



Bluenose Focus

Newsletter of the Photographic Guild of Nova Scotia

January 2006

WINTER SCENE
Dover New Brunswick

In This Issue

- Guild Members' Activities
- CAPA Competitions
- Upcoming Schedule
- Competition: AGS & Bird Society Trophies
- Profile and Images of Clarence Nowlan
MCAPA, ACAPA
- Landscape Photography
By Clarence Nowlan
- PSA returned scores
- Guild competition scores
- John Wm. Webb's Great Odyssey
- In Defence of Digital Photography
- Letters to the Editor
- Stephen Scott Patterson
- Winter Photography: Article
and Fine Arts Images

FEATURE



© Clarence Nowlan/www.photoatlantic.com

SPECIAL

Guild Members' Activities

Jennifer Fried's Farm has many beautiful photographic attractions that are awe-inspiring—
A Special challenge for Horse Photography



Kim Goldsmith rides Bonnie



Marcia Hirtle with her horse Fanny



Above: Fanny wants her own over the shoulder portrait
Right middle: Everyone loves Hubert
Right: Janet Couper makes that last adjustment
Below: PGNS photographers take shots of Fanny



Below:1- Clyde the Stallion in full throttle

Below:2- PGNS photographers and Clyde



All images above taken by Elio Dolente



“PGNS Has the best field trips”—Guest Observer



Joyce Chew photographing the three Churches at Mahone Bay during the South Shore field trip led by Nancy Johnston. © Elio Dolente



From a recent Waterfall field trip led by John Wm. Webb: Gathered at the Sugar Moon Farm. Front to back-Left to right: Marcia Hirtle,Chris MacDonald,Bruce Cochrane—Irvine Barret,Cathy Mooney,Jen Twiss,Hubert Boudreau,John Wm.Webb,M.Twiss,Nancy Johnston,Tanya Ricker,Jen Fried,Geoff Brewster,Marian Boyer—Naciellen Davies,Joyce Chew,Melvina Weathrby,SteveKaiser.



Table of Contents

Members' Activities2
 Editor's Message4
 President's Message.....5
 Announcements6
 Landscape Photography8
 Capa Report10
 Profile: Clarence Nowlan.....11
 Letters to the Editors12
 Guild Image Scores15
 Stephen Patterson Images19
 Pictures with a Story24
 PSA Returns25
 Winter Photography-28
 A Case for Digital31
 John Webb's Odyssey.....34

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

Mailing Address

Any One
 Any Street
 Any Town NS



Photographic Guild of Nova Scotia
 1747 Summer Street
 Halifax, Nova Scotia
 B3H 4A6

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

Program.....	Fred Greene
Judging.....	Fred Greene
CAPA Representative.....	Dean Hirtle
PSA Representative.....	Jur Feenstra
Honours and Awards.....	Bob Deluca Janet Couper
Public Relations.....	John Wm. Webb
Seminars.....	Fred Greene
Constitution and By-Laws.....	Terry Carroll Joyce Chew, Archie McCulloch
Entry Chair	Wayne Garland
Joyce Chew	Nominating
Projection.....	Robert Leblanc-Ross Don McNaughton
Statistician.....	Liz McNaughton
Host.....	Gilbert van Rykevorsel
Hospitality and Banquets.....	Edie Greene Marion Deluca
Archivist.....	Fred Joyce
Digital Coordinator.....	Mervin Kumar-Misir
Event Photography.....	Hubert Boudreau
Audio-Visual Advisors.....	Teunis Obdam Peter Steeper
Webmaster.....	Peter Steeper
Field Trip Co-ordinator.....	Fred Greene
Shubenacadie Guides ...	Gilbert van Rykevorsel Doug Leahy, George Ghiz
Judging Equipment.....	Hubert Boudreau
Home Evaluation Groups.....	Hugh McKervill

EDITOR'S MESSAGE

By Elio Dolente

If we were to apply Ernst Hass's words to the PGNS photographers you are about to read inside then we truly have beautiful people in our group.

Partly by design, partly by luck this issue mainly explores **Outdoor Photography**.

On Page 8 Clarence Nowlan takes us on the blueberry hills of Parrsboro, Nova Scotia for some outstanding **Landscape Photography**. While reading his article I felt my presence beside him breathing the Autumn air, absorbing the landscape, and becoming at peace with Nature. Clarence shoots like a Master and writes like an Angel.

As a special treat we have a student of Ernst Haas, Stephen Scott Patterson, who specializes in outdoor photography, writing an articulate article on **Winter Photography**.

*"A picture is the expression of an impression. If the beautiful were not in us, how would we ever recognize it?"
Ernst Haas*

Stephen has that rare gift in seeing the extraordinary in the ordinary. And we Nova Scotians have that rare gift of experiencing Winter endlessly. It just keeps on giving.

Speaking of treats how can we top the photographic adventures of post retirement **John William Webb's traveling Odyssey**. It would make Homer himself envious. Read about his encounter with the brown bear in a Parking lot.

Some of the articles you are about to read are written, not only by amateur photographers but by professional Guild members-all free, all given with the spirit of sharing photographic knowledge. And some day some of our novice photographers will share it with others .

Ernst Haas was acclaimed as one of the most important figures in 20TH century and is considered to be the father of color photography.
[Www.ernst-haas.com/index2.html](http://www.ernst-haas.com/index2.html)



Elio Dolente

© Joyce Chew

The May 2006 Bluenose Focus will be available on the week of May 17, 2006.

The DEADLINE for contributions is April 17th 2006.



"Fantastic Great Articles Creative Layout Awe-Inspiring images Very Motivational"

Sent by: Elio's Mother

- Please email me with your insights as to content or presentation so we can improve the Newsletter..... and give mom a break.
- dolente@ns.sympatico.ca

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

© Photographic Guild of Nova Scotia and its Contributors. The contents of the Bluenose Focus are copyrighted. No material herein may be reproduced in any manner without the written permission of the Editor or the material's specific contributor.

PRESIDENT'S MESSAGE

By Peter Steeper

It's hard to believe that the year is half over already! Unfortunately, due to traveling, I missed some of the field trips this autumn. I would like to personally thank Jen for stepping up to the podium for those meetings that I was unable to attend.

However, I did get to go on the Horse Farm field trip. This was a great opportunity to see the horses on Jen & Eric's farm, take some rural photographs, and enjoy Eric's famous chowder. Reports have come back to me that John Wm. Webb's waterfall field trip and Nancy Johnston's South Shore field trip were equally successful. New waterfalls were discovered and as always the South Shore lived up to its reputation as one of Nova Scotia's scenic wonderlands.

The Fall Show had excellent attendance...being so popular that some people had to sit in the aisles. Jen Fried, our vice president and her production team of Teunis Obdam, Joyce Chew, and Terry Carroll did an excellent job with the show this year. Yau-son Tong's presentation of the mystical land of China treated everyone to excellent images of an area of this country that we rarely see.

The annual PGNS Christmas party at Ashburn Golf Club captured the spirit of the holiday season. On behalf of the Executive, I wish you all a healthy, happy new year ahead, filled with many opportunities for priceless photo shoots!

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.



© Elio Dolente

Peter Steeper making a point

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.

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

Atlantic Geoscience Society Competition

By Joyce Chew

Atlantic Geoscience Society Competition: This is an annual competition open only to members of the Guild.

1. Geological subjects can include rocks, sediments, geological processes (rivers, glaciers, landslides, etc), minerals and fossils, as well as landscapes. Clouds and other meteorological phenomena are not considered geological, nor are human artifacts, though other aspects of archaeological sites may be appropriate. Appropriate human interest in the image is encouraged (e.g. people as scales, quarrying activity, associated buildings). The title of each slide should reflect the geological feature that the photographer has in mind.
2. **Up to two colour transparencies may be submitted by each photographer.**
3. As a minimum, each entry should have a title, a specific location, and photographer's name and address. The date (month-year) of the image would also be useful.
4. Images must not have been submitted in any previous AGS competition.
5. Images will be judged primarily on scientific interest and technical excellence, but originality,

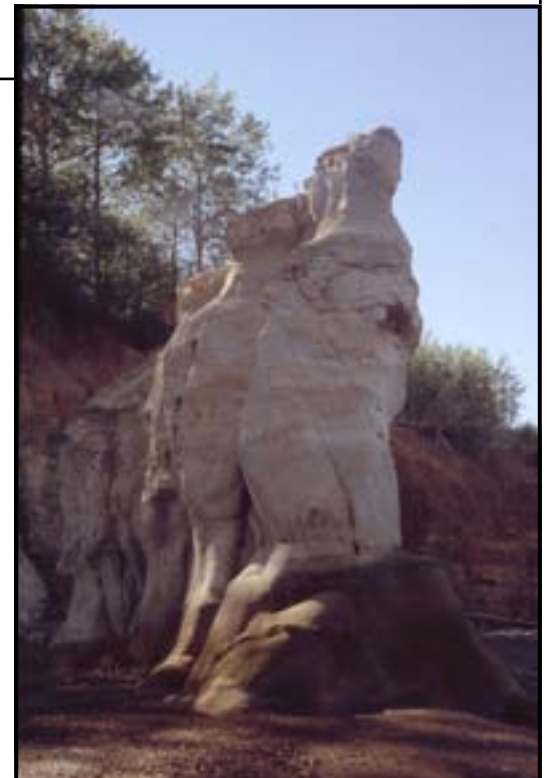
PGNS Website

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.

aesthetic appeal and artistic composition will also be important considerations. At least one of the judges will be a member of the AGS. The top scoring geological image will receive the Atlantic Geoscience Trophy. The best image from the Atlantic Provinces will be awarded the "Last Billion Years Award". (If the best overall image is from the Atlantic Provinces, it will be the winner of both awards.)

6. The AGS may duplicate all entries and return the originals through The Guild. The AGS may use them for educational purposes, publish them in its newsletter, place them on one of its educational websites and display them at meetings of the Society, with credit given to the photographer. Copyright remains with the photographer.
7. Entries are submitted at the photographer's risk. The AGS will take all reasonable care of the images while in its possession.
8. Entry of an image in this competition indicates agreement by the maker to abide by these rules.

© Hubert Boudreau



Blue Beach, Hansport

ANNOUNCEMENTS

Nova Scotia Bird Society Competition:

This is an annual competition open only to members of the Photographic Guild of Nova Scotia.

1. **Up to five colour transparencies, or digital images**, may be submitted by each photographer. (See Section 11.2 for digital file specifications.)
2. The image of a wild bird must have been taken in Nova Scotia. The bird must not have been caged or otherwise restrained when photographed.
3. Species winning in previous years are not eligible for this trophy.
4. Images must not have been submitted in any other Nova Scotia Bird Society Competition.
5. Images will be judged on technical excellence, but also on originality, scientific interest, aesthetic appeal and artistic composition. At least one of the judges will be a member of the Nova Scotia Bird Society. There will be one winner declared with no runners-up.
6. The Nova Scotia Bird Society may copy all of the entries and use them for educational purposes, publish them in its newsletter, and display them at meetings of the Society, with credit being given to the photographer. Copyright remains with the photographer.
7. A brief account should be enclosed with each entry, giving the circumstances in which each photograph was obtained, technical details (focal length, exposure, make of camera and film), and locality, date. The photographer's name and address should also appear on each slide mount or be included in the FileInfo for each digital image.
8. Digital Entrants must provide with their entry a CD, labelled with their name and address, containing both a high resolution file and a low

resolution file of their image(s).



(a) The high resolution file should be at the maximum resolution supported by your digital camera or scanner. ie a 6MP camera will be approximately 3000x2000 pixels. The dpi setting does not matter as this will be determined when the image is used for printing. Colour space should be sRGB or AdobeRGB 98 and the ICC profile embedded when the file is saved. (The maximum resolution should not exceed 4096 x 2730 (11MP) pixels as this is the maximum resolution used by a film recorder.)

(b) A low resolution version of the file should also be included for use with a digital projector. The image should be a maximum of 1024 x 768 pixels (Width x Height). The dpi setting does not matter when an image is projected. Colour space should be converted to sRGB and the ICC profile embedded when the file is saved.

9. Entries are submitted at the photographer's risk.

10. Entry of an image in this competition indicates agreement by the maker to abide by these rules.

(Continued on Page 14)

LANDSCAPE PHOTOGRAPHY

by Clarence Nowlan



© Elio Dolente

Clarence Nowlan, MCAPA, ACAPA. A Guild member since 1985.

First I “**slow down**” and let the area I’m photographing sink in. (This is why I mostly photograph landscapes alone; its hard to do this in a group although it could be done if the group is prepared to do so).

