media. Well Latitude is also a consideration for digital cameras too. Although exposure with digital cameras is pretty accurate, it is susceptible to blowing out the highlights if the overall contrast of the situation is too high, similar to slide film. In that case try shooting with a slight underexposure set, and correct for shadows later in the "digital darkroom"

Digital Darkroom.

Switching to digital has required additional care in the "digital darkroom".

1.Monitor calibration is the first step and should never be overlooked.

Open the TIFF image in your program such as Photoshop , or other.

Rename and Save the image so that you do not overwrite the original by mistake.

1.Adjust LEVELS using the histogram or curves.

1.Adjust the Colour Balance if required.

1.Sharpen the image if required. Most digital images require some sharpening. I prefer to use Unsharp Mask for greater control.

1.Other special effects can be used as desired depending on the competition category

1.Last comes Crop and Saving for the appropriate physical dimensions and file size.

Digital Memory Tips.

Avoid downloading images directly from your camera by attaching it to the computer. Get and use a card reader. Besides it is much faster.

Protect the memory card from strong electric fields such as motors and powerful magnets.

Never try to delete images from the card using the computer.

Never Re-Format the card from the computer. Your camera may not recognize the format. Re-format in the camera instead.
Digital Travel Do's and Don't's

Don't buy a digital camera the day before you leave on vacation. You need time to figure out all its features and settings.

Do read the Manual - and take it with you on vacation.

Don't put your camera away at night. Use your camera's "Night Scene" mode to cover the party outdoors.

Use a lightweight tripod to take great night shots.

Take lots of memory and have fun!!

By: Bob Deluca

Guild Themes for 2007-2008

Must have been photographed after May 1, 2007.

1. In Reverse Dec.10, 2007

2. Extraordinary Light Jan.20, 2008

3. Military Salute Feb. 17, 2008

HRM Trophy: Democracy
        Feb. 11,2008

R.K. Mann Trophy
        Feb. 11, 2008

    : *"I like this place and willingly could waste my time in it"*.

ASK STEVE

By: Steve Kaiser

PHOTO DIGITAL TIPS
Questions and Answers

Based on a few questions and suggestions that were raised at the last AGM, I realized how difficult it is to do a digital seminar for Guild members because of our wide spectrum of experience with digital imaging. With that in mind, I decided we needed some way to help out everyone on an individual basis. This column will be my attempt to directly **answer your questions** relating to digital imaging (post processing, digital capture, etc.).

So send your questions to: diqa@stevekaiserphotography.ca.

 If I don't know the answer, I will do my best to find it for you or recruit someone who does!

DISCLAIMER I am not a writer...this should become very obvious, very quickly. I am also not a PS guru. I have a fair bit of experience with PS, but by no means do I know everything. There are many ways to do the same task in PS. My answers will be what works for me, while you may have or find a completely different way that is better or more efficient...if you do, let me know! :)

So without any questions to answer, to get us started I decided to start from the beginning with a basic **RAW workflow**. You are capturing RAW aren't you? If not, tell me why not!

My RAW workflow consists of four basic steps, each as important as the next. I won't get into very much detail on most of the steps, but will concentrate more on the process, so if there is something specific you want more info on just send me a question.

1. Importing
Here is where you get your images from the memory card onto your hard drive (HD). But there is so much more involved than just copying the images from one to the other.

[**Steve's Rule #1.** Never 'cut' the images off your card and then 'paste' on your HD! Always copy them over (drag and drop or copy and then paste. You don't want anything to go wrong with the files at this point, so why take the chance?]. If you don't have one, get yourself a card reader. These are cheap and it will save your camera batteries for better things...like taking pictures! :)

It is at this point that you want to convert your *RAW files to DNG* (somebody bite and ask me why...please! A DNG file is Adobe's version of a RAW file.), rename them descriptively so you know what they are images of, assign meta data and keywords, add a *copyright notice to the file*

[**Steve's Rule #2.** Always add at least your contact info and copyright to all of your files. It is too easy and quick so why wouldn't you?], and back up your original RAW / DNG. Now I know you all back up your images... Think of your RAW files as your negatives...you want to protect these.

Depending on your process and software, all of this can be done at once, or you can do it step by step.

2. Sorting
Now we actually get to look at the images themselves and see what we have. But if you are like me, you probably sat there while the images were downloading and checked them all out then...or am I the only one who does that?

I find the fastest way to get to the images I want to further process is to *get rid of the unusable* ones *right away*. This should include anything which has poor exposure, is out of focus, someone is blinking, images that just don't work, etc. I would normally delete these at this point. With the bad ones gone, we now have fewer images to sort to get to the best of the best. After all, we only want to show our absolute best work.

The slideshow in **Bridge** *or the Loupe view in* **Lightroom** are fabulous ways to quickly get through your images and decide which ones have

PSA & CAPA Recognizes PGNS Members
By Terry Carroll

The Canadian Association for Photographic Art recently announced that four Canadian photographers have been awarded CAPA's highest award, Honorary Fellow. Included in the four is Fred Greene, FCAPA, who is also a recipient of the CAPA Certificate of Honor. Fred has devoted many years of service to CAPA as Atlantic Region Director and member of the CAPA National Board of Directors.

The Photographic Society of America also recognized the photographic excellence of a number of PGNS members. In May, 2007 PSA published its' annual listing to the top image makers as recognized by the number of acceptances obtained in the 2006 PSA recognized international photographic exhibitions.

