



# Bluenose Focus

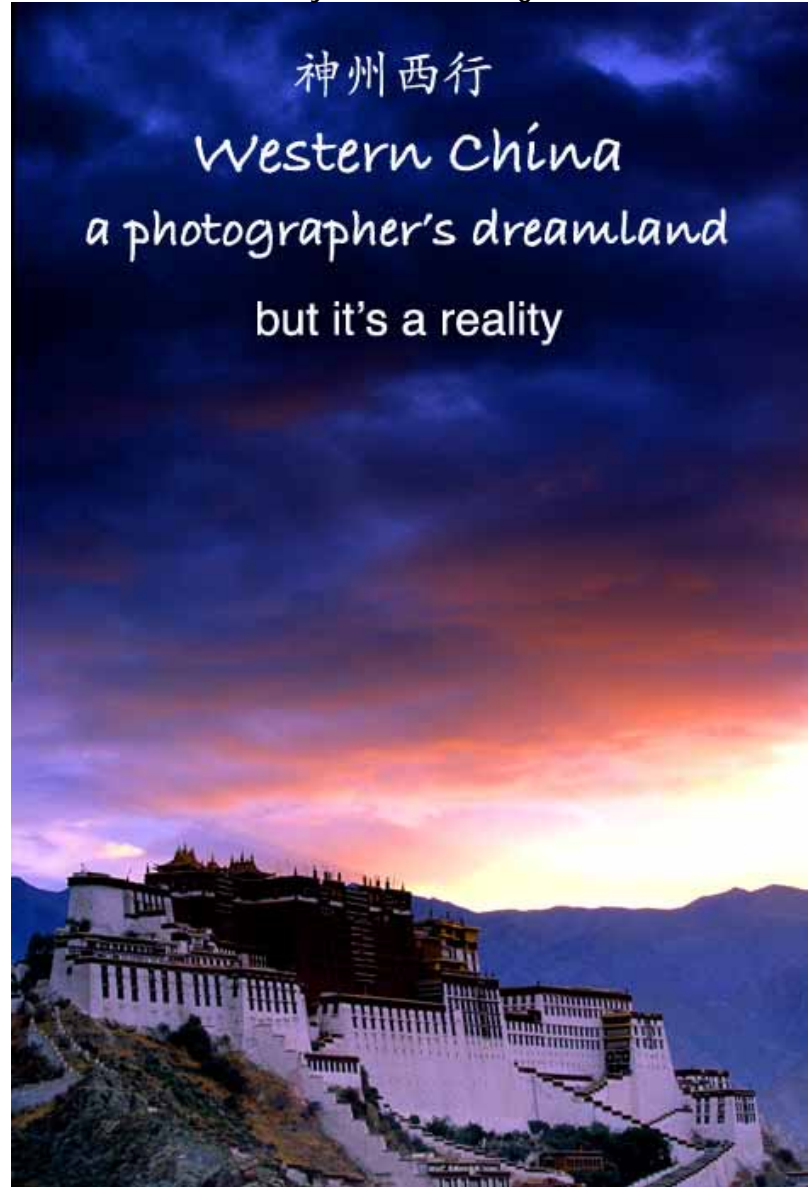
Newsletter of the Photographic Guild of Nova Scotia

January 2007



See Ribbon Page 31

Compositional Designs in Travel and Cultural  
Photography  
By: Yau-Sun Tong



Fred Greene,  
FPSA, EPSA,  
On Evaluation  
Images  
Page 24



Dr. Nanciellen Davis  
On Traveling  
through  
China  
Page 6



Bob Kerr  
Profile of new  
Member  
Page 8



Yau-Sun Tong, Compositional  
Designs in Travel and Cultural  
Photography Page 15

Potala Palace

© Yau-Sun Tong See Page 19

Guild Members' Activities

# Waterfalls



A wonderful Waterfall Field trip was had by as many as 35 Photoguild members on October 14th. In the Stewiacke area NS. Special thanks to field trip coordinator John Wm. Webb and a very gracious Local Guide David Jaworski for helping scout sites and transporting members to special locations (Picture bottom right).

*Photos by Elio Dolente*



Contact the Editor at: [Dolente@ns.sympatico.ca](mailto:Dolente@ns.sympatico.ca)




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

**Mailing Address**

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 Any Street  
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 1747 Summer Street  
 Halifax, Nova Scotia  
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**Photographic Guild of Nova Scotia Executive and Committee Chairpersons 2006-2007**  
Executive

President..... Jen Fried  
 Vice-President..... Steve Kaiser  
 Past President..... Peter Steeper  
 Secretary..... Diane Slaunwhite  
 Treasurer ..... Dean Hirtle  
 Newsletter Editor ..... Elio Dolente

**Committee Chairpersons and Other Positions**

Program ..... Fred Greene  
 Judging ..... Fred Greene  
 CAPA Representative ..... Dave Librach  
 PSA Representative..... Jur Feenstra  
 Honours and Awards..... Janet Couper

Public Relations ..... John Wm. Webb  
 Seminars ..... Fred Greene  
 Constitution and By-Laws.. Joyce Chew  
 Entry Chair Wayne Garland  
 Digital Coordinator..... Mervin Kumar-Misir

Projection ..... Don McNaughton  
 Statistician..... Liz McNaughton  
 Host..... Gilbert van Rykevorsel  
 Hospitality and Banquets..... Norma Stevens  
 Marion Deluca

Nominating ..... Peter Steeper  
 Event Photography..... Hubert Boudreau  
 Audio-Visual Advisors ..... Teunis Obdam  
 Peter Steeper

Webmaster ..... Peter Steeper  
 Field Trip Co-ordinator ..... Fred Greene  
 Shubenacadie Guides ... Gilbert van Rykevorsel  
 Doug Leahy, George Ghiz

Judging Equipment ..... Hubert Boudreau  
 Home Evaluation Groups ..... Hugh McKervill  
 Archivist..... Fred Joyce

## EDITOR'S MESSAGE

By Elio Dolente

Everything has its beauty, but not everyone sees it. -Confucius

Because of the excellent contribution of many Guild members the Bluenose Focus received a major award at the International Newsletter Contest held by the Photographic Society of America (see pg.31).