By slowing down I mean I’m not rushing to go on to the next place to make more photographs, I absorb what is around me, be it the sound of the wind trough the trees, water trickling in a brook, changing cloud formations, their direction and the shadows they are casting upon the earth (these are actually creating new landscapes, moment by moment.

As master photographer-Ansel Adams once said: “Landscape photography is the supreme test of the photographer – and often the supreme disappointment”

At one time or another we have all been disappointed upon viewing some of our images after a day or weekend of photography. Somehow or another, what we experienced and saw didn’t come out on film (or digital capture) the way we envisioned it. The intensity and the magic of the moment doesn’t seem to transpire in our final images.

I’m not going to say that when I go out shooting I always come home with spectacular and awe inspiring images, I’m like the rest of photographers; if I get two or three that I really like; then my day has been a rewarding and enriching experience . I don’t go out with high expectations that I am going to make a masterpiece. I accept what is given to me (especially the light) and cherish the moments that I am able to be out photographing the great outdoors.

Having said that; here are a few methods I use when making landscape photographs.

To give you an example of how slow I go; on three occasions this Autumn I had the intention upon leaving the house to photograph in the Cove Rd. area in Economy, NS; I’ve never reached my destination yet this Autumn; there were too many things to photograph on the way there and if the light is good I have a tendency to stay there and not look at my watch.

Here is how I work in the field after making my first connection with an area:

First I look for important elements that make up the image I’m trying to capture. After making my initial wide angle shoots, I look for all of the components which make up mini pictures within a scene. I imagine that my eyes are replaced by a super lens (a 12 mm to 500mm lens) With this lens I pick out different parts of the scene, scanning from left to right; to make various images within the larger scene.

What elements do I look for in these scenes:

I look at objects – their size in relations to other objects in the scene. How can I use these objects for balance, points of impact, negative spaces, etc.?

If there are any distinct lines or implied ones – I’ll use these lines, sometimes to point to my subject. If there are oblique lines I will use these to create impact, also vertical lines for creating stability, undulating lines to suggest movement, etc.

Sometimes I will make use of the sheer size of an object to make it predominant by using a long lens. Also at times if the occasion presents itself, I’ll make use of a large object in a scene and balance it with a smaller one.

I’ll also make use of patterns – similar shapes or textures that are recurring in the scene. These can be used to create harmony; these are all building blocks for my images.

Color is an important element I make use of. Making good use of complementary colors in a scene to create impact. But mostly in a landscape image I’ll look for colors, lighting, an atmosphere which creates a specific mood, suggesting; Calmness, peacefulness, joyfulness, restlessness, (a raging sea) ominous, (tombstones in an early morning fog) etc.

Sometimes I’ll look for specific shapes. Some are simple and some are irregular. Unusual shapes have a way of attracting attention from simpler ones. Some compliment each other while others distract. At times I’ll make use of negative areas in the scene as building blocks.

I also make use of split neutral density filters, this cannot be emphasized enough. I know the use of filter holders can be a pain and sometimes you just don’t get the filter in the holder on time to catch that fleeting light. But the end result is; if you don’t make use of Split ND filters you get an overexposed sky and a useless slide for example; unless you are able to sandwich it with another slide in a creative way.

All in all I believe that great landscape photo

graphs come to us when we are “**prepared**” to expect the unexpected.

We can expect rain when it is in the forecast, but how can we expect a great sunset or sunrise? The only answer I can give you is; be there at the ready well in advance. Be an early riser be there before the sun rises, and if it is a sunset remain there for at least an hour after sunset. If there are any clouds in the sky after sunset they can really give you a great show.

Knowing exactly where the sun sets or rises at different times of the year is of great help. So having scouted the areas in question on earlier trips and having made notes of these changes and exact times is to your advantage.

“Beyond all the technical aspects of creating wonderful landscape images, lies the realm of inspiration”

So when you go out on scouting trips try and pre-visualize the elements you wish to include in the scene in relations to where you will be standing. Pre-visualize where the light will be; so that when the light show comes on, you can shoot to your hearts delight. Being ready means you will not be wandering aimlessly and frantically around trying to find the right position for a good composition. (This is not “**slowing down**”!)

Beyond all the technical aspects of creating wonderful landscape images, lies the realm of inspiration.

If you are moved by what is transpiring in front of you; when the beautiful soft light skims across the landscape and you let it all soak in; in admiration of its grandeur, then you will have been inspired and you yourself will be able to inspire others with your images. It’s the connection that has meaning. That is why we get excited by what we witness.

Enjoy the moment,

Clarence Nowlan, Photographer

The CAPA Report

By Dean Hirtle



The Photographic Guild of Nova Scotia won a number of awards in club competitions for 2004-05 from the Canadian Association for Photographic Art including the Elder Trophy

for first place in the Theme Competitions; the Hancock Trophy for first place in Pictorial Slide Competitions; and the Lloyd C. Kitchen Trophy for first place in Nature Slide Competitions. Congratulations to everyone who contributed to this impressive showing!

Congratulations are also in order for editor Phil Giles as the Bluenose Focus Newsletter won first place in the large club Newsletter Competition in 2004-05 for the second year in a row!

PGNS is off to a good start in the 05-06 CAPA club competitions. (Note: Prints and slides have a maximum score of 30 in CAPA competitions.)

In the first round of the print competition, PGNS submitted six prints:

CAPA Print		
Pelican	Fred Greene	22
Bakery Bikes	Peter Streeper	24
Morning Dorey	Jen Fried	15
Woodduck on Golden Water	Marian Boyer	HM26
Escape No 13	Keith Vaughan	19
The Mallard Dance	Melvina Weatherby	24

The Victoria Camera Club judged this round on November 6th with 16 clubs competing with 91 prints in total. PGNS is currently tied for fourth place in the competition. Marian Boyer's Woodduck on Golden Water earned honourable mention for being one of the top ten prints in this round of the competition.

In the first round of the Nature competition, PGNS submitted six slides:

CAPA-Nature		
Huckleberry	Fred Joyce	22
Baby Blue Eyes	Elio Dolente	23
Western Pasque Flower Trio	Keith Vaughan	21
Cattle Egret	Fred Greene	HM25
Canada Geese	Geoff Brewster	20
Jeffrey's Falls	Wayme Garland	HM24

The Kimberley Camera Club judged this round on November 1st with 24 clubs competing with 137 slides in total. PGNS is currently in first place in the competition. Both Fred Greene's Cattle Egret and Wayne Garland's Jeffrey's Falls earned honourable mention for being in the top ten slides in this round in the competition.

In the first round of the Pictorial competition, PGNS submitted six slides:

CAPA-Pictorial		
Winter Light	Janet Couper	18
Christmas Cactus #4	Wayne Garland	22
Glorious Woodduck	Marian Boyer	22
Magenta	Dick Jellema	21
Wall of Trees	John Wm. Webb	21
Bedford Basin Sunrise	Keith Vaughan	HM25

The Trillium Photographic Club (Beamsville, Ontario) judged this round on November 12th with 26 clubs competing with 152 slides in total. PGNS is currently in sixth place in the competition. Keith Vaughan's Bedford Basin Sunrise earned honourable mention for being in the top ten slides in this round of the competition.

Thank you to all members for participating in CAPA competitions.

PROFILE

Clarence Nowlan

By Elio Dolente

For the past four years that I have known Clarence approximately twenty Guild members traveled over two and a half hours to Parrsboro to meet Clarence to photograph Blueberry fields. And every year Clarence has traveled just as many hours from Memramcook New Brunswick where he lives to meet the PGNS members by the Glooscap Statue.

Why does he do this?

Not for money, not for fame, but because he is a good man and finds field trips are great sources of exchange of ideas for him. He has appreciated being a member of the Guild ever since the early eighties and he tries to give something back whenever possible. Clarence was born in New Brunswick and showed his first visual arts interest in pencil drawings and painting at an early age but he gradually changed to photography as a means of expression as noted by Fred Greene, Executive Vice President of the Photographic Society of America.

Clarence is now retired and a freelance photographer. He also runs a Stock Photo Company called **Unique Stock Images**, created in 1999. Before

retirement he was the Medical and Public Relations Photographer for Dr. Georges L. Dumont Regional Hospital. If you visit his web site: www.photoatlantic.com you will read that his photographs have been published in: Camera Canada Magazines, Canadian Geographic, Airlines Magazines, and Saltscapes Magazines, among many others. In 2000 the Canadian Geographic Magazine published his winning image for being the top winner in the "color category" in their annual National Competition. (website).

As to his views on the **Digital Revolution** he says, "I have lately been shooting mostly digital images since I have completely changed over from slides to digital in April of this year. Is there less work involved? No. Is there greater flexibility? Yes. Do I work longer hours at the computer? Yes. Do I get less exercise? Yes. "I guess he calls them as he sees them.

He speaks highly of his son, Serge: "He is married to a wonderful person, Kristen, who is expecting in May 2006. (I know I will be a grandpa!) They live in Moncton, NB". Clarence often speaks a little softer now treasuring his every moment. Last October he said, "For my personal life things have greatly changed since my wife was diagnosed with terminal brain cancer in June 2004. Life has taken on a whole new meaning; it is a lot more precious. Every day is a gift".



On November 22, 2005 his wife Jackie passed away at the age of 63. Sincere condolences from the Photographic Guild of Nova Scotia go out to Clarence at this time of sorrow. It does not escape me that he now signs his emails and articles with a piece of advice for all of us:

"Enjoy the moment".

Clarence Nowlan, Outstanding in his field © Elio Dolente

LETTERS TO THE EDITOR

MANIPULATION- HOW MUCH IS TOO MUCH

Over the past few years at the Guild, and in the last couple of issues of *Bluenose Focus* newsletter, there has been considerable debate about the place of digital imagery in PGNS competitions. In the May 2005 issue of the newsletter, Hugh McKervill and Keith Vaughan argued for a more traditional view of photography; in the August 2005 issue, Peter Steeper wrote a rebuttal to those arguments. Proponents on both sides of the issue have valid points to contribute. For example, I scan my slides into digital form, and I agree with Peter's point that this by itself does not make the image unacceptable in photography.

My stance on the issue is that I lean towards the traditional view that an image, presented in slide, print, or digital form, should be a close representation of the original photograph whether it was recorded on film or on a digital sensor. The problem, in my opinion, comes with defining what is meant by "a close representation". Even if people were to agree that "an image should be a close representation of the original photograph" (and that agreement is not a given), there would subsequently be debate about what defines "a close representation". Scanning slides or prints to create digital files is not the problem, nor is an image recorded in the first place by a digital camera. How much subsequent manipulation of the digital image takes place is where the problem lies. Too much manipulation of an image moves that image across a threshold into the realm of digital art.

How does one define "a close representation" or "too much manipulation"? Recently I came across an article on the Internet, written by an amateur photographer, that expresses eloquently a perspective on defining the threshold between photography and digital art. The website address for this article is <http://web.mit.edu/pgbovine/www/integrity.htm>. I encourage everyone to read the full article, but here are a couple of key passages (used with permission of the author, Philip Guo):



These sentiments avoid the issues of

"I strictly obey the one golden rule of digital photography that *any modifications made on the computer must be reasonable and plausible using conventional film photography techniques*. I am allowed to adjust the brightness, contrast, and color balance of an image within certain reasonable bounds since a photographer could do the same thing in a physical darkroom. I am even allowed to dodge and burn specific areas of my photographs, although I have never felt the need to do so. The computer is merely serving as my digital darkroom. As a result of me abiding this golden rule, a casual observer should not be able to tell which photos on this website came from a film camera and which ones came from a digital camera."

"Remember that I am not adding any extra elements into my photographs or deleting any unwanted elements from them. I am merely practicing traditional darkroom techniques on a computer. I am not removing wrinkles or augmenting breast sizes. Thus, I am not digitally 'altering' the photos. I feel that it is unethical to digitally remove a boy's leg from a picture and pass it off as a work of digital photography (as opposed to digital art)..."

how the images are recorded, transferred (e.g., scanned into digital form), and displayed, instead they focus on the meaning of photography. The debate should not be about film vs. digital, it should be about photography vs. digital art. In his rebuttal, Peter did not advocate the acceptance of advanced manipulation of images in photography. As a result, I think the position I have stated here does not interfere with Peter's goal of opening the field, showing the best images regardless of media, and "[making] participation in Guild competitions accessible to more members."

Philip Giles

Philip Giles is a former editor of *Bluenose Focus* and is a professor in the Department of Geography at Saint Mary's University.