Color Projected Images:
Fred Greene   246 Acceptances 2nd Place North America   5th Place World Wide
Electronic Image Division:
Fred Greene   42 Acceptances   5th Place North America
Nature Slide:
Fred Greene   205 Acceptances 1st Place North America   4th Place World Wide
Lorris Keizer   198 Acceptances 2nd Place North America   5th Place World Wide
Nature Print:
Fred Greene   78 Acceptances
       1st Place World Wide
Photo Travel Prints:
Keith Vaughan 31 Acceptances   2nd Place North America
Pictorial Prints Large Color:
Fred Greene   129 Acceptances 1st Place North America
Pictorial Prints Large Monochrome:
Fred Greene   133 Acceptances 1st Place North America   5th Place World Wide

© Elio Dolente

By: Joyce Chew

The 2007-08 season brings a lot of exciting CAPA news.

As you may know, CAPA is affiliated the FÈdÈration Internationale de L'Art Photographique. (FIAP). For the second year in a row, FIAP is hosting the FIAP Clubs' World Cup. Last year over 140 clubs from 33 countries entered. Our club has submitted 20 digital images to this year's competition and it should be interesting to view the awarded images.

Also, CAPA is planning to sponsor regional conferences and a national conference in 2008. These conferences are a great opportunity to meet and learn from photographers from all across the country.

The most exciting news is about the 2007 Annual Digital Competition! This year the theme is **Emotions**. The judges are looking for images that evoke an emotional response from the viewer. Once again there are some great prizes to be won.

First Prize: Sony DSCT100 Cyber-shot 8.1MP Digital Camera w/Super SteadyShot, Lowepro CompuDaypack, Manfrotto Digi 728B Tripod w/ Head, Adobe Photoshop CS3 **Second Prize:** Sony DSCT20 Cyber-shot 8.1MP Digital Camera w/Super SteadyShot, Lowepro Shoulder Bag (TBA,) Photoflex 32" 5n1 LiteDisc, Adobe Lightroom
Third Prize: Sony DSCW80 Cyber-shot 7.2MP Digital Camera w/Super SteadyShot, Lowepro Pouch (TBA), 2 Boxes Hahnem¸hle FineArt Digital Paper, Adobe Photoshop Elements 5

2006—2007 PGNS Trophies and Awards
Cumulative Points Awards

Wambolt-Waterfield Trophy
Photographer of the Year

1st   Jen Fried
2nd   Melvina Weatherby
3rd   Carla Rowlings
4th   David Dobson
5th   Wayne Garland

Tim Randall Trophy
(Highest Cumulative Points
in Pictorial Competitions)

1st Jen Fried
2nd Marion Boyer

Keith Vaughan Trophy
(Highest cumulative points
in Photojournalism Competitions)

1st Elio Dolente
2nd Sandy McClearn

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

1st John W. Webb
2nd Liz McNaughton

Carsand Mosher Trophy
(Highest cumulative points
in Print competitions)

1st Jen Fried
2nd Melvina Weatherby

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

1st Wayne Garland
2nd Sandy McClearn and David Dobson

The Nova Scotia Bird Society Award
1st Lorris Keizer 2nd Melvina Weatherby

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

1st Carla Rowlings
2nd David Dobson

Cyril Smith Trophy
(Highest cumulative points
in Nature competitions)

1st Jen Fried
2nd Melvina Weatherby and Marian Boyer

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

1st Jen Fried
2nd Melvina Weatherby

Betty Orchard Trophy
(Highest cumulative points
in Portrait competitions)

1st Marg Nolen
2nd Thom Davies

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

1st Wayne Garland
2nd Elio Dolente

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

1st Melvina Weatherby
2nd John W. Webb

CAPA Pewter Medal
(Highest cumulative points
in CAPA competitions)
No Awards

Individual Image Awards

Reid Sweet Trophy
(Best slide in the Pictorial category)

1st John W. Webb *Valley Moment*
2nd Jen Fried *Dark and Light*

Atlantic Photo Trophy
(Best slide in the Photojournalism category)

1st Colin Campbell *To the Jungfraujoch*
2nd Carla Rowlings *Coasters*

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

1st John W. Webb *Tetons Beaver Pond*
2nd Janet Couper *San Stephano*

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

1st Jen Fried *Red Tailed Hawk*
2nd Peter Steeper *Cape Forchu Light*

Robert Thorpe Memorial Trophy
(Best Botanical slide)

Janet Couper *Ferns*

Robert K. Mann Trophy

1st Robert Kerr *Buenos Aires Street*
2nd Wayne Garland *Canada Day Parade*

Atlantic Geoscience Society Trophy

1st Elio Dolente *Noel Shore*

2nd Keith Vaughan *AGS-0001*

Peter Herschorn Trophy
(Best Seascape/Landscape slide)

John W. Webb *Valley Moment*

Last Billion Years Award
1. Elio Dolente

Camera Shop Trophy
(Best slide in the Nature category)

1st Melvina Weatherby *Hummingbird*
2nd Marian Boyer *Male Cardinal*

Abbotts Trophy
(Best slide in the Creative category)

1st Marian Boyer *Colorful Iris*
2nd Elio Dolente *Midnight Ride*

Frederick Joyce Trophy
(Best slide in the Portrait category)