Please do not hesitate in continuing to contribute to our Award winning Newsletter. Send information to Dolente@ns.sympatico.ca.

In this issue the Bluenose will feature many talented members: Fred Greene will present a very valuable paper on Photo Club Judging and Evaluation of Images.

Yau-Sun Tong, a strong defender of film photography, will present an excellent exhi-



© Elisa Dolente

bition of South West China. As well he explains his photographic method, compositional designs, and the cultural meaning of his photography.

I am encouraging feedback on this style of photography. Please email the editor at Dolente@ns.sympatico.ca.

Nanciellen Davis who traveled to China at an earlier time with Yau-Sun' group has written her personal reaction of her China travels.

A new member, Bob Kerr, is specifically profiled.

### 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

### 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.

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## PRESIDENT'S MESSAGE

By Jen Fried

The Guild is well into another exciting season of learning and competing. Competition is great, with lots of innovative and excellent images being shown. Some of our newest members are really doing well. That is wonderful to see. The field



trips are great fun and more members are joining in those too. We sometimes look like an invading army but shooting with cameras of course. The seminars are well at-

tended and people are learning new things all the time.

There are many volunteers who make it all work. I would like to thank them all for the hard work and dedication they provide to the Guild. We have been in transition with the digital juggernaut and are still working out some of the bugs on competition nights but be patient, we'll get it right soon.

There is an enormous amount to planning and tweaking that goes into making new things work and we are very lucky to have the digital wizards, we have, who very graciously contribute many hours to putting things together for us. All volunteers work hard to put programs together, shows, field trips, web pages, newsletters, goodies for meeting nights, getting judges, taking entries, keeping scores, tracking awards points, projection, rules, banquets, audio visual advise, public relations, handling PSA and CAPA entries and returns, treasurer, events, equipment, shows and

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

on and on. My thanks to all of them for doing such a great job of keeping us going.

We have a new way for members to track their progress with the Distinction Awards. By collecting points over the long haul, members can gain an ongoing measure of their individual progress as photographers. Entries submitted in **Guild only** competitions (Not CAPA or PSA) will earn points towards distinctions. These must be new images or essays not previously seen in any competition (Guild, CAPA or PSA). Categories include pictorial, creative, nature, travel, photojournalism, portrait, humour, print, Guild Assignments, Silent Slide, and Sight & Sound essays. Images or essays that are closely similar to previous entries are ineligible for distinctions.

Point accumulation for individual images go from .5 for a 9 up to 10 points for the coveted 15. Essays accumulate point for point. Awards go from Novice at 100 points to Triple Diamond at 3000 points.

The Guild is a great bunch of people. I hope you learn about your passion in photography, gain some good friends and have fun. Keep smilin' and keep shootin'!

### 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.

## PHOTOGRAPHING CHINA– DRAMATIC LANDSCAPES FASCINATING CULTURAL EXPERIENCE

Dr. Nanciellen Davis is Professor of Sociology and Anthropology at Mount Saint Vincent University. She has taken a trip to China with Yau-Sun Tong tour group.



City, the Summer Palace, and the section of the Great Wall at Badaling, outside of Beijing. These magnificent sites are massive, but crowded. Beijing has about 15 million people, and from a Canadian perspective, these large Chinese cities *are* crowded and busy. However, there is a great deal to see and photograph. I especially liked Beijing's *hutongs*, the traditional neighborhoods of walled compounds and narrow lanes. Like much else that is old in China, the *hutongs* are fast disappearing in the name of progress.

Our several train trips provided escape from the urban crowds. The soft sleeper compartments were small, basic but adequate. Meals were freshly prepared on board and tasty. But the clearest attraction of the train was the speed and comfort with which we could move through the countryside, passing

Varied and dramatic landscapes, ethnic groups with strikingly different ways of living, cities with fascinating combinations of modern and traditional architecture, China has it all. The challenge is to identify what might be of most interest to see and photograph, and for each person that will be different. I wanted to

see southwest China, an area rich in ethnic diversity. When I learned that Yau-Sun Tong was to lead a small group there in April 2003, I quickly signed on.

Any trip to China has as an entry point one of the major cities on the east coast. We entered through Beijing, where we stayed briefly while recovering from jet lag, and visited some of the famous tourist attractions – Tiananmen Square, the Forbidden



HONG CUN

© Nanciellen Davis

fields and rice paddies where people were at work. The quiet beauty of the Chinese landscape is unexpected and provides constant interest and pleasure.

China has 56 official ethnic groups, 55 being minority groups and the Han the majority group. The minority groups contain tens of millions of people, and in some places their differing ethnic backgrounds are apparent in clothing, house styles, and cuisine. Southwest China is home to many of China's ethnic minority groups, including the Miao.

Yau-Sun had timed our trip to coincide with

the Sisters' Rice Festival celebrated by the Miao living in southeastern Guizhou Province. At Tai-Jiang, a center of the celebration, festively dressed Miao paraded into an outdoor arena where they danced for several hours. The Miao women and girls from Shidong are particularly striking in their embroidered and appliquéd dark clothing and heavy silver jewelry and headdresses. The music, the dance, the dress all contributed to an unforgettable visual and sound display. Although there were some tourists and photographers beyond our small group in attendance, the festival is first and foremost for the local people. This is not a staged tourist event. As a result, photography accommodates the



Naxi Women

© Nanciellen Davis

situation and not vice versa. Still there were abundant photographic opportunities here and in other locations we visited where the festivities continued.

Though I have many photos of Miao women, all resplendent in their silver jewelry and colorful clothing, one of my favorite images is of two Naxi women dressed in simpler clothing. The Naxi, an ethnic group of Yunnan Province, also have beautifully embroidered clothing for festivals and spe-

cial occasions. But I like the naturalness of these two Naxi women in their less colorful dress. Perhaps they are a bit shy in having their photos taken but not uncomfortably so. I liked the relationship they seemed to have and enjoyed trying to capture it in the image.