LETTERS TO THE EDITOR

To Continue The Debate!
Motorbikes and Shoelaces

Some time ago I wrote a short article dealing with the issue of fairness in photographic competition in light of the evolution of digital and computer generated imaging. I submitted the piece entitled *Motorbikes and Shoelaces* to Bluenose Focus for publication and it showed up as a Letter to the Editor. Quite independently and without any collaboration between us, Dr. Keith Vaughan also had a Letter to the Editor in the same issue.

The August 2005 Bluenose Focus carried *Rebuttals*, in which President Peter Steeper sets out to refute the opinions expressed by Dr. Vaughan and me. Fair enough! After all, one of my points was that the introduction of computerized digital images in competitions carries concerns worthy of serious debate by the Guild's membership. The exchange of a few personal opinions, by a few people, in Bluenose Focus is hardly sufficient to ensure the kind of participatory exchange the issues warrant. However, for now, let's continue the debate here.

Peter takes issue with Keith Vaughn's views on the technical differences between computer generated images and photographs. I'll leave Keith to respond if he so desires.

The "rebuttal" then turns its attention to my "letter". I searched my text in vain to find the words Peter attributes to me. I did not express the opinion that "a slide is a true and un-manipulated representation of the image captured by the camera." My point was simple and I repeat it here again – simply - hoping that it will not be further misconstrued. I perceive it to be unfair in a photographic competition to compare images **that**



are enhanced and manipulated in a computer with those that **are** not. In my article I reinforced my argument by pointing out that the production of computerized images involves a different array of equipment and a different range of skills than regular photography.

Actually, Peter, perhaps unwittingly, supports my contention that it is unfair when he shares the observation that in the 14th International Exhibition most of the winning images in the colour slide category "had been scanned, manipulated on a computer and then output to a 35mm film recorder." Simply asserting that it is being done doesn't make it right or fair.

In the same issue of Bluenose Focus Jen Fried's

I perceive it to be unfair in a photographic competition to compare images that are enhanced and manipulated in a computer with those that are not

well reasoned article entitled, "Show and Ask," argues persuasively that digitally produced and computer manipulated images are indeed art. I couldn't agree more.

In fact, in my initial article I stated my view that the Guild should be encouraging digital photography and ought to be providing opportunities for members to show their work. What Jen's article conspicuously fails to do is to make the argument that it is fair in a competitive situation to compare one type of art with another. To suggest that the red tailed hawk image, for example, created in the computer by cropping a broken wing, masking the hawk and adding a motion blur to the background can be done with two pieces of film placed together in a Kodalith mask is misleading. Quite apart from the issue of having the prescience to appropriately over-expose at the time of taking the original shots on film, the lines of the panned shot of trees on the second piece of film will run through the bird; something that can be avoided when it is done in the computer. Jen's own very fine examples of original images compared with her later

(Continued from page 13)

computer “manipulated” images of the same main subject demonstrate the obvious unfair playing field.

If members of the Photographic Guild simply gathered to compare images and share information and appreciate each other’s artistic experiences there would be little need for debate. However that is not what we do. We compete. We assign scores. We offer awards and trophies. And, as I said in my initial foray into this debate, fairness is of the essence of any competition. That’s basic. You don’t give one set of competitors a pair of sneakers and others a motorbike and then dish out awards based on who finished the same mile first. Peter’s contention that “we should be searching for the best images, not images that are made using a specific media,” would be fine if we were not pitting the images against one another in competition. But we are. And in my opinion the Guild competitions in the categories that allow this are no longer fair.

By: Dr. Hugh McKervill

A list of winning species for the NS bird trophy.

- 1989 Common Tern Pat Wall
- 1990 Red-Tailed Hawk Fred Greene
- 1991 Great Black=Backed Gull Pat Wall
- 1992 Common Loon Lorris Keizer
- 1993 Flicker Lorris Keizer
- 1994 Piliated Woodpecker Lorris Keizer
- 1995 Bald Eagle Lorris Keizer
- 1996 Osprey Lorris Keizer
- 1997 Pheasant Pat Wall
- 1998 Junco Lorris Keizer
- 1999 Robin Lorris Keizer
- 2000 Yellow Warbler Lorris Keizer
- 2001 Evening Grosbeak Lorris Keizer
- 2002 American Goldfinch Lorris Keizer
- 2003 Magnolia Warbler Lorris Keizer
- 2004 Immature Saw Whet owls Lorris Keizer
- 2005 White Throated Warbler Lorris Keizer

(Continued from Page 7)

**Appendix Sect 11.2
File Format and Labeling**

Each digital image should be submitted in the following format:

1. Images must be submitted as JPEGs. Mac...users must add .jpg or .jpeg extension.
- 2 Use maximum image quality. (12 in Photoshop)
- 3 Convert files to sRGB colour space if required.
- 4 Images must be in the proper orientation for viewing when projected.
5. The maximum image size is 1024 x 768, (width x height). Vertical images can have a maximum height of 768 pixels tall.
6. File name must include category, last name, first initial and name of image. Category coded as above i.e. P (Pictorial) or S (Slide set). Slide sets must use sequential numbering in the file name. Do not use spaces or illegal characters (/,* ,\,etc)

File Name Examples:

P-SteeperP_Golden-Rainbow-Saint-John.jpg

C-DelucaR_Golden-Boat.jpeg

Slide Set Example

S-GhizG_01-Artic-Wolf-on-the-Run.jpeg

S-GhizG_02-Bobcat.jpeg

S-GhizG_03-Artic-Hare.jpeg

S-GhizG_04-Buffalo-at-Dawn.jpeg

The following appears in the October issue of the PSA Journal.

CHARLES KEATON MEMORIAL AWARD

The Charles Keaton Award was donated in memory of the late Carles Keaton who wrore extensively for the Journal. Mr.Keaton was an active member of the Society's Mid-Atlantic area for many years.

The 2005 Keaton award was presented to **Dr.KEITH VAUGHAN,FPSA,EPSA**,for his many years of contributing to the Journal. Keith has been contributing to the Journal since 1992 and has 15 feature articles published through the end of last year with three more waiting in the queue of articles for publication. His articles have been in "how to magazine", photojournalism,and travel categories.The support of keith Vaughan is important to the success of the magazine.

Guild Competitions High Scores(cont. on page16)

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

Judges for Sept.12/05: Marion Boyer, Wally Hayes and Archie McCulloch

PSA Pictorial

September 12, 2005

Cedars Struggles for Cherry	Lorris Keizer	*13
Trish in Peach	Fred Greene	*13
Ashes in White	Marg Nolen	*12
Owls	Lorris Keizer	*12
Lupin Dream	Janet Couper	*12
Candlelight	Fred Joyce	*12
At the Run	Jen Fried	12
?Drops	Huber Boudreau	12
Lion Fish	Fred Joyce	12
Modest Trish	Fred Greene	12
Evening Color	Wayne Garland	11
Old House Plaka	Keith Vaughan	11
Carribean Corals	Gilbert van Ryckevorsel	11
Christmas Cactus #4	Wayne Garland	11
Windmills at Twilight	Keith Vaughan	11
Field of ?	Janet Couper	11

PSA Photojournalism

September 12, 2005

Lady Posing with Turtle	Gilbert Van Ryckevorsel	*13
Making Couscous	Liz McNaughton	*12
Slushcup 2005	Wayne Garland	*12
Blue Angels	Elio Dolente	*12
White Water	Keith Vaughan	*12
Mountie	Hubert Boudreau	*12
Flood	Elio Dolente	11
Red and Blue	Fred Greene	11
Soldiers	Hubert Boudreau	11
Martins	Keith Vaughan	11

PSA Nature

September 12, 2005

Magnolia Feeds Young	Lorris Keizer	*14
Red Tailed Hawk	Fred Greene	*13
Flamingos	Janet Couper	*13
Angel Fish	Gilbert van Ryckevorsel	*12
Pearly Eye	Keith Vaughan	*12
Yellow Rumped Warbler	Lorris Keizer	*12
Spring Beauty	Wayne Garland	12
Canada Jay	Keith Vaughan	12
Coral Coast	Fred Joyce	12
Great Baracuda	Gilbert van Ryckevorsel	12
Osprey with Supper	Melvina Weatherby	12
Pelican #1	Marg Nolen	12
Water Landing	Jen Fried	11
Grazing Stag	Liz McNaughton	11
Hairy Woodpecker	Jen Fried	11
Little Green Heron #3	Fred Greene	11

PSA Creative

September 12, 2005

Old Songs	Janet Couper	*12
Osprey in Moonshine	Melvina Weatherby	*12
A Pickin'n-a-Singing	Melvina Weatherby	*12
Holy Trinity	Keith Vaughn	*12
Linz Streetscape	Fred Greene	*11
Dories	Jen Fried	*11
Lady of the Lupins	Keith Vaughan	11
Grey Day	Archie McCulloch	11
Junkyard Art 4	Fred Greene	11
Fall Impression	Elio Dolente	11

PSA Travel

September 12, 2005

Swaledale Farms 2004	Fred Greene	*12
Lunenburg Harbor	Geoff Brewster	*12
Tynemouth Lighthouse	Fred Greene	*12
Ladies of Havana	Keith Vaughan	*11
Ait Benhaddou	Liz McNaughton	*11
Montserrat	Marg Nolen	*11
Peggy's Cove	Jen Fried	11
Gaspereau Vineyards	Wayne Garland	11
Sunset IOS #1	Keith Vaughan	11
Leather Dyeing in Fes	Liz McNaughton	11

PSA EID

September 12, 2005

7775-A1	Fred Greene	*13
Great Blue Heron	Melvina Weatherby	*12
Sayulita Kitchen	Janet Couper	*12
Adrift	Elio Dolente	*12
Glorious Wood Duck	Marian Boyer	*12
Crow	Melvina Weatherby	12
7775-A4	Fred Greene	12
Red and White Cock	Marian Boyer	12
Queen of the desert	Jen Fried	*11
Spiral%20 links	Robert Deluca	11

PSA Trade Prints

September 12, 2005

Bob and Dara	Tom Davies	*9
Sun Glasses	Tom Davies	9

PSA Maker Print

September 12, 2005

Yellow C.N. Heron #3	Fred Greene	*13
Three in Fog	Jen Fried	*12
Kitchen Set	Janet Couper	*12
Butterfly	Melvina Weatherby	*12
Foxtail Agave	Peter Steeper	12
Canada Geese	Jen Fried	12
Haustat in Morning Mist	Keith Vaughan	12
Devil's Paintbrush-Death Valley	Fred Greene	12
Spinning in Wonderland	Janet Couper	11
A Hill-Town in Tuscany	Keith Vaughan	11
Solitude of Time	Melvina Weatherby	11
Colorful Bird	Marg Nolen	11
Red Superbike	Peter Steeper	11
Canyon Tree	Hubert Boudreau	11

Judges on Sept. 18, 2005

-Doug Leahy, Mervin Kumar-Misir, Keith Vaughn

CAPA- Print

September 18, 2005

Escape \$3	Keith Vaughan	*14
Wood Duck on Golden Water	Marian Boyer	*13
Pelican	Fred Greene	*12
Morning Dorey	Jen Fried	*12
Bakery Bikes	Peter Steeper	*12
The Mallard Dance	Melvina Weatherby	*12
Deep Reflections	Jen Fried	12
A Beautiful Dinner	Peter Steeper	12
Wally	Marian Boyer	12
New Olive Grove Poppies	Keith Vaughan	12
Golden Boat at Sunrise	Robert Deluca	12
My Boy	Peter Tilley	12
Mardon Bells & Reflections	Fred Greene	11
Solitude of Time	Melvina Weatherby	11

CAPA Pictorial

September 18, 2005

Bedford Basin Sunrise	Keith Vaughan	*14
Glorious Wood Duck	Marion Boyer	*13
Christmas Cactus #4	Wayne Garland	*12
Magenta	Dick Jellema	*12
Winter Light	Janet Couper	*12
Wall of Trees	John Webb	*12
Backlight Mesquite and Playa	Fred Greene	12
Three of a Kind	Marian Boyer	12
Snowbirds #2	Elio Dolente	12
Damage Control	Keith Vaughan	12
Ashes in Blue	Marg Nolen	11
Banff in Winter	Liz McNaughton	11
Blue Car #101	Hubert Boudreau	11
Drop in Berry	Tom Davis	11
Public Garden in Spring	Geoff Brewster	11
Campground Sunset	John Webb	11
Old Seaman	Fred Greene	11
Evening Color	Wayne Garland	11
Meknes Granary	Liz McNaughton	11
Peeling Paint #101	Hubert Boudreau	11