1st Ken Renton *The Spoonmaker*
2nd Melvina Weatherby *Just Friends*

Sam Yanofsky Trophy
(Best slide in the Humour category)

1st Doug Lahey *Trying to get Ahead*
2nd Melvina Weatherby *I'm telling you it was this big*

Mary Primrose Memorial Trophy
(Best Wildflower slide)

David Dobson *Daisy*

City of Halifax Trophy

1st David Dobson *Brunswick Street*
2nd Eugene Mio *The Little Dutch Church*

Nova Scotia Bird Society Trophy
1st Lorris Keizer

Markus Stasiulis Trophy
(Silent Slide Essay Competition)

1st Yau-Sun Tong

Fred Greene Trophy
(Sight and Sound Essay competition)
1st Yau-Sun Tong
2nd Carla Rowlings

Good

2006-2007 PGNS Trophy Winning Images

(Regular Guild Categories) Images continued on next page; see page 12 for details

PICTORIAL CATEGORY

First Place

Valley Moment
© John W. Webb

Second Place

Dark and Light © Jen Fried

NATURE CATEGORY

First Place

Hummingbird
© Melvina Weatherby

Second Place

Male Cardinal
© Marion Boyer

PHOTO JOURNALISM CATEGORY

First Place

To the Jungfraujoch
© Colin Campbell

Second Place

Coasters © Carla Rowlings

© Yau-Sun Tong

Pal   Lone Rider of Gongba

© Yau-Sun Tong

2006-2007 PGNS Trophy Winning Images (Continued from page 13)

PORTRAIT CATEGORY

First Place

The Spoonmaker
© Ken Renton

Just Friends
© Melvina Weatherby

CREATIVE CATEGORY

First Place

Colorful Iris
© Marian Boyer

Second Place

Midnight Ride
© Elio Dolente

TRAVEL CATEGORY

First Place

Tetons Beaver Pond
© John W. Webb

Second Place

San Stephano
© Janet Couper

2006-2007 PGNS Trophy Winning Images (Continued from page 14)

HUMOUR CATEGORY

Trying to get Ahead
© Doug Lahey

I'm Telling you it was this big
© Melvina Weatherby

BEST WILDFLOWER CATEGORY

BEST SEASCAPE/LANDSCAPE CATEGORY

Mary Primrose Memorial Trophy

Daisy© David Dobson

Valley Moment
© John W. Webb

BEST BOTANICAL CATEGORY
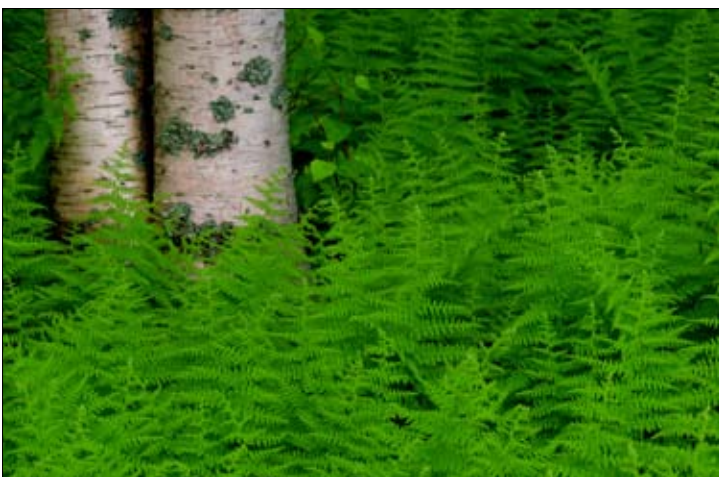
LAST BILLION YEARS AWARD

Noel Shore
© Elio Dolente

Ferns © Janet Couper

Special Categories and Competitions

City of Halifax Trophy— Theme: Historic Halifax

Brunswick Street© David Dobson

R.K.Mann — Theme:
"It is the people
that makes
the city"

Buenos Aires
© Bob Kerr

Atlantic Geoscience Society Trophy

First Place

Noel Shore
© Elio Dolente

Nova Scotia Bird Society Trophy

Cedar Waxwing
© Lorris Keizer

Second Place

AGS-0001
© Keith Vaughan

City of Halifax Trophy   Second Place

(Image not available)

The Little Church
© Eugene Mio

GETTING ACCURATE COLOUR WHEN PRINTING
By Peter Steeper

One of the challenges in printing your images is getting accurate predictable colour. This is how to do it for an Epson printer. If enough people are interested I can create instructions for Canon, HP and how to prepare images for printing at service bureaus like Staples and Image House.