China has many UNESCO designated world heritage cultural sites and natural sites. We stopped at one of the latter in Anhui Province, in southeast China. Mount Huangshan has a magical landscape of oddly shaped pine trees and rock peaks and towers. We took the cable car to the top of Huangshan, and walked some of the many paths at the top,

from which there are new and striking pictures at every turn. We watched the setting sun and then rose well before dawn to hike through the pitch dark to a vantage point from which the sun could be seen rising over the mist partially obscuring the lower landscape.

The sound of waking birds was almost as breathtaking as the combination of soft sunlight and rock protruding out of the mist.

One of the last spots we visited was Hong-Cun village, a world heritage cultural site not far from Mount Huangshan.

This small village, built over 500 years ago, is one of the few remaining in this traditional style. Because of its particular beauty, the village provided some of the settings for the film *“Crouching Tiger, Hidden Dragon.”*

Although the village is a favorite spot for artists and photographers alike, we were nearly the only tourists there that afternoon. The village was a lovely, quiet oasis before we moved on to Shanghai and our flight back to Canada.

**PROFILE of a new member———BOB KERR**

**Bob Kerr** is a highly motivated second year member of the Photoguild that describes himself as an opportunity shooter who enjoys all categories of photography thus leaving little time to really excel in any one aspect. “ The fact that I always take many, many digital pics at one session only underlines my approach, to which I consider myself afflicted , if not doomed”.

Bob is known and loved for his sense of humour. When asked what honours and awards has he won over the years he quickly responds: “My accomplishments are yet to take place – be ever watchful, eh?”

Bob’s interest in Photography extends to the days as an Air Cadet (not to be confused with Space Cadet) while in High School. “ I participated in camera work (some PJ sports activities) and darkroom antics(developing, printing, enlarging). At one time used the Kodak E-2 (Ektacolour) development process which was hot off the line at home. I can remember running between rooms with 70 +/- ½ Deg F trays of fluids to perform this feat!! Would you believe in the late 50’s!” says Bob.

Bob has had a distinguished career in the Navy, “thirty two years in the Navy, mostly as a Training Development Officer, where some of my work involved running a graphics arts and TV studio. My wife of 41 years passed away in 2005 and my daughter Elizabeth is in the Navy ( on the West Coast)”.

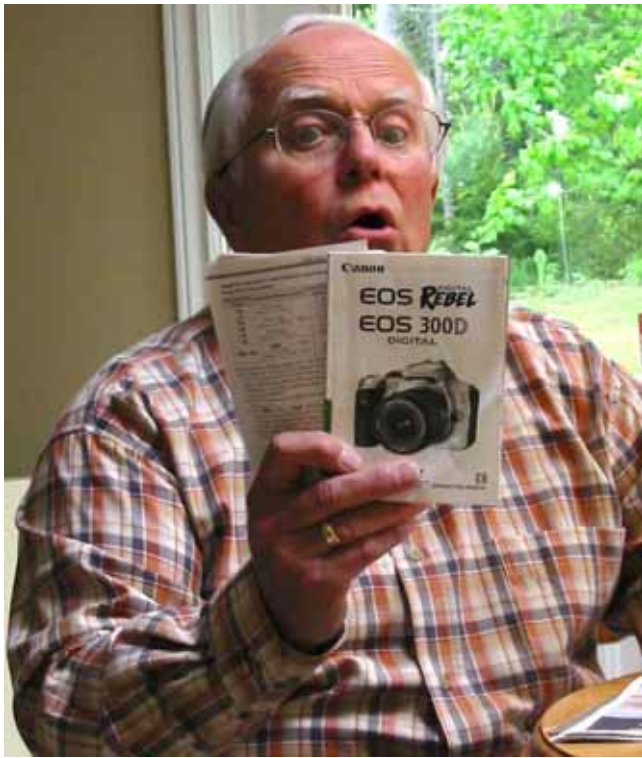
Bob describes his involvement in Digital Photography:” After a long hiatus in photo work, the advent of Digital Photography (bought a Canon A-20 in 2001, now use a Rebel), made it possible for me to serve 2 self-admitted goals: 1) image control where I could learn more about the art at a reasonable cost with more immediate feedback on operations to get back in tune, and 2) exercise post - scene control to not only improve captured images, but to create differing or self developed images for various purposes – emphasis, humour, advertising/marketing or just plain having fun (using software)”.

You can always find Bob in many photoguild trips looking for that perfect shot. He now is enjoying himself with traveling to places that he has never been before and having the time of his life, exploring new things and keeping active as always.



Peter Steeper (bottom left) always looks for that new perspective. The unusual pose was caught by Bob Kerr.





Bob Kerr, trying to learn "What's What?"

ROUGH AN' READY TRAVEL SETTINGS FOR THE SHOOT-(Getting maybe 80% perfection but good enough for me)

**By Bob Kerr**

**A**lthough I may be scorned and derided for these procedures, I'll have to bear the consequences I guess – this confession could be sub-titled: WHAT DO I DO IN ORDER TO GET AWAY WITH IT ?– (MOSTLY).

Well a photoperson with an earlier DSLR like mine -love it- should be well armed with some kind of procedure for setting out on the road. I realize that I'm not completely armed with all the new/improved gizmos in this burgeoning technology with a Canon 300D. I HAVE found that many people are not as impatient as I, and *give advice* as though their shoots are all well planned re: settings – you know, the choice of capture (e.g. film type, hi- res setting or card type) whether multiple shots (e.g. 3 per second, aperture or speed bracketing, etc).

One must listen to all these sounds around you too and, we all know they all are famous, independent actors all – that's why they're in this photo organization and not warming their toes in the sand all year long. I'm writing this because selective hearing appears to work for me and keeps me struggling to survive as a budding what not photoguy. This procedure may help or hinder, but may be worth a shot for some for what it's worth.

The reader must realize that I also make frequent use of a photo manipulation computer setup, which certainly affects how I approach the capture of images on - site. Lastly, this diatribe, if anyone cares to subscribe to the actions recounted, may only apply to those who are generalists e.g. will take shots of anything out there. O' the surprise of it all, EH? All of the following is my setup for that unexpected occurrence along the way.... .