CAPA Nature

September 18, 2005

Cattle Egret	Fred Greene	*13
Canada Geese	Geoff Brewster	*13
Jeffrey's Falls	Wayne Garland	*12
Baby Blue Eyes #2	Elio Dolente	*12
Western Pascue Flower Duo	Keith Vaughan	*12
Huckle Berry	Fred Joyce	*12
Waterfall in the Autumn	Hubert Boudreau	12
Zebra Dove on Lava rocks	Marian Boyer	12
Fiddlehead Ferns	Dick Jellema	12
Puffin #1	Fred Greene	12
Spring Beauty	Wayne Garland	12
Two Herons	Keith Vaughan	12
Athabasca Falls	Liz McNaughton	11
Yellow Shafted Flicker	Jen Fried	11
Flamingo 4	Janet Couper	11
Backlit Hawk	Marg Nolen	11
Grazing Stag	Liz McNaughton	11
Female Mallard	Jen fried	11
Early Winter	Elio Dolente	11
Lichen Covered Rocks	Hubert Boudreau	11
Osprey Getting Ready	Marian Boyer	11

Judges on Oct.10, 2005
Ed Boutilier, John Horton, Fred Joyce

GUILD-Nature
October 10, 2005

Egret with Stick	Fred Greene	15
Mature Baby Warblers	Lorris Keizer	14
Hare for Dinner	Marion Boyer	13
Magnolia Warbler Stands	Lorris Keizer	13
Blue Heron in Stream	Marg Nolen	12
Blue Heron in Stream	Peter Herschorn	12
Watchful Elk	Eugene Mio	12
Butterfly at work	Peter Herschorn	11
Aurora #2 St. Croix	Barry Burgess	11
Giant Elm	Fred Joyce	11
Digital		
Yellow Lady 5	Elio Dolente	13
Tracey Arm Alaska	Robert Deluca	12
Eagle Testing Wing	Marian Boyer	12
Lady Slipper #5	Ken Renton	11
White Hibiscus	Colleen MacDonald	11
Osprey Taking Off	Melvina Weatherby	11
Picasso Sand	David Librach	11
Pollinating	Chris MacDonald	11

GUILD Creative
October 10, 2005

Slide		
Lion Portrait	Marg Nolen	12
Frosted Pastel	Geoff Brewster	11
Grassy Sunflower	Janet Couper	11
Digital		
Waves	Elio Dolente	13
Blue Bubble Flower #1	Ken Renton	12
Technicolour Peacock	Jen Fried	12
Heavy Haulers	Jen Fried	12
Quince Fruit	Norma Stevens	12
Infrared Landscape	Elio Dolente	12
Caribbean Colors	Colleen MacDonald	11
A Flower	Melvina Weatherby	11
Fantasy Pink Lady	Marian Boyer	11
Orchid Flower	Marian Boyer	11
Hint of Red	Chris MacDonald	11

GUILD Pictorial
October 10, 2005

Digital		
Local Scene	Marian Boyer	12
Lady Slipper Trio	Jen Fried	12
Floral	Melvina Weatherby	12
Junkyard Antique	Fred Greene	11
Wild	Elio Dolente	11

GUILD Humour
October 10, 2005

Slide		
Where Politicians&Fishermen meet	Janet Couper	12
Stop or I will Shoot	John Webb	11
Show me the Tummy Mommy	Wayne Garland	11
Digital		
Will there be fries with this?	Melvina Weatherby	12
I wonder if the pension cheque		
Will stretch to one of those	Ken Renton	11
Bottoms Up	Norma Stevens	11

CAPA Theme-Graveyards
October 10, 2005

The Blessing	Joyce Chew	*14
Disturbed Souls	Elio Dolente	*13
I am the Light	Janet Couper	*13
Benediction	Joyce Chew	13
Graves and Trees	Hubert Boudreau	*12
Struthof	Wayne Garland	*12
Graceyard of the English	Keith Vaughan	*12
In Remembrance of Morje	Wayne Garland	12
Graves in Winter	Hubert Boudreau	11
Life and Death	Archie McCulloch	11
Headstones #4	Dean Hirtle	11
Wing and a Prayer	Colleen MacDonald	11
Cussan Graveyard	Marg Nolen	11
Peaceful Churchyard	Archie McCulloch	11
Pioneer Gravesite	Liz McNaughton	11
HIS	Janet Couper	11

Guild Pictorial
October 10, 2005

Slide		
Young Robin Family	Lorris Keizer	13
Distracted Song Sparrow	Lorris Keizer	13
Sporty Ashes	Marg Nolen	13
All Dressed Up	Marg Nolen	13
Ashes #1	Nanciellen Davis	12
By the River the Tetons	John Wm.Webb	12
Puffed Spring Chicacee	Marion Boyer	12
Under the Teton Spell #5	Keith Vaughan	12
Rocky Mountain Train	Nancy Johnston	12
Church St.United Church	Atze Douma	12
Jasper Park Falls	Nancy Johnston	12
Olympdi Nat. Seashore	John Webb	12
Natal Day	Fred Joyce	12
Mormon Barn at Sunrise	Keith Vaughan	11
2nd Digital Bee	Peter Herschorn	11
Bear Grass at Glacier	Eugene Mio	11

Guild Portrait

October 10, 2005

Looking Demure	Marg Nolen	13
Jennifer in Greene	Fred Greene	13
Sarah Closeup	Fred Greene	13
Ashes in Lace #1	Marg Nolen	13
Robin 01-05	Daniel Sharpe	12
Katie 05	Daniel Sharpe	11

Guild Print

October 10, 2005

Immage Gabar Gashawk	Marian Boyer	15
Standing Rocks	Fred Greene	14
Mother Goose	Melvina Weatherby	14
Under Nine Mile River	Jen Fried	13
Meet the Jays	Melvina weatherby	13
Xmas Cactus #1	Ken Renton	13
Herb Jellies	Ken Renton	13
Glenora Falls	Fred Greene	12
Tulip Cany	Janet Couper	12
Morning Glory Dream	Jen Fried	12
Brute Strength	Robert Deluca	11
Valley Poppies	Dean Hirtle	11
The Pour House	Janet Couper	11
Small Digital Print		
Fiesta Flowers	Eugene Mio	11

Judges on Nov.6, 2005

Hugh McKervill, Eugene Mio, Teunis Obden

PSA- Prints Maker

November. 6, 2005

Moon over La Mancha	Keith Vaughan	*13
Standing Rocks	Fred Greene	*13
Mother Goose	Melvina Weatherby	*13
Shelter from the Storm	Eugene Mio	*12
Winner Take All	Keith Vaughan	12
Azalias	Jen Fried	12
Falls at Wentworth	Ross Ainslie	11
Toad Lily	Norma Stevens	11
Night Stalker	Melvina Weatherby	11
Bear Grass Blues	Eugene Mio	11
Painted Tulips	Jen Fried	11
Williams Lake	Ross Ainslie	11

GUILD Travel

October 10, 2005

Slide		
Morning at Ox Bow Bend	Keith Vaughan	13
Schwabacher Landing	Keith Vaughan	13
Canola in the Badlands	Liz McNaughton	12
St. John France	Marg Nolen	12
Taxco Church	Janet Couper	12
Tobermory	Nancy Johnston	12
Old & New	Eugene Mio	12
Cathedral in Arch	Eugene Mio	12
Mont Peltier	Archie McCulloch	11
Bermuda Coastline	Fred Joyce	11
Saskatchewan Grain Elevator	John Webb	11
Logs at Moraine Lake	Liz McNaughton	11
Alabama Court	Atze Douma	11
Lunenburg Harbour	Geoff Brewster	11
Digital		
White Pass & Yellow RR Alaska	Bob Deluca	12
Barbacos Retreat	Colleen MacDonald	11
Tradition and Transition	Nathan Ryan	11

GUILD Photojournalism

October 10, 2005

Slide		
Red Dragon	Keith Vaughan	13
Failing the Run	Atze Douma	12
Pushing the Bell	Marian Boyer	12
Two Man Kayak	Keith Vaughan	12
Green 13 Blue 22	Fred Greene	12
50th Anniversary	Wayne Garland	11
Busker at Pole	Tom Davis	11
Snow Boarder	Daniel Sharpe	11
Red #99	Fred Greene	11
Digital		
Hungry and Broke	David Librach	11

PSA- EID

November 6, 2005

Defending Red Tailed Hawk	Fred Greene	*14
Seagull Encounter	Melvina Weatherby	*13
Tall Ship 01	Mervin Kumar-Misir	*12
Quince Fruit	Norma Stevens	*12
Morning Glories	Jen Fried	*12
Dunes #2	Fred Greene	12
Stream 02	Mervin Kumar-Misir	11
Elements of Design	Janet Couper	*10

IMAGES of

Stephen Scott Patterson

WINTER WONDERLAND



Directions

© Stephen Patterson

A strikingly simple composition, this almost monochromatic rendering of distinct shapes and lines brings an interesting counterbalance to the small yellow road sign below. This composition is fairly simple, yet took me the best part of 15 minutes to work out before making the image.



Iced Trees, Dingle

© Stephen Patterson

Ice storms are not uncommon and we do get them occasionally from time to time. I like to photograph the ice encrusted trees in all kinds of light. However the ice often melts before the storms departure. In this cast the air never quite reached the melting point and the ice remained on the trees for several days, creating a landscape encased in crystal.



Snowy Apple Tree

© Stephen Patterson

I was quite surprised to find this little apple tree in mid January still holding onto most of its apples. The red apples give some warmth to this otherwise cold and dark view of the landscape.



Winter Shadows

© Stephen Patterson

Photographs like this can be made almost anywhere there are groves of deciduous trees. These forests are particularly good for making these kinds of pictures because of the open spaces which allow the sun to penetrate into the forest. Underexposing in this kind of situation when there is a mixture of dark and light, is sometimes necessary to keep the snow from overexposing and to darken the shadows a little.

A NOVA SCOTIAN WINTER WONDERLAND

“when the beautiful soft light skims across the landscape and you let it soak in; in admiration of its grandeur,
Then you will have been inspired”

“and you yourself will be able to inspire others with your images. It’s the connection that has meaning”. *Clarence Nowlan*

Refer to article on Page 8 and 9 for a commentary on these images



Blueberry Fields Port Greville Nova Scotia © Clarence Nowlan/www.photoatlantic.com

IMAGES of

CLARENCE NOWLAN MCAPA, ACAPA

McFadden Creek, Dover N.B.



© Clarence Nowlan/
www.photoatlantic.com



Blueberry fields and Homestead Lakelands © Clarence Nowlan/
www.photoatlantic.com

Granite Boulders And Pond-Peggy’s Cove



© Clarence Nowlan/
www.photoatlantic.com

Granite and Grasses, Peggy’s Cove



All Images on pages 20 & 21 are copyrighted to: © Clarence Nowlan/www.photoatlantic.com A one time Canadian, non-exclusive rights for publication in the "Bluenose Focus" Newsletter apply. At no cost to the Photographic Guild of Nova Scotia.



Presqu ile CB
Highlands National Park

“Be an early riser be there before the sun rises, and if it is a sunset remain there for at least an hour after sunset. If there are any clouds in the sky after sunset they can really give you a great show.”

© Clarence Nowlan/www.photoatlantic.com



Man Walking N.B.

© Clarence Nowlan/
www.photoatlantic.com



Gravel Pit—Gayton N.B.

© Clarence Nowlan/
www.photoatlantic.com



© Clarence Nowlan/
www.photoatlantic.com

Presque
ile
Cape
Breton
Highlands
Park

“But mostly in a landscape image I’ll look for colors, lighting, an atmosphere which creates a specific mood, suggesting; Calmness, peacefulness, ...”



Ice Fog Sunrise

© Stephen Patterson

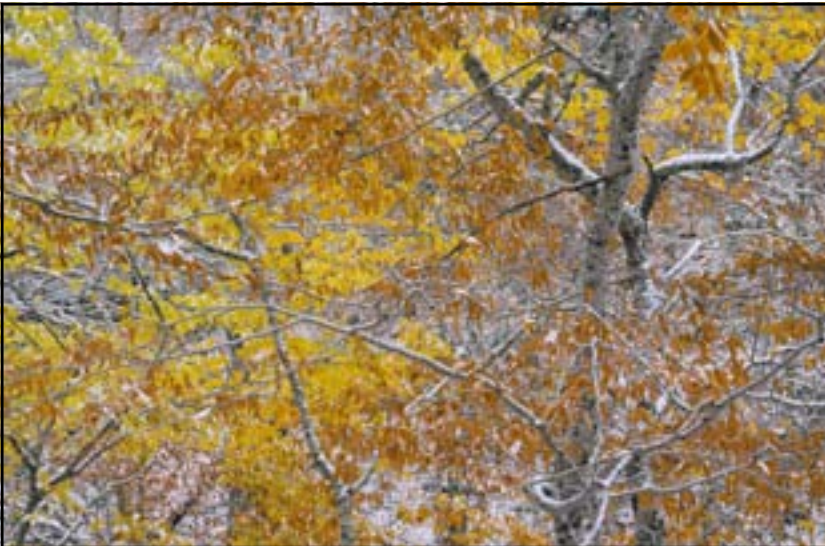
I made this on a very cold day near Herring cove. The sun was creating this beautiful warm glow throughout the billowing clouds of sea smoke which in the distance appeared to rise hundreds of feet into the air. These conditions don't generally last very long and the well prepared photographer will take advantage of these occasional opportunities that arise perhaps once or twice every winter. Being cognisant of the weather and following forecasts will keep

A simple composition with the leading lines of the corn stalks pointing up from the left, to the trees on the horizon at the top right. The addition of a clear blue sky adds a nice splash of colour in contrast to the snowy landscape. I was careful not to include any extra elements that may distract from the simplicity.