1. Before you start, you need to know that the colour in your image is accurate. If you have a very good calibrated monitor you can judge the colour visually. If not, then you need to measure the colour in your image. The best way to measure the colour is to use the eye dropper in Photoshop. First make sure the info window is open so you can see the read out from the eye dropper. When you select the eyedropper you can choose the sample size. I usually pick 5 by 5 so the colour is averaged over several pixels. Now you are ready to measure the colour.
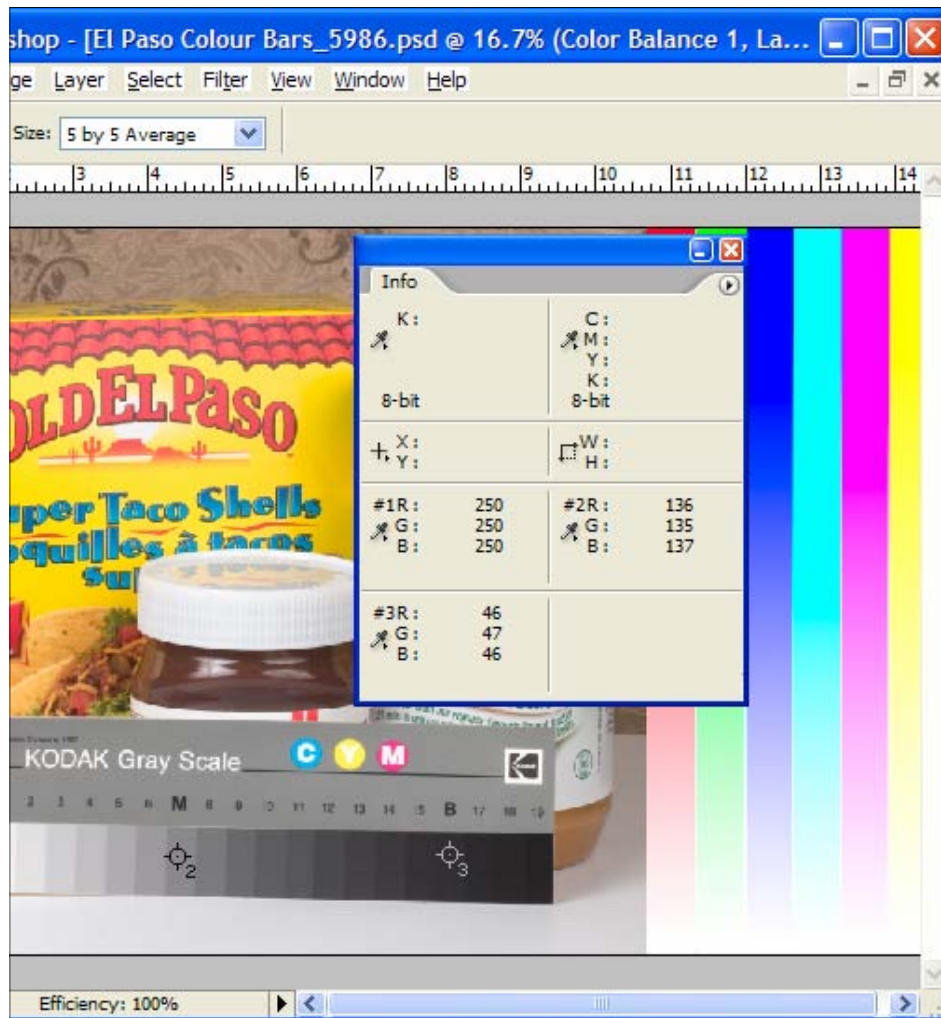
2. To measure the colour you need to select a neutral gray. A neutral gray is any gray tone from almost white to black. A white shirt, black pants or gray sweater should not have a colour cast unless the picture was taken under coloured lighting. As you move the eye dropper around the

Continued from p.17

image, you will get the read out in the info window. Move the eye dropper over an object that should be white. A pure bright white will have reading over 220 for R,G and B. In the example above, the "A" patch on the Kodak Gray scale is R – 250, G – 250 and B – 250. This is a very bright pure white. If the read out was R – 250, G – 241 and B – 241 then your image has a red cast which you will need to fix.

If your picture was taken in the late evening then the image should have a warm yellow cast which would be desirable. In this case there would less blue but red and green should be equal. Check your whites, grays and blacks for equal amounts of R, G and B and then you know the colour is correct in the image.

3. When you are printing with an inkjet, you need to have an ICC profile for your paper and ink combination to get accurate colour. When you buy the printer manufacturer's ink and paper this is easy. When you buy a good quality third party paper such Ilford Gallerie you can go to Ilford's web site and download the ICC profiles for your printer. Store brand papers do not have ICC profiles and you will not be able to get good colour. These cheap papers do not save you money. If you are buying a continuous flow ink system make sure they can provide you with ICC profiles for your favourite papers or you will be wasting money again.