**It all starts the night before.... . Charge up.**

First step: *Plan not to plan; things are not going to happen that way.*

2. I put on my zoom lens when setting out from home and/or when firing up, set at max zoom; (If you don't have a zoom function, try crocheting or something). Always have your close up- or smaller MM lens handy - practice putting on lenses quickly, (try in the dark -fun!!!). This step makes me always carry a LED lite for exciting revelations! As you drive down the road or enter the kitchen /studio/bedroom, you may want to shoot fast and the zoomer is the statistical best for me.

3.Before you went to bed last night, you put your camera on macro and set it on Tv (time variable), ready to roll at a steady 1/250 sec. Set for multiple shots too. You also conveniently set ASA (or ISO) at 200. This is may be the only thing you will change for your first shot if you have to - a bird in flight may mean steps up on the ISO - see step 4. I tend to shake a lot and my tripod always walks away from me as does the focus point, so the faster shutter speed helps. I also set to manual focus with this cam-

era and am getting fairly good focus now after lots of practice. Of course a tripod is necessary for some situations, it's in the trunk.

4. Well the first shot is a bit of a crap shoot for me and if I have good light and it's an action thing, I'll crank up the speeds, AFTER looking at the LCD screen to see if its bright or dark after the first shot, dark is better than lighter for me, but you should be able to see the whole image you're after.

The original LCD screen in my Canon basic DSLR Rebel is not good for a QUICK look for focus or depth of field if you are doing an action; in the sun, I can barely see much at all. Even tho'

Welcome to New Members  
2006-2007

- Mike Richard
- Ron & Linda Whitaker
- John Lelievre
- Linda Ryall
- Donald Thomson
- Janet Holmes
- Cheryl Masters
- Franc Albert Weissenhorn
- Beste Alpargun
- Anna-Lisa Jones
- Dr. Adela Sandness
- Suzanne Gravelle
- Colin Campbell
- Court Milley
- Tim Dittmer
- Kumar Shrestha
- Jonathan Blay
- Tom Davis Jr
- Penny and Jeff Harding
- Tim and Melanie Jordan
- Brenda Dean-Paul Deveau
- Sandra Gullion
- Lila MacDonald

the camera indicates an under/over exposure, there's always my cyber buddy at home that may differ.

5. The second shot, depending on the situation, may allow me to see depth of field through the lens and alter the ISO speed or shutter speed to set the focus depth I think is required. You will remember that I didn't say anything about aperture yet, assuming that it is being set automatically as I change both / either speeds. The key, to me, is that getting the largest depth of field is paramount as one can always selectively focus afterwards at home so I always try to go for the smallest opening every time - hedging my bets. I keep on amending speeds as I go hopefully to do this.

6. The same applies to ensuring that an appropriate cropping can occur at home by getting the most items in the images in my finder, and will influence how I take the shot. Skies aren't always important to me either most of the time, although one must be careful that imported skies may be against the rules in some competition categories, magazine things, and contests.

I still think there is a certain justification in today's photography to NOT to use all the toys and controls for that first surprise shot - I've just got enough to go on in order to learn enough more basics to survive for at least a few years. And.... I should look up this White Balance thing too... it always shows I've got the foresight on the target now - if that's what it's for. (Bob Kerr).

**Brenda Dean**  
taking careful  
aim.



© Peter Steeper

**Guild Competitions High Scores(cont. on page12)**

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

Judges for Sept. 11/06: Marian Boyer George Ghiz, and John Wm Webb

**PSA Pictorial**

September 11, 2006

Sparrows Prepare to Feed	Lorris Keizer	*15
White Throated Grass Nest	Lorris Keizer	*14
The Garden Shed	Hugh McKervill	*13
Ashes #2	Wayne Garland	*12
Mt.Mansfield	Barry Burgess	*12
Keji Dawn	JohnWm Webb	12
Christmas Cactus#4	Wayne Garland	12
Pride of Summer	Tanya Ricker	12
Hell's Brook Faces	Barry Burgess	12
Off Natash	Hugh McKervill	12
Digital		
Snow Race	Jen Fried	*13
Evening Reflection	Ken Renton	12
Monarch Butterfly	Marg Nolen	12

**PSA Photojournalism**

September 11, 2006

Lise	Johnwm Webb	*12
A Mighty Blow	Wayne Garland	*12
Sea King and Tub	S. McClearn	*12
Mountie gets her man	Bob Kerr	*12
Car Fire	Jen Fried	*12

**PSA Nature**

September 11, 2006

Yellow Warbler	Lorris Keizer	*15
A Zen Moment	Johnwm Webb	*14
Cedars goes to Feed	Lorris Keizer	*13
Garnet Hooking Leg	Hugh McKervill	*13
Snow White Egret	Marg Nolen	*13
Aurora #1	Barry Burgess	12
A Keji Pool	Johnwm Webb	12
Malachite Butterfly	Hugh McKervill	*12
Aurora#2	Barry Burgess	12
Iguana #1	Nanciellen Davis	12
Digitaql		
Osprey Builds Nest	Elio Dolente	*13
Dragon Flies	NJ Stevens	*13
Female Ruby Throated	Jen Fried	*13
Lady Slipper #1	Ken renton	*12
Wolves in the Snow	D. Dobson	12
Squirrel	S. McClearn	12
Ferns	Janet Couper	12
Rock Dove in Flight	Jen Fried	12
Monarch	NJ Stevens	12
Juvenile Banter	Marian Boyer	12
Newborns	C.Rowlings	12

**PSA Travel**

September 11, 2006

Factory Butte	Hubert Boudreau	*13
Costa Rican Oxen 1	Hugh McKervill	*13
Monument Valley Moment	JohnWm Webb	*12
Moulay Ioriss	Liz McNaughton	*12
Sea of Color	Wayne Garland	12
Beaver Pond Wy	John Wm Webb	*12
Miro Girls #2	Nanciellen Davis	12
Digital		
A Wonder of Nature	C Rowlings	*12
Traffic Jam in India	S McLaren	12
Dawn at Cape Spear NL	Jen Fried	12