Trees and Corn Stubble

© Stephen Patterson



November Snow

© Stephen Patterson

A light dusting of snow emphasized the contour of the tree branches and added striking contrast to the yellow and bronze coloured beech leaves in this dynamic late autumn/early winter scene. Timing is very important with situations such as this, and experience will allow you to express your creative ideas with a particular subject on any given day; sunny or overcast, rainy or snowy.

Ice Swan

© Stephen Patterson

Before the ice becomes very thick and the snow has accumulated on the icy surface of lakes and ponds, we can often see down into the ice. Ice can be multi layered and full of air bubbles, which create interesting shapes. In this case the formation of bubbles in the layer of ice is reminiscent of a floating entity, or perhaps an Inuit sculpture.



PSA Nature

November 6, 2005

Yellow Warblers Admire Family	Lorris Keizer	*15
Egret with Stick	Fred Greene	*15
Fledging Yellow Warblers	Lorris Keizer	*14
Great Kisakadee (Male)	Pat Wall	*13
Marriot in Chilliwack	Eugene Mio	*12
Tri-Coloured Heron 4	Fred Greene	*12
Flamingo #1	KeithVaughan	12
Atlantic Puffen Group Flight	Pat Wall	12
Bergir Bits	Janet Couper	12
Water Drops on Lady Slipper	Keith Vaughan	12
Mr. Toad	Fred Joyce	12
Butcher Falls #2	Geoff Brewster	12
Yellow Lady 5	Elio Dolente	11
Bird Blues	Miriam Beach	11
Ice and Grass	Geoff Brewster	11
Waterton Bison	John Webb	11
Green Leaves on Stream	Eugene Mio	11
Yellow Cub Fungus	Archie McCulloch	11
Blue Heron at Dusk	Marg nolen	11
Female Mallard	Jen Fried	11

PSA Photo Journalism

November 6, 2005

Kayak 12	Keith Vaughan	*13
Two Man White Water	Keith Vaughan	*13
Extinguishing Fire in Dartmouth	Eugene Mio	*12
Green 13 Blue22	Fred Greene	*12
Snowbirds #2	Elio Dolente	*12
Red # 99	Fred Greene	*12
50th Anniversary MacDonald Bridge	Wayne Garland	11
Robie Upset	Geoff Brewster	11
Catching Up	Eugene Mio	11

PSA Pictorial

November 6, 2005

White Throated in Weeds	Lorris Keizer	*14
Lisa in White #2	Fred Greene	*13
Chestnut Sided in Bush	Lorris Keizer	*12
Toscana 1	Keith Vaughan	*12
Jennifer in Greene	Fred Greene	*12
Jasper Sunrise #1	John Webb	*12
Cougar	Jen Fried	12
Through the Rabbit Hole	Eugene Mio	12
Ashes #1	Wayne Garland	12
Iceberg in Pond Inlet	Tom Davis	12
Blue Rocks	Wayne Garland	11
Mushrooms	Elio Dolente	11
Looking Demure	Marg Nolen	11
Morning Falls	Janet Couper	11
Marsh Blue de Santorini	Keith Vaughan	11
Adrift	Elio Dolente	11
Ashes in Lace	Marg Nolen	11
Ready to Pounce	Jen Fied	11
Landscape near Elgin	Atze Douma	11
Autelier Falls	Barry Burgess	11

PSA- Creative

November 6, 2005

1Cloud Nine Trio	Melvina Weatherby	*12
Atlas Burden	Eugene Mio	*12
Chameleon Eye Wash	Melvina Weatherby	*12
Crab Apple Trees	Hubert Boudreau	*11
Junk Yard Part II	Fred Greene	*11
Painted Flowers	Eugene Mio	*11
Tulip Festival	Keith Vaughan	11
Landscape Infrared	Elio Dolente	11
Green Dories	Wayne Garland	11
Stars At Night	Hubert Boudreau	11

PSA Travel

November 6, 2005

Needle's Hill	Eugene Mio	*12
Mexican Parade	Miam Beach	*12
Stovepipe Walls Dome	Fred Greene	*12
Dunes #12	Fred Greene	*11
Castello St.Angelo Bridge	Keith Vaughan	11
Blue Dome at IA	Keith Vaughan	*11
Mykanos	Marg Nolen	11
Mt. Rainier	John Webb	11
Windmills at Mykonose	Keith Vaughan	11
Sea of Colour	Wayne Garland	11
Saint Pierre Cemetary	Pat Wall	11
Tourists at Mount Alban	Miam Beach	11
Taxco Church	Janet Couper	11
Peggy's Cove	Geoff Brewster	11
Santa Fe	Nancy Johnston	11

PSA Prints

November 6, 2005

Innocent Eyes	Miriam Beach	*11
Necking	Janet Couper	*11
Taxco Church	Janet Couper	11
Albi Ambiance	Dean Hirtle	*10
Lara & Lou	Tom Davies	*9

Pictures with a story
(See Color image on page 39)

By Gilbert van Ryckevorsel

The image "Snapping turtle" is a composite of 2 digital images. Both taken in the Shubenacadie river: one of sunlit weeds, second a sideview of a turtle in motion also a sunlit scene. This is important to equalize lighting, either with or without contrasting one or the other image. This simple manipulation can be more complex depending on the envisioned composition.

The choices in Photoshop 7 made me isolate the outline of the turtle (with the selection tool), save the selected shape, click on the weeds document and save the image inside that document. Subsequently I move the turtle image in the weeds scene and place it where it blends in well.

Rasterize the composition and save the image in JPEG or TIF.

The resulting composite places the turtle in his natural setting, posed as moving through the scene and combining two ideal images into one in which one subject compliments the other to near perfection. It is the artistic hand that is directed to realize this new composition. However, the key to this image is by using digital tools instead of a brush and a painters palette.



Snapping Turtle

© Gilbert van Ryckevorsel

YOUR MOMENT OF ZEN



© Norma Jean Stevens

IT'S SHOWDOWN TIME: Even though Peter looks petrified, he is actually in deep Meditation with Mr. ED, the talking horse, trying to talk his way out of this one.

Atlantic Photo Supply

Atlantic Photo Supply provides a **discount of 15%** for film processing, and **10%** for accessories and film (restrictions apply). Again, show your card; PGNS also receives a **rebate** from APS. Atlantic Photo is located at 5505 Spring Garden Rd.

"Snapping Turtle" won Second Place in our first ever CAPA 2005 Annual Digital Competition, with a score of 26 points out of a maximum of 30.



Gilbert van Ryckevorsel



PSA RETURNS

PSA Nature Returns of Sept. 12 Entries

Red Tailed Hawk	Fred Greene	15 Award
Angel Fish	Gilbert van Ryckevorsel	13 HM
Magnolia Feeds Young	Lorris Keizer	11
Yellow Rumped Warbler with Young	Lorris Keizer	10
Pearly Eye	Keith Vaughan	10
Flamingos	Janet Couper	7

PSA Print Returns of Sept. 12 Entries

Butterfly	Melvina Weatherby	20First
Three in Fog	Jen Fried	20
Yellow CN Heron #3	Fred Greene	22
Kitchen Set	Janet Couper	16
Rob and Dara	Tom Davis	14

Judged by Siuslav Viewfinders CC

PSA Pictorial Returns of Sept. 12 Entries

Cedars Struggle for Cherry	Lorris Keizer	14HM
Owls in Tree Cavity	Lorris Keizer	12
Ashes in White	Marg Nolen	11
Trish in Peach	Fred Greene	11
Lupin Dream	Janet Couper	10
Candlelight	Fred Joyce	10

PSA Creative of Sept. 12 Entries

Dories	Jen Fried	14HM
Old Song	Janet Couper	12HM
A Pickin'-N-A Singing	Melvina Weatherby	12HM
Lintz Streetscape	Fred Greene	11HM
Osprey in Moonshine	Melvina Weatherby	11HM

Judging by: HUB Camera of Yuba City, CA

PSA Photo Journalism of Sept. 12 Entries

Lady Posing With Turtle	Gilbert van Ryckevorsel	13
	First in Human Interest category	
Blue Angels	Elio Dolente	13HM
White Water	Keith Vaughan	11
Mountie over Parliament	Hubert Boudreau	9
Making Couscous	Liz McNaughton	8
Slush Cup	Wayne Garland	7

Judging-Pomona Valley Camera Club

PSA EID Returns of Set.12 Entries

7775-A1	Fred Greene	Award12
Adrift	Elio Dolente	10
Glorious Wood Duck	Marian Boyer	10
Sayulita Kitchen	Janet Couper	9
Queen of the Desert	Jen Fried	9
Great Blue Heron	Melvina Weatherby	9

Judging-F:67 CC of Bremerton Washington

PSA Standings After First Competition 2005/2006

Nature N/A Overall, 66 Pts 18 Clubs Competing Top 76 pts
 Pictorial: 5 Overall 68Pts 19 Clubs Competing Top 83pts
 Creative: 1 Overall 68Pts 13 Clubs Competing Top N/A
 P/J: 4 Overall 61Pts 11 Clubs Competing Top 59pts
 Prints-Maker 5 Overall 78Pts 5 Clubs Competing Top 107pts
 Photo Travel 8 Overall 50Pts 11Clubs Competing Top 62pts
 Prints-Trade 4 Overall 14Pts 4 Clubs Competing Top 58pts

Regarding participation in NATURE slides competition, please note that there is a new rule effective with the February 2006 competition. If an individual belongs to more than one club, only one of these clubs may use images from that individual. They may still use two of that individual's images. It is the individual's responsibility to determine which club will be able to use that individual's slide and notify the person pulling slides at the other club not to automatically his or her slides. To prevent confusion, the individual should pick one club for the full season. (Tom McCreary, dir. NATURE div PSA)

NEW CATEGORY HUMAN INTEREST in PHOTO JOURNALISM

New for this year/season is, that in addition to the winning general PJ slides, awards will be given to the best HUMAN INTEREST slides.

HUMAN INTEREST images depict a person or persons in an interactive, emotional or unusual situation, excluding sports action.

* Must include a **PERSON** or persons (no implied person)

- NO SPORTS action as main subject (no recreational or organized sport activity)

- * Judged on PJ story depicting/illustrating **INTERACTION** or **EMOTION** or **UNUSUAL** situation. **SETUPS not allowed.**

Coming Up This Winter

January 2006

Monday, January 9

PSA Competition
Slides - Pictorial, P/J, and Creative and Print (total 6 slides and 2 prints). PSA Electronic Imaging Division Interclub Judging. Learn more about the Electronic Imaging division (EID) at psa-eid.org.
Link to [digital submission page](#).

Sunday, January 15

2nd Guild Assignment
"Cemetery(s)"
Must have been photographed after Sept 1, 2005. Slide or digital.



2nd CAPA Theme Competition "Flowers"

Seminar 4 - How To Make Sight and Sound Essays
[Teunis Obdam](#) and [Peter Steeper](#).



Link to [digital submission page](#).

Wednesday, January 25

Outside Seminar - Digital Photography for the Beginner
Part of N.S. Museum of Natural History's program of Wednesday Evening Talks.
Glen Sentner.
7:30 pm.

Sunday, January 29

Field Trip 6 - Eagle Watch
Meet at the Tim Horton's at Windsor Exit 5B at 8:30 am.
[Gilbert van Ryckevorsel](#) & John Wm. Webb.
Bad weather date Saturday Feb 4.

February 2006

Sunday, February 5

Studio Portraiture Workshop
[Mervin Kumar-Misir](#)
Live Models, bring your camera.

Monday, February 13

CAPA Competition
Pictorial, Nature and Print. Evaluation to follow.

R.K. Mann Theme Competition
"How do I love thee."

Mayor of Halifax (HRM) Theme Trophy Competition "HRM Architecture".