4. When you print in Photoshop 7 and CS2 always select print with preview. In CS3 you get print with preview when you select print.
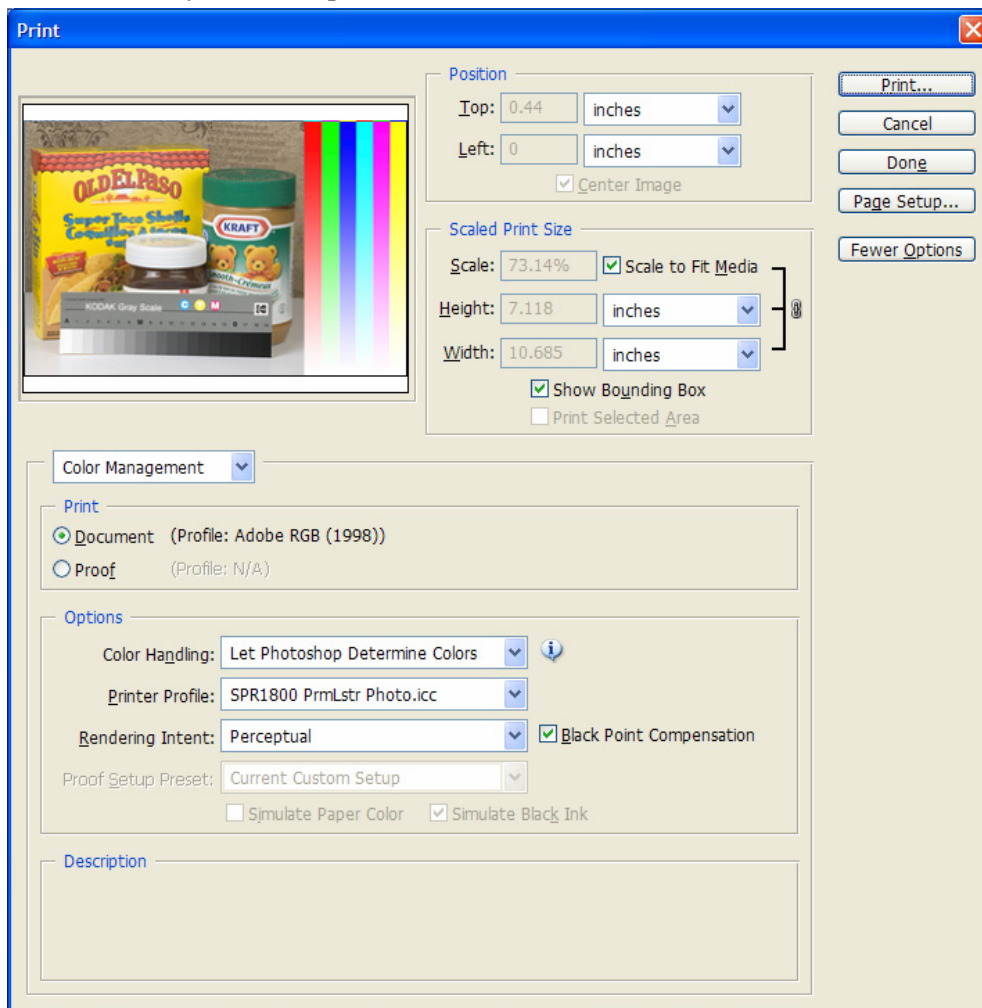
5. In the drop down box under the preview image, make sure Color Management is selected. In the print section, select document. In options select Let Photoshop Determine Colors. Here we are letting Photoshop control the colour and we do not want the print driver controlling the colour. Either Photoshop or the print driver should control the colour but not both. The printer profile should match the type of paper you are using. In this example I am using Epson Premium Lustre paper on an Epson R1800 printer. Rendering intent should be Perceptual for photographic images. Select Black Point Compensation. Click on Print.

6. In the print driver, click on properties for your driver settings. The Epson driver opens to the basic settings. We want the advanced settings so click on Advanced.

7. In the advanced dialog box select your paper and Best Photo. Select ICM and set it to Off(No Color Adjustment). Photoshop is controlling the color so we do not want the print driver to be changing the colour. You are now ready to print. Click on Okay.
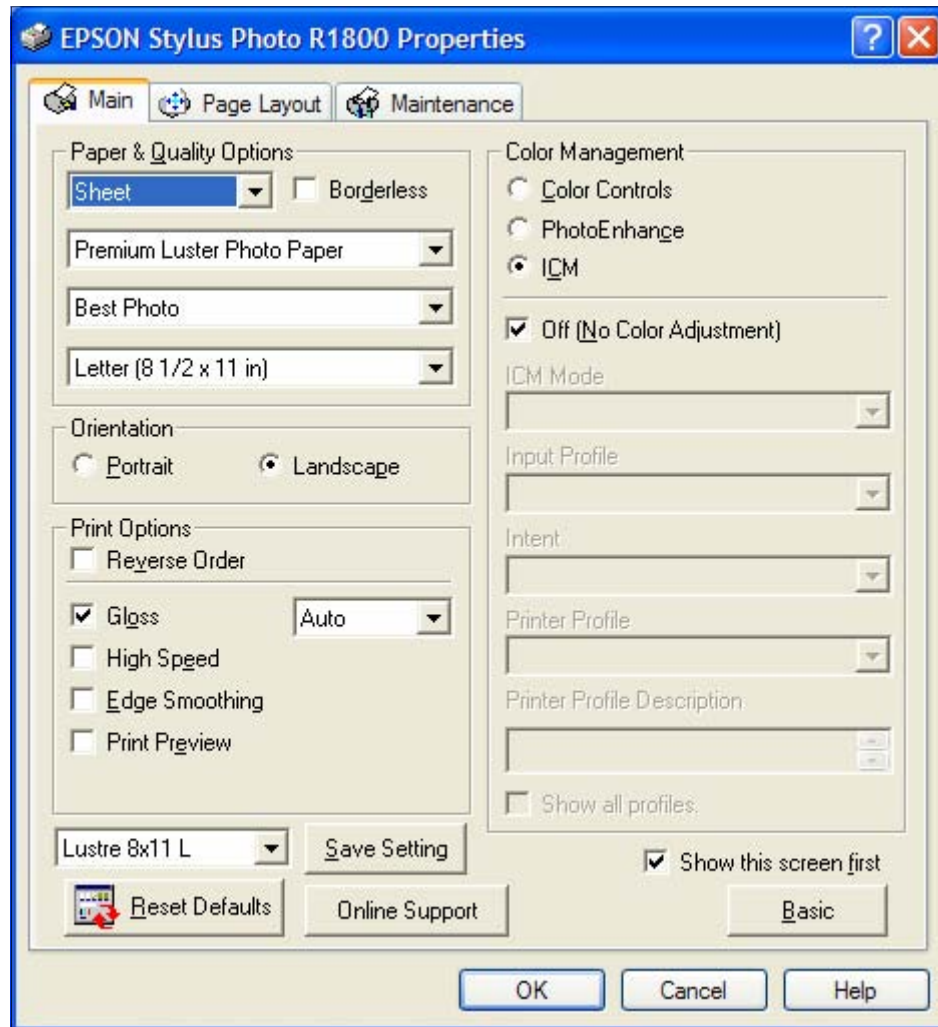
8. This should give a high quality print with very accurate colour.