**PSA EID**

September 11, 2006

Great Blue Appetizer	Marian Boyer	*14
Power Trot	Jen Fried	*13
Hunts Point Fishing Sheds	Ward Isnor	*12
Curious Lynx	Melvina Weatherby	*12

**PSA Prints**

September 11, 2006

Eagle	Jen Fried	*15
Butterfly #2	Melvina Weatherby	*15
Wood Duck on Golden Water	Marian Boyer	*14
Red Tailed Hawk	Jen Fried	14
Great Blue Heron	Melvina Weatherby	13
Purdy's Wharf at Dawn	Peter Steeper	*12
Xmas Cactus #1	Ken Renton	12
Dories	Ken Renton	12

**PSA Creative**

September 11, 2006

Green Dories	Wayne Garland	*12
Dandy Orchard	Johwm. Webb	*11
Digital		
Fishing Village in Charcoal	Elio Dolente	*12
Floral Space	Melvina Weatherby	*12
Poppy with Swirl	Marian Boyer	*12
Clydes in Step	Jen Fried	*12
Burning Rubber	C. Rowlings	11
Canoe Race	D. Dobson	11
Leaves	Jen Fried	11
Pink Water Lily	Marian Boyer	11
Business Spin off Casualty	Bob Kerr	11

**Judges on Sept. 17, 2006**

-Terry Carroll John Horton, Peter Steeper

**CAPA Trade Prints**

September 17, 2006

Tranquillity	Etta Parker	*12
Peggys Sunset	Dean Hirtle	10

**CAPA Maker Print**

September 17, 2006

Red Tail Hawk	Jen Fried	*15
Seagull Encounter	Melvina Weatherby	*14
Morning Dove	Jen Fried	14
Faded Rose	Peter Steeper	*12
Boat	Ken Renton	*12
Fundy Falls	Ken Renton	12

**CAPA Nature**

September 17, 2006

Male Cardinal	Marian Boyer	*13
Maladrite	Hugh McKervill	*12
Aurora #2	Barry Burgess	12
Icey Water	Johnwm Webb	12
Look Off	Al Zinck	12
Digital		
Yellow Legs	Jen Fried	*14
Pidgeon #1	Melvina Weatherby	*13
Peacock	Carla Rowlings	*12
Lady Slipper	Ken Renton	*12
Osprey with Supper	Melvina Weatherby	12
Squirell 768	S. McClearn	12
Small Blue Heron	Marg Nolen	12
Dragon Fly	David Dobson	12
Monarch #1	Elio Dolente	12

**CAPA Pictorial**

September 17, 2006

Early Morning Angler	Hugh McKervill	*13
Calm Interlude	John Webb	*12
Grand Pre Inspiration	Hugh McKervill	*12
Tropical Heliconia	Hugh McKervill	*12
Ashes #3	Wayne Garland	*12
Abandoned Peat Boc Cart	Wayne Garland	*12
Gulls at a Peggy's Sunset	Marian Boyer	12
Sabbadays Falls	Barry Burgess	12
Digital		
Orange lily #2	Ken Renton	*13
Curious Lynx	Melvina Weatherby	*13
Male Blue Bird Wing Up	Marian Boyer	*13
Wigeon Couple	Melvina Weatherby	*13
Blue Heron on Sannibel	Marg Nolen	*13
Snowy Owl	Elio Dolente	*13
Daisy	D. Dobson	*13
Ashes #3	Marg Nolen	*13
Lady Slipper	D. Dobson	*13
Female Golden Finch on Br.	Marian Boyer	12
Morning Dory	Jen Fried	12
Broken Bloom	Ken Renton	12
Sea King and Tug	S. McClearn	12
Barefoot	C. Rowlings	12
Beetle at Home	C. Rowlings	12
Crow	Melvina Weatherby	12
Lady Slipper Trio	Jen Fried	12
Yellow Slipper 5	Elio Dolente	12

**CAPA THEME-Waterfalls**

Oct. 9 2006

Slides		
Gentle Falls	Hugh McKervill	*12
Morning Falls	Janet Couper	*12
Jeffries Falls	Wayne Garland	*12
Drysdale Falls	Wayne Garland	12
Digital		
Waterfall 2	David Dobson	*12
East River Run	Carla Rowlings	*12
Waterfall 02	David Librach	*12

**Humour-Guild- Oct. 9, 2006**

Digital		
Day one of the new rules of the Rotary	David Librach	12
Harvest Moon	David Dobson	11
Slides		
Wayne's World	John Wm. Webb	10
Good God What was that?	Hugh McKervill	10
Pick Me: Pick Me	Wayne Garland	10

Judges on Oct. 9, 2006  
Ed Boutilier, Doug Leahy, Liz McNaughton

<b>GUILD-Nature</b> October 9, 2006		
Malachite on Rotting Fruit	Hugh McKervill	12
Lynx Turns	Atze Douma	11
Keji Pool Foam	JohnWm Webb	11
Digital		
Nesting Gannet	Jen Fried	13
1705 Noel Shore	Steve Kaiser	12
Monarch Open Wings	Elio Dolente	12
Dragon Fly	Norma Stevens	12
Yellow Lady Slipper_5	Ken Renton	12
Spider	Melvina Weatherby	12
Spider on web	Melvina Weatherby	12
Looking	Marg Nolen	12
Walking	Marg Nolen	12
Wrap around wings	Marian Boyer	12
Killdeer-Preening-Tail-Feather	Marian Boyer	12

<b>GUILD Creative</b> October 9, 2006		
Slide		
Angles	Marian Boyer	12
Morning Cove	Janet Couper	11
Digital		
Fall Leafs	Gilbert VanRyckevorsel	12
White Charger	Jen Fried	12
Wooden Vase for Poppy	Marian Boyer	12

<b>GUILD Photojournalism</b> October 9, 2006		
Blue 89	David Librach	12
Slush Cup 2006	Peter Steeper	12

Judges on Nov.5, 2006  
Ward Eisnor, Fred Joyce, Gilbert Van Ryckevorsel

<b>PSA- Creative</b> November 5, 2006		
My Tree Balled	John WmWebb	*11
Osprey in Moonshine	Melvina Weatherby	*12
Impression of Old Maple	Hugh McKerville	*12
50 Something	Carla Rowlings	*12
Café in Soho	Suzanne Gravelle	*11
Budding Artist	Carla Rowlings	*11