Sunday, February 19

PSA Competition
Slides - Pictorial, P/J and Electronic Imaging Division (EID double entry 4 images) and Print.
Learn more about the Electronic Imaging division (EID) at psa-eid.org.

3rd Guild Assignment "Warm and Cozy"

Must have been photographed after Sept 1, 2005

Winter at the Shubenacadie Wildlife Park Exhibition 2005
Slide selection, maximum 3 slides per member.

Mini-Seminar 2 - F-Stop and Depth of Field

Presentation by [Bob Deluca](#)
Link to [digital submission page](#).

Saturday, February 25

Field Trip 7 - Mount Uniacke
[Joyce Chew](#)
Bad weather date Sunday Feb 26.

March 2006

Saturday, March 04

Outside Workshop - Digital Imaging For Photographers
Burke Education Center, Theatre A
Saint Mary's University
9:00 am to 4:00 pm
\$30.00 at door.

Sunday, March 05

Seminar 5 - Chinese Folklore Photography
[Yau-Sun Tong](#)
Mini-Seminar 3 - Digital Photography
Peter Steeper

Monday, March 13

Guild Competition
Pictorial, Nature, Creative, Portrait, Photo Travel, P/J, Humour, Print (or Small Digital Prints) a total of 7 slides or digital images and 2 prints.
Link to [digital submission page](#).

Sunday, March 19

Sight and Sound Essay Competition
Must submit slide or digital essays by 7:15 pm.
Digital sight & sound essays are submitted on CD.

Santa Steeper with a bag of Christmas goodies for Joyce Chew



Bob Deluca showing Peter Steeper his Singing Christmas Tie at the Guild's Christmas Party

CAPA Nature

November 20, 2005

Egret with Stick	Fred Greene	*14
Cedars Ready to Fledge	Lorris Keizer	*14
Owl Butterfly	Pat Wall	*13
Tri-Coloured Heron	Fred Greene	13
Magnolia Warblers Calling	Lorris Keizer	*13
Bergie Bits	Janet Couper	*12
Ice Flowers	Keith Vaughan	*12
Violets	Jen Fried	*12
Northern Cardinal	Pat Wall	12
Yellow Lady 5	Elio Dolente	12
Spring Beauty	Wayne Garland	12
Blue Heron in Stream	Marg Nolen	12
Great Blue Heron Close-Up	Keith Vaughan	12
Lone Goose	Eugene Mio	11
Water Lily	Fred Joyce	11
Funji in White	Hubert Boudreau	11
Floating Turquoise	Janet Couper	11
Drumheller Hoodoos	Liz McNaughton	11
Young Deer	Marg Nolen	11
Ptarmigan	Tom Davis	11

Digital

Silent Slide Essay

November 14, 2005

Judges-Terry Carroll, Atze Douma, Stephen Scott Patterson
Slides

Famous Florida Birds	Fred Greene	27
Sonatina Desert	Yau-Sun Tong	25
Waterfalls of Oregon	John Webb	24
Waltz of the Flowers	Fred Joyce	23
Route 66	Teunis Obden	23
Lake Moods	Cathy Mooney	23
China: Face to Face	Nanciellen Davies	23
Lest We Forget	Robert LeBlanc-Ross	22
Historic Gardens	Cliff Sanderson	22
Digital		
Once Upon a Time	Melvina Weatherby	25
Faces of Mexico	Miriam Beach	24
Shubenacadie River World	Gilbert van Ryckevorsel	23
Digital Creations	Keith Vaughan	23
Artistic Flowers	Marg Nolen	23
Surfing the Columbia River	Eugene Mio	23
Foto-FX	Elio Dolente	22

CAPA Prints

November 20, 2005

Seagull Landing	Melvina Weatherby	*15
Egret in flight	Fred Greene	*14
Rock Ben's Run	Eugene Mio	*12
Morning Glory Dream	Jen Fried	*12
Spanning the Cher	Dean Hirtle	*12
Leading the Park	Keith Vaughan	*12
Butterfly	Melvina Weatherby	12
Friends	Hubert Boudreau	11
Mono Lake Sunrise 2	Fred Greene	11
Zebrinske Point	Keith Vaughan	11
Peggy's Cove Evening	Ken Renton	11

CAPA November 20, 2005

Judges-Joyce Chew, Mark Lane, Gilbert van Ryckevorsel

CAPA Pictorial

November 20, 2005

Parent and Baby Robins	Lorris Keizer	*15
Resting Yellow Warblers	Lorris Keizer	14
Trish in Peach	Fred Greene	*13
Cougar	Jen Fried	*12
Delicate Arch Wide Angle	Keith Vaughan	*12
Approaching Storm	Eugene Mio	*12
A Pickin'n-A-Singin	Melvina Weatherby	*12
Sunrise at Peggy's Cove	Eugene Mio	12
Lion Fish	Fred Joyce	11
Ashes #1	Wayne Garland	11
Beach at Sunrise	Hubert Boudreau	11
Time Past	Janet Couper	11
Feeling His Oats	Dean Hirtle	11
John day Sunrise	John Webb	11
Osprey with Supper	Melvina Weatherby	11
Hell's Brook Falls	Barry Burgess	11
Ashes in White	Marg Nolen	11
Sarah Close Up	Fred Greene	11
Mt. Mansfield	Barry Burgess	11
Cowboy in Mid-Air	Keith Vaughan	11
Full Gallop	Jen Fried	11

© Hubert Boudreau



Fred Greene receives a CAPA award from CAPA Representative Dean Hirtle.



Editors's note: Stephen Scott Patterson is a Fine Arts Photographer whose prints have appeared in many Arts Galleries and Photo Magazines. He is a dynamic teacher of photography and excellent print maker.

After the peak of autumn colour has long past and the last of the colourful foliage has much ceased to exist we often have a difficult time gathering our creative juices together and keeping dust off our camera equipment. The days close in and getting up in the morning can be a chore. For many of us, the weekend is our only chance. Work days during the week don't generally leave enough time to enjoy photography late in the day, an after supper shoots are pretty well out of the question until later in the winter. That usually leaves only the weekend, not a lot of time. This is when we must push on and find the extraordinary in the ordinary.

For many Canadians winter doesn't always involve snow and white all the time. For many out on the west coast snow is only occasional and a welcome addition for many which includes those attempting some "winter photography". Here in Nova Scotia we often have to wait patiently for the snow to come, but there are many beautiful if subtle things to find and photograph.

Chasing a Winter Wonderland

*By
Stephen Scott Patterson*

I usually think of winter photography beginning late in November, when finding any residual autumn colour that might be clinging to the landscape is practically an impossibility. However, there are wonderful things to find if you take the time and effort to see. Photographing at this time of the year takes some effort and concentration. Inspiration is the key to helping us explore the landscape and find things that will excite us visually.

Before the snow accumulates we can see the structure of the landscape, the hidden aspect of the natural world hidden away by the foliage earlier in the season. Interesting shapes, softer tones, more diverse textures are all there to explore. There are no screaming colours, but more understated hues and tones, lines and forms. This is the time of the year when subtlety rules.

I love photographing at this time in the season. Unlike early spring after the snow has left the ground, there is a certain intensity of these subtle colours that is unique to this time of the year. Winter weather hasn't bleached away the entire colour yet, and some strong subtle colour still remains here and there. The first ice forms on puddles creating dynamic patterns in contrast to the left over leaves and twigs lying on the ground. Then the ice cracks as the water level drops, leaving behind patterns of lines and circles within these very thin fragile sheets.

In the early winter before the snow flies and after all the foliage has fallen away, trees and bushes become studies in line and texture as the underlying branches become unveiled. Take a look carefully in areas such as open fields and bogs where trees grow in company of grasses and bushes of varying colours. You will quickly discover that there is an enormous variety of colour that is not overpowering. Now you will find no intense red tree or vibrant bright yellow bush to take your eye away from everything else. Colours

and tones are shared more evenly, and lines become much more dominant and important.

Soon enough the first snow makes several brief appearances before vanishing in the brief spring like swashes of balmy air associated with the passing of warm fronts. This is when the weather can't seem to make up its mind, and dressing for it can be a challenge at times. 12 Celsius one day, -6 Celsius the next.

Every now and then at this time of the year we will get a dry dusting of dry snow that leaves almost no accumulation, but traces everything out on the forest floor. Suddenly every tiny detail of the forest floor becomes evident in perfectly traced lines. Pine needles and cones, tree roots and various textured surfaces stand out as if etched in precise detail.

Later in the winter as the snow becomes more permanent and deepens with a succession of storms, things become simpler and generally more monochromatic. I enjoy travelling to the valley or other farming areas where there are open fields with texture and line. Lone trees, fences and buildings stand out in strike contrast to the minimalist snow covered landscape, providing great opportunities for creating dynamic compositions. Sometimes on overcast days, the grey/white sky will blend almost seamlessly into the snowy landscape with only a trace of a line dividing them. There is something magical in the subtle blending of colours and tones in the winter landscapes.

After heavier snowfalls, the trees become covered in a thick curtain of snow, hushing out sounds and creating a sense of mystery and loneliness throughout the forest. Trees become big hulking forms like snow sculptures ready to pounce. Sometimes if the snow is sticky, but not too wet, it will collect on every little branch and twig. In the city it will often accumulate power lines, fences and other delicately balanced subjects, creating unusual tracings. These opportunities are all too shortly lived and one must act quickly to capture the moments pre-

sented.

We must be opening minded in our approach to what weather is best suited for a particular approach to photographing on a given day. With the exception of early morning or late afternoon light, I generally prefer soft overcast light to the harsh contrast conditions of bright sunny days. However, I work with whatever light happens to be presented to me at a particular time. On sunny days I will look at the landscape differently and choose subjects that work well with more intense light. For example, I enjoy the interesting shadow patterns created by the trees, especially in deciduous forests. The low sun casts creates striking patterns of light and shadow on the snow canopy of the forest floor.

Most of all we must be prepared for the weather and temperatures we may encounter while working our doors. Winter photography can take its toll on those exposing themselves to the elements. Always be prepared, if not somewhat overly prepared. If driving to a location, I try to bring along more clothing that I think I will need. You can always shed some cloths and leave them in the car if you're too warm, but if you don't have enough warm items with you, you'll be miserable.

(Continued on P.30)




Winter Reflections

© Stephen Scott Patterson

(Continued from p.29)

I like to bring along a pair of felt lined rubber boots with draw strings. I can line them with extra socks, tighten the strings, and trudge through snow or cross streams. These are indispensable to me and travel with me constantly, at all times of the year. I sometimes take snowshoes, but only occasionally if I'm heading out to locations where I expect to hike some distance in the snow.

Bring along spare batteries! This is very important as cold air diminishes battery power. Keep them in a warm area if possible. Try to avoid breathing on the viewfinder while looking through it when the temperature is cold. If your viewfinder frosts up it is a pain to wipe off.

	Photo Guild Scores, Dec 4, 2005					Average Score	
	Total Prints	Total Slides/Digital P of Y	Total Slides/Digital	Total Score P of Y	Average Score		
Keith Vaughan	10	37	37	458	11.76		
Fred Greene	10	36	40	455	11.89		
Wayne Garland	0	37	37	418	10.73		
M. Nolen	2	37	37	415	10.59		
Janet Couper	10	37	41	410	10.51		
Elio Dolente	0	35	37	390	10.51		
Liz McNaughton	0	37	37	387	9.95		
Hubert Boudreau	10	37	39	384	9.84		
Jen Fried	10	35	39	382	10.34		
Geoff Brewster	0	37	37	365	9.86		
Thomas Davis	6	35	35	344	9.29		
Fred Joyce	0	32	32	342	9.97		
John Wm. Webb	0	25	25	283	10.36		
Archie McCulloch	0	25	25	261	9.64		
Eugene Mio	6	21	21	257	11.14		
Melvina Weatherby	10	18	22	219	10.78		
Lorris Keizer	0	16	16	215	13.44		
N. E. Davis	2	18	18	197	9.67		
Nancy Johnston	0	17	17	192	10.06		
Dean Hirtle	8	14	14	150	9.50		
Gilbert VanRyckevorsel	0	11	11	137	10.36		
Atze Douma	0	13	13	133	10.23		
Marian Boyer	4	11	13	131	11.91		
Miam Beach	3	8	10	104	10.00		
Ken Renton	4	10	12	101	10.10		
J. W. Feenstra	0	10	10	93	9.30		
Colleen MacDonald	0	9	9	90	10.00		
Pat Wall	0	8	8	88	11.00		
Robert Leblanc-Ross	0	7	7	86	9.14		
Barry Burgess	0	8	8	83	10.38		
Peter Hershorn	0	8	8	78	9.75		
Robert Deluca	5	5	7	74	10.60		
David Librach	0	7	7	69	9.86		
Chris MacDonald	0	6	6	60	10.00		
Dick Jellema	0	6	6	58	9.67		
Nathan Ryan	0	6	6	57	9.50		
Daniel Sharpe	0	5	5	54	10.80		



© Elio Dolente
As former PGNS President I recall the time when colour prints were being entered along with B&W prints for competition. It was said that colour prints would pose an unfair advantage when entered in the same competition as B&W. I was a judge at one of these competitions and guess what? A B&W enlargement won first place!