PGNS Website

The PGNS website, *www.photoguild.ns.ca*, is maintained by Peter Steeper, and one of the Audio-Visual Advisors. Visit the website for the latest information on the Guild, updated program, image galleries, and photography links.

(cont from p.10)
Complete information can be found at **www.digitalcapacanada.ca** You must be a CAPA individual or family member as well as a permanent Canadian resident to enter. So why not consider a personal CAPA membership, you will receive CAPA's quarterly publication as well as discounts to places like Henry's. Remember to indicate that you were referred by PGNS, as our club will receive a discount on its annual dues.

Please note, as the images selected to go away to the national CAPA Interclub competitions last year were not sent away, *they are eligible to be resubmitted for consideration* **in this year's internal CAPA club competitions. I look forward to seeing all your images. Let's all make this a banner year for CAPA!**

Joyce S. K. Chew
PGNS CAPA Rep 2007-08

(continued from p.9)
potential and which do not. First I will go through all of the images and give them a star if they have potential. Then on a second view through, with the images not starred filtered out (ask me how to filter images...you will use it all the time, I promise...) I rate the images further with 4 stars for 'wow' images and the others 4, 3 or 1 star. Now I can look only at the images with 4 stars and see the best of the best and move on to the next step.

3. RAW Processing
Now the real fun can begin. First and foremost, ensure your resolution is set at *300dpi* (standard printing resolution, some high-end, large format printers can be less so check this out) and your *color space is sRGB.* Now there are a few different color spaces available, so if you know you want another space, then you should know why you want that space. Otherwise, your camera's native space is most likely sRGB and same with your printer. Some can

be different so again check it out to be sure.

[**Steve's Rule #3.** Turn off the auto adjustments! ACR is pretty smart, but it isn't smart enough to know how I want to process my images.] So, on the Basic panel we start at the top with the most important adjustment...the ***White Balance (WB).*** WB is the most important because the color temperature will affect how you adjust everything else. So click on a white or neutral color to get started and then adjust the Temperature and Tint to you liking.

From here work your way down through the Exposure, Blacks and Brightness adjustments. Skip over the contrast slider and head straight to the *Tone Curve.* Trust me on this one, you will have much more control and get better results. Try the 'medium' or 'strong' contrast settings to get you started with a basic 'S Curve' and go from there.

Stay away from Sharpening and Noise Reduction at this point. PS has much better tools and you probably want to leave these as your last steps before exporting or saving your final files.

4. Photoshop Processing
The RAW processing was fun, but here is where you can really get creative! Do your spot edits (get rid of those dust bunnies!) and enhance the image as you see fit. I'm sure we will get more into this later...

[**Steve's Rule #4.** You should never use the eraser tool on your image! Erasing is forever where as a mask can be infinitely adjusted and / or re-done.

Now that you have created your masterpiece and have many different edits on many different layers, save your image as a PSD file. Why PSD and not TIFF? TIFFs with layers can be huge files! So can PSDs, but if you make your adjustments in the right way, you will barely add any size to the file at all. Interested? Ask me how!

Think of your PSD file as your 'working file'. It has all

PHOTOGUILD SCORES 2006—2007
The following scores represent the highest scores out of the top 75 images and prints
These are the data used in determining the Photographer of the Year Award

	Final 2006/07		Total Images	Total Images POY	Total Score P of Y	Average Score
1	Jen	**Fried**	119	75	1009	12.51
2	Melvina	**Weatherby**	103	75	987	12.17
3	Carla	**Rowlings**	108	75	946	11.65
4	David	**Dobson**	109	75	939	11.65
5	Wayne	**Garland**	96	75	915	11.32
6	Elio	**Dolente**	99	75	910	11.31
7	Sandy	**McClearn**	89	75	898	11.01
8	M.	**Nolen**	85	75	894	11.00
9	Ken	**Renton**	97	75	870	11.27
10	John Wm.	**Webb**	86	75	836	10.84
11	Janet	**Couper**	98	75	790	10.25
12	Thomas	**Davis**	96	75	738	9.56
13	Hubert	**Boudreau**	75	75	726	9.44
14	Dean	**Hirtle**	75	75	714	9.52
15	Marian	**Boyer**	62	62	704	11.35
16	Bob	**Kerr**	71	71	703	9.65
17	Al	**Zinck**	71	71	700	9.86
18	Colin	**Campbell**	53	53	550	10.02
19	David	**Librach**	43	43	437	10.16
20	Hugh	**McKervil**	41	41	431	10.51
21	Gilbert	**VanRyckevorsel**	37	37	393	9.95
22	N. E.	**Davis**	38	38	380	10.00
23	Yau-Sun	**Tong**	26	26	359	10.81
24	Eugene	**Mio**	31	31	330	10.65
25	Normajean	**Stevens**	25	25	267	10.68
26	Merv	**Kumar Misir**	24	24	252	10.50
27	Peter	**Steeper**	22	22	245	11.14
28	Atze	**Douma**	22	22	219	9.95
29	Donald	**Thomson**	21	21	217	10.33
30	Suzanne	**Gravelle**	22	22	214	9.73
31	Joseph	**Szostak**	18	18	204	10.17