**Guild Pictorial**  
October 9, 2006

Slide		
Camel Pack	Yau-Sun Tong	13
Parrot Portrait	Marian Boyer	12
Digital		
Pink Blossom	David Dobson	13
Monarch	David Dobson	12
Red Trillium	Jen Fried	12
Vibrant Apple Blossoms	Marian Boyer	12
Harley Man	Jen Fried	12
Lily 3	Ken Renton	12

**Guild Portrait**  
October 9, 2006

A.Dynamic Figure	Yau-Sun Tong	12
Dara in YK2	Thom Davis	11
Digital		
The Spoonmaker	Ken Renton	12

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**PSA Nature**

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Suzanne Gravelle and Barry Burgess at a PGNS field trip photo shoot. (Right)

Other group members (left)

Photos taken by:

© Peter Steeper



## Compositional Designs in Travel and Cultural Photography By: Yau-Sun Tong



Known for their 'long-horn' headdress ornaments, the longhorns and the knitted hair sets are the unique symbols of this special tribe. Often the knitted hair set which decorates the head with the support of a wooden horn, has the collections of hairs that came from up to 4, even 6 generations of grandmothers' hairs in a family.

**SEE PAGE 23 for more**

Longhorn Miao

© Yau-Sun Tong



Good Pal

© Yau-Sun Tong



Lone Rider of Gongba

© Yau-Sun Tong

Contact the Editor for contributions or feedback to the Bluenose Focus at:

[Dolente@ns.sympatico.ca](mailto:Dolente@ns.sympatico.ca)



Pilgrimage  
© Yau-Sun Tong



A Drifting Leaf  
© Yau-Sun Tong



Kazak Women in Red on White

© Yau-Sun Tong

All photos of China on page 14, 15, 16 and 17 were taken by and is copyright to Yau-Sun Tong.

Please read the explanation about the significance of the photos as well as the photographic details that has resulted in his excellent photography starting on page 19 to 22.



Eye to Eye

© Yau-Sun Tong



Comfort at home

© Yau-Sun Tong





Miao Dancing

© Yau-Sun Tong



Lamasery

© Yau-Sun Tong



Solitary Devotion

© Yau-Sun Tong

In the remote highlands at about 4,000m in northwest Si-Chuan, a local pilgrim was exercising her daily ritual.

See page 20 for the rest of the story.

PHOTOGUILD RANDOM GALLERY

Cactus Burst

© Cathy Mooney



Nuttby House at Night

© Sandy McClearn



PHOTOGUILD RANDOM GALLERY CONTINUED



South West US

© Archie McCullogh



Gondolier

© Janet Couperrson



Sunrise

© Bob Kerr



Glorious Woodduck

© Marian Boyer



South West USA

© Archie McCullogh

**Compositional Designs in Travel and Cultural  
Photography  
And the Decisive Moment**  
By:  
**YAU-SUN TONG**



*Long-Horn Miao* © Yau-Sun Tong

To see the color images described below please see pages 15-17

When I spoke with the Editor about contributing a few images for the Photo Guild newsletter, at first I did not feel that I had worthwhile images to do so, especially since all my images are in slide format. Then I decided for the purpose of discussion, I'll try sharing a few images that I happened to have scanned from slides. These can be printed in the newsletter, and I can discuss them based on my feelings when those images were taken.

In my experience, travel photography is fun, but at the same time there are many limitations or difficulties that could prevent one from capturing images that are eye-catching, meaningful and artistic, yet true to representing the places and cultures. In my mind, good travel and cultural photography should first be true to the place, people or culture one is filming, which in my own words is ***"To capture the moments of truth in nature and culture"***.

The second, but very important element is the

artistic value of the images in order to leave a strong impression in the viewer's mind. It certainly should not be just a "pretty picture" without **strongly** showing the characteristic features of the place, or the people/culture.

The composition is certainly one of the big factors in assessing the artistic value of an image. However, in travel and particularly in cultural photos, one often does not have the same ideal conditions to "think", to "try", or to "re-shoot again" as in taking normal pictorial photos and studio arrangement photos, when one may have more time and leisure. Most often the chance to capture a good or exceptional travel/cultural image is only present for a brief moment or even a split second; get it or it's gone with the wind. This calls for the so-called ***"The Decisive Moment"*** (Henri Cartier-Bresson). And that's the challenge and skill demanded of a photographer who is interested in getting more than "record" photos or photos that "anyone who has been there could have taken".

The following are my comments on a few images from western China:

***"The cover image"***

***The moment:***

It was taken early in the morning, after five mornings of climbing a high hilltop at elevations up to 3,800 meters. That interesting dramatic lighting was only present for a very brief moment. Though not perfect, it was the lighting close to what I was looking for. Knowing the location and the local weather and timing are the keys, in addition to physical endurance and patience.

***The composition:***

In my mind I wanted to depict the loftiness of this imposing and dignifying UNESCO World Heritage Site of Culture, by leaving a large area of sky to signify the "power of the heaven", and give a "religious" feeling to the image. This is appropriate for this particular architecture and place, especially for those viewers who understand what Patala Palace is.

***“Lone Rider of Gongba”***

***The moment:***

Way up on the highland of southern GanSu early in the morning during a local ritual; the moment when light was only on the further away mountain. When the lone rider on horseback just moved to the right spot, I pressed the shutter. Quick action and having “an already composed image” in mind are the keys to capturing this moment.

***The composition:***

I composed this image with a dark hillside foreground contrasting with the lit up background mountain and the mid-tone mid-ground hilltop. This makes the image dramatic, while the triangle lines divide the picture to make it have a feel of balance. At the same time, the top right corner reveals the far distant horizon, giving this image much more depth, although it was taken with a telephoto lens.