There was a time too, when the use of a polarizing filter to darken the blue sky was a no no. I saw a few potentially award winning slides thrashed in the heat of competition. Afterwards, at the evaluation session, the judges said that the slide would have scored higher save for that unnatural looking sky. Their advice? get rid of that polarizer!

Every improvement in camera designs has sparked division among the rank and file. Way back in 1954 I heard the following remark, "I will never use an exposure metre, they lie all the time, I don't need them". The same objections were applied to zoom lenses and **the new automatic cameras with their several programmes that 'hampered creativity'**. Surprisingly, the new digital lenses with electronic stabilizers have been accepted without much fanfare. There were a few innovations, however, that didn't go very far, notably the 500mm mirror lens with its doughnut shaped highlights.

It has been said that these developments have given some photographers an unfair advantage over the vast majority of the uninitiated. We have had and always will have this **'unfair advantage'** no matter what equipment or method we may use in our quest for that fifteen pointer.

The technology does the job allowing him more time for Tim Horton's. He brings back what he thinks is a masterpiece. Is a score of 15 guaranteed? Will a land based manual camera and mud boots bring back a similar or better image? The final image depends on the creativity, skill, and general savvy of the maker no matter what equipment may be in use.

In the sixties, Sherman Hines, a highly successful photographer, used to put on many seminars for the local photographers. He would

THE CASE FOR DIGITAL.

by Mervin Kumar-Misir

Things photographic have always been in a dynamic state of flux. At times changes have taken place all too quickly. The digital revolution has challenged us all at the Guild. The past season has certainly been a learning experience and, for some, an adventure into the unknown. Temporarily adrift, but we have eventually prevailed.

There is a rapid movement towards digital photography, the world is going digital, and we should embrace and learn it, we have to surf this new wave now, else suffer being left behind trailing in its wake. Many of our favourite films have become extinct. Film based cameras are falling in prices.

Other widely accepted technological formats have fallen. Remember Beta and VHS? 8 track tapes vs. the cassette?

When I was High School Registrar a new device called a **calculator** had arrived on the scene, the Math. Department was enraged

Once the din had subsided every student is now required to have a calculator. In the photographic world, we saw many parallel situations, we saw the emergence of zoom lenses and automatic exposure, soon to be followed by automatic focus. At last we felt free of camera controls and were able to concentrate on lighting and composition.

bring in professionals, at his expense, from as far away as California to speak. This seemed strange to some, after all we were all his competitors! And here he was exposing us to all kinds of techniques and 'secrets' that we would surely absorb and use in the business. But this is Sherman, he is always willing to help and further photography.

At the meetings everyone would show up sporting Hasselblads, Mamiyas, there were even a number of 5 x 7 view cameras! We also saw the latest in auto flash, and other toys. **It was a fashion show of sorts.** At one of the seminars, we were all challenged to shoot an impromptu photo and present it at the next meeting. Sherman used a lowly Kodak instamatic for his shot. At the next meeting the prints were displayed, examined, and judged. There seemed to be no significant difference in quality between the prints. One couldn't tell which print was taken with a Blad or the instamatic.

And guess what? Sherman's eye was much better than ours! His instamatic print was one of the better compositions. With examples like this one, there seems to be no real advantage in having the latest and best of equipment. High-end gear may make the picture taking experience more convenient, but the final result is always a print or projected image. The impact of the image, the storytelling, and the resulting score of a fifteen rests solely on the talented eye and savvy of the maker.

The debate between traditional and digital continues. Perhaps it is time to look briefly, without getting too technical, at how the two systems work. In the chemical world, photons of light strike a light sensitive silver salt and cause a chemical change. Excited by the light, these areas become fogged and result in what is called a latent image.

The first developer reveals or develops this latent image. A more detailed image will be produced via a fine-grained film where the chemical

molecules are more closely packed together. A faster grainier film will have the salts placed in larger clumps. The film then goes to the colour developer; chemical dyes matching colours of the original subject are made to attach to these 'seeds' that make up the latent image. The bleach/fix follows where the silver 'seed' is removed leaving behind the colour dyes. This transparency is then mounted in a holder and projected. Effectively we are looking at a screen image made as light passes through colour dyes.

In the digital world, the photons of light excite the pixels (grain in the chemical world) that are found in and make up the light sensitive receptor or chip. Eventually the information is recorded as zeros and ones and stored as the digital image. When projected, a light source is aimed at a rotating series of micro mirrors, but first the light must pass through filters, red, blue, and green. The layout of the pixels represents the picture that was originally taken and will control

what mirror will direct what colour of light through the projector lens on its way to the screen. If a red shirt were part of the original subject, then the pixels where this information is stored will cause a signal to rotate the micro mirrors so that light passing through the red filter will be directed toward the screen, and we see a red shirt on the screen. We may say the 'red mirrors' have been switched on. Since red plus green equals yellow, an original yellow subject will cause both red and green mirrors to be switched on and our eyes will see yellow on

the screen. Switching on all three mirrors will produce white light since white light is really red plus green plus blue. When the mirrors are switched off, we get the absence of light and the screen appears black. We saw a slide version when J. W. Web locked himself in a fridge to see what happens to the light!

To summarize, in the chemical world we are projecting light through colour dyes placed on a clear acetate film. The dyes were placed there via a development procedure using silver salt as a seed to direct and fix the dyes in their proper po-

The final image depends on the creativity, skill, and general savvy of the maker no matter what equipment may be in use.

sitions. Light is then projected through these coloured layers to a screen. In the digital process, light is being projected through colour filters, directed by micro mirrors, to the screen. The job of the silver salt is being done through an electronic procedure via information stored on electronic media as zeros and ones.

Although both systems operate a bit differently, at the end of the day we are looking at and judging a projected image. It matters not how these images land on the screen, after all it is this final image that is important. It is quite possible to take a traditional (or a digital image), jazz it up in Photoshop then have it made into a slide via a film machine, eventually we have a slide for projection whose lineage remains unknown, what then?

We have already adapted to the digital situation, there have been no objections to mixing digitally produces prints with those done via the traditional enlarger/chemical process. In our time, in our world, digital is following and replacing chemical, perhaps in an alternate universe the reverse is happening, and aliens are hotly debating the merits of a new chemical process that is threatening to displace the normal digital system!

No matter how the images are produced, we must follow certain rules, the rules of engagement as it were. Nature images seem to fall under the strictest of rules. Generally the image must be a true representation of the subject, save for a limited measure of cleaning up, the subject is not to be altered. The same rules will have to be applied to digital images too. Although it is easier to alter digital nature subjects once they are in Photoshop, we must trust the maker to be ethical. This element of trust is nothing new, we have been trusting the traditional slide film user for as long as there have been competitions at the club. Sometimes the judges were fooled though; there have been cases in the past where nature subjects were captured using the 'shovel tip' technique.

Some may wonder what to do with all of their slide masterpieces. They can be digitalized via a scanner. But wait, if you have purchased a good digital camera, why not set up your old slide copier system, copy them with the camera, then store them on your hard drive, CD/R, CD/R, CD/

On the subject of storage, it will take some space to store digital images but the storage on your hard drive or disc will occupy much less real estate than traditional slide boxes. DVD discs are very common today, a DVD disc can store about ten times more information than a CD. You will need a DVD writer of course but prices of computer components have plummeted, a DVD +-R/RW dual layer writer goes for about \$74. The DVD writer will do all things you previously did using your CD writer plus you can enjoy the greater capacity of DVDs. A DVD will store 4.7 Gig, and the hardware will play commercial DVD movies. A new dual layer DVD disc is now available; it will hold the information of 20 CD's or 8.7 Gigabytes. By the way if anyone out there wants to have a CD writer replaced with the DVD version, I offer my services to do so and get the thing running

RW, or even DVD/RW.

Another reason to update: If you use ProShow, there is a menu item where you can get the programme to render your slide show to make up a DVD. On the same menu option, you can check mark where it says make the DVD disc run on a computer CD player. So an essay of Grandma's birthday party can be placed on a DVD that will play on both DVD players and your computer CD player.

Last season, 2004/2005, there were 52 individuals that entered digital images at one time or another. The exciting sight and sound essay saw a total of twelve entries. There were six digitals and six slide sets. A digital won top place. Part of the fall and spring show were digital. The last show and tell saw about five slides, the rest were digitals. The trophy image presentation at the banquet was all digital. If we want to attract and keep new members we must offer digital. Like it or not, the digitals are here to stay.

A large number of us are doing digital to a lesser or greater extent. Many of the new members know only digital and we have to offer more digital based meetings if we are to keep them interested, and attract new members. Remarkably, in the fullness of time, the pros and cons will have settled their differences and all our heated exchanges will become but a distant, faint memory.

By the way I have a Canon super 8 film movie camera and an assortment of 8 track tapes, anyone interested in a purchase? They make good doorstops! Later I'll have a slide projector

If we want to attract and keep new members we must offer digital. Like it or not, the digitals are here to stay.



John Wm. Webb, Photographer-Adventurer



John's Camper Van

John Wm. Webb's Cross Country Odyssey 2005

By John Wm. Webb

Welcome to New Members 2005-2006

Eileen Dockerty & Craig Morrison
 Eileen Ruggles
 Olga Zhaxybayeva
 Jennifer Twiss
 Peter Tilley
 Renate Usmiani
 John & Melissa Earle
 Michael Fong
 Peter Green
 Michelle Leger
 Carolyn Little
 Bob Kerr
 David Librach
 Tissa Amaratunga
 David & Angeline Burrell
 Ellen Ashe
 Christine Paetzold

Photo Op!



Eagles gather in Kings County area approximately Between January through March providing an excellent photo opportunity. The Community of Sheffield even holds an annual festival where farmers feed the Eagles with dead chickens which draws many visitors. The Community churches also holds an photography contest and Exhibition. Lunch and a warm place to gather are also available.

I'm a great believer that with determination anyone can accomplish his desired dream no matter how daunting the task

My inspiration for my recent Odyssey came when I finally got six weeks vacation working for the Canadian National Railway in 1996. My goal was to head to the South West of U.S.A. to photograph and experience the wonderful beauty of this area of North America.

Eugene Mio, a photographer; David Howells, an artist, and myself headed via highway for six weeks of blissful photography of Colorado, Utah, Arizona, California, parts of Nevada and New Mexico. We visited and photographed what is known as the "Grand Circle". This circle covers a dozen or so of the most photogenic of the National Parks, National Monuments, National Forests, State Parks and Recreational areas, mostly in Utah, but also covers several in Arizona including the Grand Canyon. We also went to Yosemite and Kings Canyon of western California including San Francisco.

We also visited this area in 2001 where fate disrupted our photographic objectives and reluctantly allowed us to witness a most disturbing world event in the history of the United States that is still shaping eco-political world situation. We were in Zion Nat. Park, Utah, during the terrible 911 crisis.

Since President George Bush grounded all US air travel, our trip stalled as did the rest of the continent. However, it was during this trip which included Eugene Mio, Hubert Boudreau, Stephen Patterson, and myself that I developed an interest in doing a trip like this with a recreational vehi-

cle; a Camper Van. That way we could stop, rest, eat and sleep anytime we desired. Fortunately, in 2004 my company decided to downsize again and five of us had a 'separation opportunity'. I gladly took it and in November I bought a 1996 Leisure Travel Van; a comfortable 19 footer with all the amenities including microwave, stove, fridge, color TV, toilet and shower.

After planning for several months of putting my house, property, financial commitments, etc. under auto pilot, plans were made to depart on May 14th with Eugene Mio and myself on board. Eugene was to fly out of Calgary on July 17th and Nancy Johnston was to fly into Calgary on July 29th and proceed across North America and back sometime in the fall.

The only other time frame commitment we had was to be in Calgary on June 4, & 5th to take in a photographic seminar with Darwin Wiggett and Dr. Wayne Lynch and meet up with Branimir Gejetvaj who volunteered to guide us for a few days in Alberta and/or British Columbia. We stayed at a friend's place in Calgary, which proved very valuable during our seminar. The seminar with Darwin and Wayne went very well. They put on a very informative and entertaining photographic experience. Eugene even bought Darwin's book, "*How to Photograph the Canadian Rockies*", which came into good use on the second part of my odyssey.