PHOTOGUILD SCORES 2006—2007

In comparison with scores from page 22. The following scores represent all the scores submitted for competition not just the top 75 images

		Total Number Prints	Total Images	Total Score P of Y	Average Score	Distinction Points
Jen	**Fried**	22	119	1428	11.40	213.5
Melvina	**Weatherby**	20	101	1243	11.57	189.5
David	**Dobson**	15	108	1236	10.84	183
Carla	**Rowlings**	15	107	1232	10.84	173.5
Elio	**Dolente**	3	99	1107	10.56	146
Wayne	**Garland**	0	94	1064	10.62	143.5
Ken	**Renton**	16	95	1050	10.79	124
Sandy	**McClearn**	0	89	1004	10.47	158.5
Janet	**Couper**	12	96	986	10.05	72
Marg	**Nolen**	0	85	965	10.54	146.5
John Wm.	**Webb**	0	86	914	10.36	86
Thomas	**Davis**	14	94	889	9.23	43.5
Hubert	**Boudreau**	12	75	726	9.44	44.5
Dean	**Hirtle**	15	75	714	9.52	28.5
Marian	**Boyer**	1	62	704	11.35	75
Bob	**Kerr**	5	71	703	9.65	58.5
Al	**Zinck**	6	70	700	10.00	45.5
Colin	**Campbell**	2	53	550	10.02	64
David	**Librach**	0	43	437	10.16	30
Hugh	**McKervil**	0	41	431	10.51	15.5
Gilbert	**VanRyckevorsel**	0	35	393	10.51	57.5
N. E.	**Davis**	3	38	380	10.00	26.5
Yau-Sun	**Tong**	0	26	359	10.81	144.5
Eugene	**Mio**	4	31	330	10.65	43
Normajean	**Stevens**	1	25	267	10.68	40
Merv	**Kumar Misir**	0	24	252	10.50	28
Peter	**Steeper**	15	22	245	11.14	23
Atze	**Douma**	0	22	219	9.95	9
Donald	**Thomson**	9	19	217	11.42	11.5
Suzanne	**Gravelle**	0	22	214	9.73	17.5
Joseph	**Szostak**	3	18	204	10.17	37

PGNS Cumulative Scores 2006—2007		CAPA	Pictorial	Nature	Photo Journalism
		Year Total	Year Total	Year Total	Year Total
Jen	**Fried**	241	254	241	86
Melvina	**Weatherby**	247	242	223	99
David	**Dobson**	204	244	168	116
Carla	**Rowlings**	198	239	153	101
Elio	**Dolente**	188	211	166	175
Wayne	**Garland**	182	178	170	172
Ken	**Renton**	195	235	162	9
Sandy	**McClearn**	160	204	166	173
Janet	**Couper**	201	193	132	73
Marg	**Nolen**	149	242	219	67
John .	**Webb**	164	224	216	57
Thomas	**Davis**	187	179	129	113
Hubert	**Boudreau**	173	142	141	84
Dean	**Hirtle**	194	156	155	52
Marian	**Boyer**	139	248	223	0
Bob	**Kerr**	130	170	101	98
Al	**Zinck**	180	151	164	86
Colin	**Campbell**	73	144	68	22
David	**Librach**	102	118	118	89
Hugh	**McKervil**	129	133	94	40
Gilbert	**VanRyckevorsel**	33	105	56	71
N. E.	**Davis**	108	86	115	10
Yau-Sun	**Tong**	18	56	29	52
Eugene	**Mio**	65	88	64	20
Norm	**Stevens**	43	73	123	10
Merv	**Kumar Misir**	24	30	66	11
Peter	**Steeper**	46	0	20	46

PGNS Cumulative Scores 2006—2007		Portrait	Humour	Creative	TRAVEL
		Year Total	Year Total	Year Total	Year Total
Jen	**Fried**	12	20	157	50
Melvina	**Weatherby**	12	26	142	42
David	**Dobson**	41	20	122	29
Carla	**Rowlings**	57	9	130	56
Elio	**Dolente**	11	35	137	58
Wayne	**Garland**	0	81	72	119
Ken	**Renton**	43	0	131	79
Sandy	**McClearn**	0	10	29	106
Janet	**Couper**	0	0	111	121
Marg	**Nolen**	90	10	89	61
John Wm.	**Webb**	0	10	83	138
Thomas	**Davis**	66	0	52	110
Hubert	**Boudreau**	29	9	69	75
Dean	**Hirtle**	0	9	27	99
Marian	**Boyer**	0	10	126	10
Bob	**Kerr**	9	29	84	44
Al	**Zinck**	20	28	66	66
Colin	**Campbell**	0	9	98	88
David	**Librach**	0	12	38	0
Hugh	**McKervil**	0	19	42	63
Gilbert	**VanRyckevorsel**	0	0	80	0
N. E.	**Davis**	0	9	17	79
Yau-Sun	**Tong**	34	10	0	69
Eugene	**Mio**	0	0	32	31
Normajean	**Stevens**	0	12	20	9
Merv	**Kumar Misir**	18	9	31	44
Peter	**Steeper**	0	0	0	0

(continued from p.21)

of your adjustments and enhancements (all on separate layers) so whenever you need a print or digital copy of that image, just open your PSD (working file), resize, sharpen and export / save. That way you don't have to go back and re-process the file every time.