***“Solitary Devotion”***

***The moment:***

In the remote highlands at about 4,000m in northwest SiChuan, a local pilgrim was exercising her daily ritual. I had just climbed over the hilltop when I saw her walking up the mountain toward the building, turning her prayer wheel. I quickly approached the spot in which I could form an image that was already composed in my mind. The moment she was just by the lower corner of the building, I pressed the shutter. The key is to keep an eye in search of a possible interesting picture and act quickly.

***The composition:***

A large sky here is appropriate to represent a feeling of religion/spirit. The slanting white cloud that leads from the top left sloping down towards the lower right corner connects with the Buddhist building and the silhouetted figure of the devoted pilgrim, forming a simple but clear composition with power of meaning.

A 35mm wide-angle lens helped in facilitating this image.

***“Good Pal”***

***The moment:***

A shepherdess and her dog are in their winter herding ground, a most natural and non-posed moment. The graceful body posture, the facial expression and the eye contact with her dog show the affection and relation between the two. The natural moment was captured, and this image only works because it was that natural moment. And it was truly a fleeting moment that she had that wonderful movement of posture while I was nearby.

***The composition:***

A telephoto lens was used, isolating the background, focusing on the shepherdess. Although there are two subjects on this image, only the shepherdess is shown as the centre. Her slantingly hung red waistband is prominently drawing a viewer’s attention to her, and gives this otherwise dull-toned winter scene a speck of fire warm color. The position of her dog is also appropriate, as it shows nothing more than is necessary to suggest that it is her “good-pal” sheepdog. A 180mm telephoto lens helped in facilitating this image.



***“Eye to Eye”***

***The moment:***

In the north westernmost part of China, A Kazak with his eagle, a powerful bird of prey with razor sharp beak and talons that can take down a small sheep. It is a moment captured, the moment of a trusty eye-to-eye contact between the master and his bird of prey.

***The composition:***

The diagonal leaning position of the eagle from the left paired with the head position of the master at right forms a comfortable composition for this image, while the eyes of both form an invisible but “clearly-there” line slightly slanting down the right side of the picture. A barely visible scar on the master’s face may provoke someone to wonder what happened before...

An eagle-beak sharp 100mm macro lens helped in facilitating this image.

***“Lamasery”******The moment:***

During my visit to this incredible monastery, I had just walked to this spot and turned the corner. Right at that moment an elderly lama was on his way stepping down and right at that “perfect” spot. There was no time for even a bit more of thinking before the most important figure, “the lama”, would not be on that “perfect” spot to form a totally spontaneous and meaningful picture.

***The composition:***

At that moment I quickly decided to tilt my camera to form an image with those skewing lines, which gives the image the feeling of motion and power that help in representing the vitality of the religion. The high noon lighting accentuates the textures on the building; the blue sky patches, the light brown colored walls and the roof lines are all in triangles, with the lama as a centre of interest right at the bottom of the “V” shape. This makes the composition of this image uncommon yet still balanced, with “motion” yet feeling stable. A 35mm wide-angle lens helped in facilitating this image.

***“A Drifting Leaf”******The moment:***

The UNESCO World Heritage Site of Nature - JiuZhaiGou is best known for its colorful waters. In autumn, the season is best for all colors. I noticed a falling leaf rapidly drifting away by the running water, while beneath are schools of swimming fish that are unique to the area. The moment was interesting, but rapidly fleeing away, and quick action was needed to freeze this moment.

***The composition:***

One brightly colored yellow leaf against the clear-to-the-bottom turquoise blue water, with schools of fish swimming diagonally across the picture, makes the image frame full but yet simple. The composition also has the symbolic meaning of a Chinese proverb: "One falling leaf tells the coming of autumn". As well, it has significance in Chinese culture for some who believe that fish and water symbolize abundance and wealth. A telephoto lens helped in facilitating this image.

***“Comfort At Home”******The moment:***

Winter in a small remote village, a moment of a cozily relaxed family scene was captured. Everyone was in one’s own comfort inside this house, including the photographer who was part of the scene rather than an attention-grabbing intruder. That was the only way to be able to capture this image in its totally natural environment.

***The composition:***

The person with his dagger cutting and tasting meat at right corner fills the picture foreground; the mid-ground people are comfortably slanting against the warmly toned wooden walls drinking, and a child sits on the grandma’s lap; and in the background a female is just entering from the inside room at the door in the middle, with the two patterned windows decorating both sides; all these elements help to form a unique and true feeling of the place and the moment. A 21mm extreme-wide-angle lens helped in facilitating this image.

***“Long-Horn Miao”******The moment:***

Known for their 'long-horn' headdress ornaments, the longhorns and the knitted hair sets are the unique symbols of this special tribe. Often the knitted hair set which decorates the head with the support of a wooden horn, has the collections of hairs that came from up to 4, even 6 generations of grandmothers' hairs in a family. But it is uncommon to have an image of this special tribe captured in such a totally natural, non-posed candid moment with those Long-horn Miao girls in their own environment.

***The composition:***

From left to right, those Long-horn Miao girls form an arch, with the main subject right at centre and her hair set forming the centre of the arch; the admiring eyes from the two girls at left also direct to the main subject. A 35mm wide-angle lens helped in facilitating this image..

***“Miao Village Dancing”***

***The moment:***

During a Miao village dance, with the strong rhythm of drumming and music, villagers were moving in a large circle while each person was also turning on his or her own body axle. I was inside the circle, looking for a natural moment that someone would slow down relative to rest of the pack, with a very slow shutter speed so I could capture an image with one clear centre of interest with all others in motion blur. It was not perfect, showing that in this type of cultural photography sometimes one can only get what one can get, without disturbing your subjects, or even worse, controlling or posing your subjects!

***The composition:***

In the midst of movements I managed to fill the whole frame with motions of the Miao dancers for picture background, while putting the relatively clear subject up front in the foreground. A 35mm wide-angle lens helped in facilitating this image.



***“Kazak Women in Red on White”***

***The moment:***

During this very rare occasion in the very north-western corner of China, I took an opportunity to be

in the front. There was only a very brief moment when I could be in that position, and I was looking for a moment that could represent the spirited “Kazak Women in Red on White”, before getting out of the way of the horses. I made two frames during that brief moment.