After the weekend seminar Branimir, Eugene, and I drove to Waterton/Glacier National Park; world's only International Park. This park borders Montana and Alberta/British Columbia: a must for photographers. Then, just as in a movie, a calm scene is followed by havoc, we encountered tempestuous weather. As we left Nova Scotia a low pressure area of rain and wind followed us across Canada. It upgraded into a many days of torrential rains well over 250 mm. Only the floods and tornados that followed upstaged this calamity.

"I looked back to see Eugene heading towards the parking lot and warned him that a bear is right behind the van and heading his way."

Then, Branimir headed back to Saskatchewan while Eugene and I decided, as any optimists would, that maybe the other side of mountains of British Columbia would improve the weather. Nevertheless, we drove in heavy rains all the through the Crows Nest Pass.

As if this excitement wasn't enough along the way we came across two tractor trailers that met each other head on during a blizzard. One truck exploded and killed the driver.

But the Odyssey continued and the excitement didn't seize. We traveled to Nelson and hiked up 1100' to Pulpit Ridge. Heading towards Kaslo we stopped to photograph the new growth in the forest and along a river. On my way back to the van things came alive again. I encountered a brown bear in the parking lot that had ideas of his own, as to how I would be spending the next little while in the cul-de-sac.

So first I took a couple of shots with my 28-85mm, before I put on my 70-210mm lens to get closer. I then unlocked the van and opened up the side door to have a quick escape. The bear eventually wondered towards the van along the edge of the woods. When he came close to the van he made a 90 degree turn towards me. I immediately dashed into the van and he retreated along the edge of the woods behind the van.



I looked back to see Eugene heading towards the parking lot and warned him that a bear is right behind the van and heading his way. Eugene then sat his tripod down and began taking images of

the bear strolling along the edge of woods.

As Eugene put it:

During this time a car pulled up in the parking

"As he came closer to me I felt surprisingly calm as I realized that he was a young bear and did not appear to be aggressive... I shot a couple more photos but then stopped and as he approached closer I began talking to him in the soft, praising voice, I used to talk to my hunting dogs with. He then moved even closer and nudged my hip bone with his nose. That is when I made a slight arm movement which startled him and he backed off a step. Out of the corner of my eye I saw that he looked up at me [remembering the instruction on "what **not** to do when you encounter a bear"] I did not make eye contact with him . After a few seconds he turned and walked away from me. What a relief!!! That is when I went to the camper and was disappointed to find that John had taken only one shot. What a missed opportunity!! He, at least had been safe inside the camper!!!!!!". (Eugene Mio).

lot and began recording images. Eugene remembers hearing him bragging. "*What great shots I just got*". He didn't stay around to give us a contact to view these images.

We then drove to Kaslo, a lovely community and surrounding area well worth staying for a couple of days. We toured the town and did some hiking. A couple of days later we visited old abandoned zinc, lead and silver mining town of Sandon. After leaving town we came across a wonderful vista of lupines, meadows, horses and mountains .

We then toured a couple of vineyards in the Okanagan Valley and sampled their lovely wine. We then headed to Chiliwack BC and had some repairs done to the starter sensor. While staying there overnight we caught a beautiful rainbow near Bridal Falls.

We crossed the border into Washington on June 14 and headed to Olympic Nat. Park via Port Angeles. We drove 17 miles to top of Hurricane Ridge at 5292 ft., did a hike and came across gnarly trees and lots of wildflowers including sub alpine lupines, spreading phlox, glacier lily, and

avalanche lily. We then hiked to a coastal part of the park near La Pushe in Quileute Indian Reserve; caught a nice sunset that evening, with sea stacks in the foreground.

The next day we visited the **Hoh temperate rain forest** which proved to be one of the most spiritual places that we visited. Old growth forest covered in lichen and mosses. It is so dark in the forest that it takes several seconds of exposure to register anything on film or digital.

On Father Day's, Eugene made some cell phone calls and then we headed to Mount Rainier National Park and drove 6100 ft. and caught a violent thunder and lightening storm that was just magical when it was receding out of the mountains. After photographing Christine Falls we drove to the west entrance of Mt. St. Helens in the fog and rain. Within the last 10 miles from the volcano every tree was blown or burned from the surface of the earth. Spirit Lake is several miles from St. Helens and almost one quarter of the lake has dead stripped logs that were blown into a valley and onto the lake.

We hiked down to the lake for two miles and were captivated by the forces of nature. You could see where the lakes water was pushed up the mountain sides for several hundred feet. But after 25 years there are now grown shrubs, small trees and abundance of wildflowers. We got up at sunrise to see a full moon rise over the volcano but a fog rolled in too quickly to capture many images. At the parking lot, just before we started to hike up Windy Ridge we heard a wolf call back to the den and the young crying back for breakfast. **A very special memorable moment of our odyssey.**

Undaunted by the uncertainty of nature we continued. Just before entering Oregon we came across a group of wind surfers on the Columbia Gorge River and stopped and photographed them. Crossed over at Biggs into Oregon and photographed a group of waterfalls. Horsetail, Oneonta Gorge, Multnomah Falls, Wahkeena and many others. Due to my passion for waterfalls my research directed me to

Sliver Falls State Park where there are 10 (I repeat) 10 waterfalls on one six mile trail. The next day it rained hard but we still took in South Falls, Winter Falls, Middle North falls, Lower North Falls, Top of Twin Falls, and Silver Falls.

Got waterfalled out and headed along the Oregon coast starting at Lincoln city. We went to Yaquina Lighthouse where we encountered a Treasure drove of inter tidal pools of seals, cormorants, urchins, star fish, barnacles, and rocks like Brier Island. Traveled to Oregon Dunes Nat' Recreational Area, but did not find anything of interest. Drove through Coos Bay to find a coastal route and got pulled over by a state trooper for an illegal U turn. Being a Public Relations Officer with the Guild I talked my way out of a ticket and the nice officer gave me good directions and a short cut to boot. The route proved to be well worth visiting but the weather systems stayed inclement along the whole of the Oregon coast. Which was a great disappointment to both of us? We did get some pretty good sea stacks near Brandon and Cape Sebastian area, however.

On July 1st we crossed over into northern California and the redwoods of Jediah Smith State Park. The trees were awe inspiring. Not as huge as the sequoias of the Eastern Sierra Nevada's but very impressive to observe and touch such gigantic moss laden, old growth trees.

From there we headed back into Oregon and explored the deep blue waters of Crater Lake at 7960 ft. above sea level. Temperatures were in the mid 20's C. Snow was still on the ground in places and the mosquitoes were in profusion. It was a challenge to incorporate the snow and trees with the deep blue of the lake and not take in too much of nature's "protein on wings". The next day we went to John Day Painted Hills, which has the most wonderful colors at sunset or sunrise light; parked overnight beside a lake that was just magical in its abundance of wildlife of. Canada Geese, ducks, swallows and fish hawks. I sat on a tree stump and soaked in the interplay of the wildlife doing their evening foraging and training of their young; a very memorable evening.

On the July 4th Holiday we landed in a city of

Walla Walla to take in some local activities of bands, vendors, antiques cars and a huge turkey drumstick. We drove across the state of Washington to Steptoe Butt in the Palouse area of Washington. We were told that the locals would be there to observe the fireworks, so we went to the top to get a bird's eye view of the surrounding grain fields and farms. The wheat fields were still quite green and not harvested yet, which gave us below average images as compared to some photographers. By 9:30 the locals all showed up for the fireworks. Eugene and I were pumped. We thought that the fireworks were going to be set off on top of Steptoe Butt. But by 10:00 PM when we saw the fireworks about 10 miles away in the local communities and towns we realized that this was not going to be a Kodak moment.

The next day we decided that we would travel to Yellowstone and the **Tetons of Wyoming**. We arrived the following day and took in some wonderful geysers at River Gorge. The temperature finally broke the 30C mark. We took in Old Faithful, Inspiration Point, Upper and Lower Falls, Artists Point, Norris Basin. We photographed many varieties of hot springs and geysers of different colors and characteristics. We came across a male bull elk and got some good close ups. Mammoth Springs was one of the best locations for colorful geysers and Canary was my inspirational favorite.

We then headed to the Tetons. This park borders Yellowstone. The mountains rise sharply



The Tetons of Wyoming

© John Wm. Webb

along a straight ridge with lakes, rivers and streams along the base. Explored Jenny Lake, Lizard Creek, Snake River and Schwabachers landing. It is a must for photographers. We got some really nice reflections of the mountains in a river system.

From there, on July 11th we entered the east side of Glacier Nat Park in Montana, which borders Alberta along with Waterton Nat. Park. We photographed a forest burn of 2003 of charred black trees and wildflowers; hiked four miles to Avalanche Lake where five waterfalls can be shot. Then we drove along Logan Pass that was restricted to 22 feet in length. We just made it at 19 feet. This pass is an engineering feat that surpasses anything that I have ever driven on; another must see. We came across a profusion of bear grass in full bloom. Eugene and I knew about these wildflowers and were elated to see them in bloom. They stand 3 1/2 ft tall and have large clusters of white blossoms. They only bloom once every 5-6 years for about a week. The natives used them in their weaving and bears will dig their roots for food. Hiked a 3 mi. trail to Hidden Lake and came across beautiful scenery of snow capped mountains, glacier lilies and mountains goats. The next day we went to Many Glaciers and did another three mile hike.

We crossed back over in Canada on July 13th and into Waterton National Park for the second time on the trip. Went up to Red Rock Canyon and hiked the Crampton Lake trail. More bear grass and wildflowers and fresh signs of a grizzly bear that some hikers had seen.

The next day we headed towards Calgary via the Kananaskis. This park is unpopulated due to the proximity to Baniff and Jasper, but is alive with wildlife and gorgeous scenery. Darwin Wiggert covers this park in his book also and highly recommends it. Now we came across a herd of Dall sheep and having bearily (sic) survived the brown bear experience we now saw a large black bear beside the highway but he didn't bother us.

We arrived in Calgary on July 15th. We both got a hair cut before visiting my friends. Eugene took the afternoon to packing all his

things for his flight back the next day. The following day we took Eugene to the airport and said our sad farewells. I dropped off my 28-85mm lens that got damaged in Glacier Nat Park and restocked up on accessories. I also dropped off 20 rolls of slides for processing to ensure that everything was working all right.

The next two weeks was spend just running around visiting friends that used to live near my home community, getting my R.V. and truck motor serviced and the interior cleaned. I engaged in cycling some of the great trails in Calgary, cruising with Barry's sport car and watching Barry and Diana's big wide screen TV with satellite.

Barry-a Geologist went back to northern BC to work on an oil rig. Diana and I did a day trip and hike near Bragg Creek, an hour so drive from Calgary. I did venture on my own for a couple of days and took in the Tyrell Museum of Paleontology in Drumheller and Dinosaur Provincial Park and took in some hiking trails. Oh, when I got back to Calgary, I found a wood tick lodged near my spine and went to a medical clinic to have taken out.

After a couple of weeks of R. and R. Nancy Johnston flew out from Halifax to join up with me and continue our quest for adventures. Stay tuned for more.



John and Eugene visiting Hoh Temperate Rainforest



© Gilbert van Ryckevorsel

Snapping Turtle (see story on p.24)

Olympic National Park Seashore



Mommoth Springs Wyoming

© John Wm. Webb

See Story on Page 35 to 38 –John’s Odyssey



© John Wm. Webb



The Tetons of Wyoming

© John Wm. Webb



© John Wm. Webb

Colour printing courtesy of:

THE DOCUMENT COMPANY

XEROX®

See: www.psa-photo.org/ for details

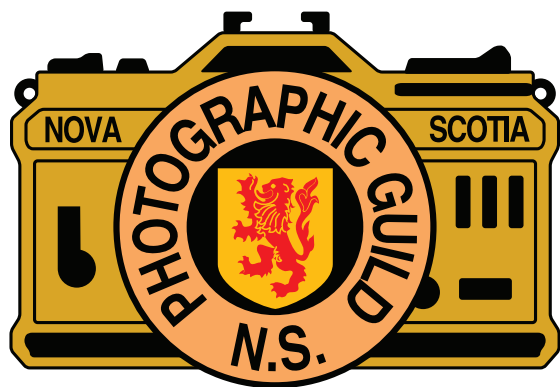
Images of *Nova Scotia*



Peggy's Cove © Steven Kaiser

Bluenose Focus

January 2006



Next
Issue
of
Bluenose
Focus
May
2006