[Steve's Rule #5. Only sharpen your image as your last step before exporting / printing. A full size file (with no cropping or re-sizing) will require much more sharpening than a 600 x 400 pixel, 72dpi file would.]

And there you have it. That's how I do it. Give it a try and let me know what you think! Send any questions and or comments to me and I hope to see you next issue!

PSA RETURNS

PJ RETURNS

The May competition produced a FIRST PRIZE award and **14** points for **Carla Rowling**'s entry HE SCORES, and a SECOND PRIZE award and also **14** points for **Elio Dolente**'s entry PAIR OF CHUTES.

Judging was by the F:67 Camera Club.

PRINT COMPETITION

Congrats to **Don Thomson** whose print SEAGULL LANDING in the Color KK category captured **22** points and **THIRD PRIZE**, Congrats to **Carla Rowlings** whose print LILY in the same category captured 21 points and **HM**.

Judging was by the Saguaro CC of Sun City Arizona. Internal judging took place Feb.18.

NATURE RETURNS

Congratulations to **LORRIS B.KEIZER** whose entry WARBLERS DEMAND ATTENTION got **13** points and earned him an **HM**, along with **13** points for his entry CEDARS 2006 WEST which earned him an **AWARD**.

TRADE PRINTS YEARLY TOTAL

Suffolk CC	309 points
3H CC	306
Photographic Guild, NS	**290**
Boise CC	265
Image Makers, CC	105
New Castle CC	96

In The Trade Print Category shown above PGNS finished in 3rd place with 290 points.

Suffolk,CC led with 309 points.

PHOTO TRAVEL RETURNS

Congratulations to **John Wm.Webb** whose entry COG RAILWAY NH in the May competition earned **14** points and **THIRD PRIZE AWARD**.

Judging was by the Bozeman CC of Bozeman Mt, internal judging was on April 1.

Year end standings have PGNS in 14th spot with 154 points, 15 clubs participating.The Morris Color CC came in first with 206 points.

Returns PSA EID May competition

Judging was hosted by the First Light Camera Club of Brunswick Maine. Judges were :Michael Leonard,Portland CC Me, Daviid Higgins,Portland CC Me and Heather Perry, Freelance Photographer, Me.
No phone numbers available. Please remember them in your prayers.

Tiny Hummingbird	Marg Nolen	9
Midnght Ride	Elio Dolente	6
Golden Horns	Jen Fried	4
Lupin Delight	Carla Rowlings	5
MacDonald Bridge Fireworks	Wayne Garland	7
Old Wreck	M.Kumar Misir	6

Internal judging took place April 1.

Out of 25 clubs participating in the 2006/2007 season, PGNS ended up in 16th spot with 212 points. The New Haven CC led with 262 pts.

In the **Color KK category** PGNS ends the 2006/2007 season in 4th spot with 339 points, 8 clubs participating. The Saguaro CC came in 1st with 354 points.

Saguaro CC	354 points
Photographic Guild, Detroit	350
Boise CC	348
Photographic Guild of NS	**339**
Hillcrest CC	317
3H CC	310
Image Makers CC	130
New Castle CC	17

New Guild Officers

Carla Rowlings, Recording Secretary

Sandy McClearn, PSA Rep.

© Elio Dolente

Illustration of effects of Nitrogen

Workshop: by Cliff Sandeson

© Court Milley
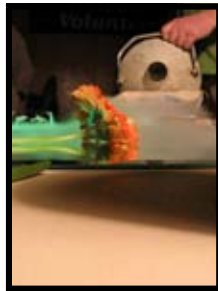
Peter Steeper lead a Spring Waterfall trip with many waterfall enthusiasts attending (see below).

© Peter Steeper

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Peggy's Cove   © Mervin Kumar-Misir

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FIAP SCIENTIA · ARS · LUMEN

PSA Photographic Society of America

Canadian Association for Photographic Art
L'Association canadienne d'art photographique
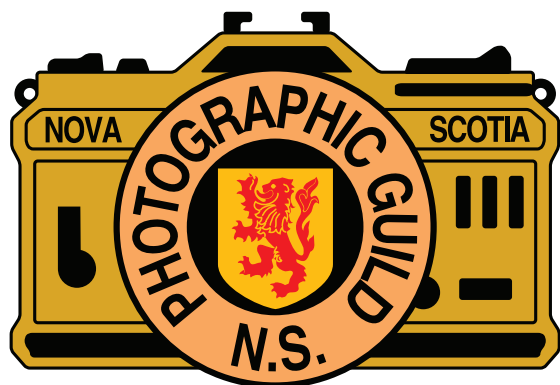
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