***The composition:***

A head-on telephoto picture compressed the scene with the three horse-women up front and capturing the moment that the middle one is eyeing straight forward to the camera. The riders’ thrusting upward body positions repeat the upward lines of the trees in the background; the clear blue sky, the red clothing, the white feather head dresses which echo the white horse, all help in making this a more dramatic image. Though some may wonder if it would have been better to include the hoofs of the horses, my feeling is that this picture is trying to present the loftiness and the spirits, as well the elegance, of those powerful women.

Their body positions and facial expressions already project these points, so for this image it helped more to concentrate on the main subject, “Women”, but not other things. Of the two frames made during that moment, my first shot did include the hoofs of the horses. But in this one, I find the expression of the riders, particularly the middle rider up front, is more appropriate for my purpose – cultural representation first. A 180mm tele lens helped in facilitating this image.

***“Pilgrimage”***

***The moment:***

Inside a monastery western of Lhasa in Tibet Autonomous Region, there were many people coming in and out of this doorway. The brightly lit and warm coloured outside wall against the dark shadow inside the doorway caught my attention; I decided to make an image from the situation, waiting patiently until that particular moment a lone pilgrim holding a butter-lamp stepping in with no other distracting people around, I seized that moment.

***The composition:***

The silhouetted figure is intended to be the main

subject that was framed by the shape of the door, against the bright and colourful background making the figure prominent. The flame on the butter-lamp though is small but clearly indicates that she is a “pilgrim”. All those appropriately represent that religious setting and moment. While the half window shape on the background helpfully hints what the surrounding is. Thus give this whole image a “virtual yet actual” feeling.

A 70-180mm tele zoom lens helped in facilitating this image.

**Simple technical info:**

All images here are taken with 100 or 50 ASA slide films. All images here taken with Leica R or M cameras and lenses, hand-held with no tripod used, except the “Lone Rider of GongBa”, “A drifting Leaf”, and the cover photo.

**RESOURCE**

Here’s an excellent resource tip from Camera Canada-Fall Edition: *Montage Get a Glow On* by Tony Stewart. Also visit his Web site at: [www.tonysweet.com](http://www.tonysweet.com) for some great images.

**Blue Book Updates– by Joyce Chew**

It has been a busy summer since the Awards Banquet.

As you may have anticipated, in keeping with the advance of digital photography the Blue Book has undergone many revisions.

Due to the length of last year’s AV competition and in anticipation of an increase in future submissions,

audiovisual essays will now be **restricted to 6 minutes in length**. Of note, both the AGS and the NS Bird Society Competitions will allow digital entries this year. CAPA and PSA are also allowing some form of digital submission in their external competitions, however, they are still refining the details. Their guidelines for preparation

of entries will be circulated as soon as it is available.

**Also, in the Nature, Photojournalism and Photo Travel categories, whether submitting slides or digitally acquired images, the images**

Continued on page 26

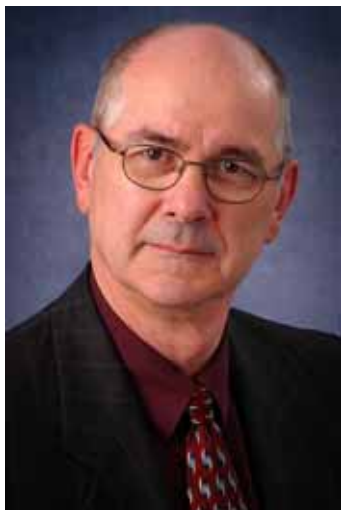


Who is this Montreal Canadian fan who got caught **joining the dark side** using this Digital camera with training wheels?  
 Who is our GOTCHA photographer?  
 If you know the answers send it to the Editor and you will win a back issue of the Bluenose Focus. But hurry, they're going like hotcakes.

**GOTCHA????**

Could this be our Past President Joyce Chew Still using film under the cover of an Apple tree? If you would like to join our GOTCHA team send an email to the Editor we may offer a real prize. Of course humour with respect must be our number one goal.





Fred Greene,  
FPSA, EPSA, EFIAP,  
HonFCAPA.

Fred is the PGNS  
Judging Chairman and  
Executive Vice Presi-  
dent of the Photo-  
graphic Society of  
America.  
He delivered this  
seminar on Oct. 15,  
2006 at a PGNS meet-  
ing.

## "Photo Club Judging and Evaluation of Images"

By  
Fred Greene

**Judging** - The following are the general principles of judging/evaluating photographs at photo clubs, but they do not apply to all photographs. They are: Impact/Interest, Composition and Technical Quality.

### 1. Impact/Interest:

**Impact** - A strong first impression that weighs heavily toward the resulting score. Demands your attention!  
Draws an emotional response! (When present it can sometimes manifest itself by the verbal reaction of the viewing audience). Evokes a strong mood or challenges your imagination.

**Interest** - Is the photograph interesting?  
Does the image make a strong statement?  
Is there a message, or a story?

### 2. Composition:

Rule number one: "there are no rules of composition merely guidelines and suggestions for the beginner", experienced photographers compose instinctively!

Composition is usually the most effective and often the only way in which the photographer can express his or her individuality or style.

**Principality** - There should be but one object, and one idea supreme in a picture. A picture must be one unit. Everything in the picture should cooperate in putting it over.  
One principal theme, thought, idea, message. Although there may be many present one must be the principal one, all others are secondary. The mind cannot enjoy several ideas of equal importance all at the same time. i.e. It is very difficult to listen to two conversations at the same time. A novel may have many themes or stories but must have only one principal theme.

**The Rule of Thirds** – is a very useful general rule. It means that a composition can be divided into 3 equal spaces from top to bottom. This is a good beginning for an image having foreground, middle ground, and a background. (e.g. Bottom third could be a beach in a marine scene, the middle third could be breaking waves, and the background third could be with beautiful clouds against a dark blue sky.)

The rule also works with vertical lines from top to bottom dividing the images width into three equal spaces. Where the imaginary vertical lines cross the imaginary horizontal lines, as described above, is a strong point where important elements (and complementary elements) within your composition may be placed to provide an ever present need to balance the composition.

**Necessarily, this means that you should at least consider placing your subject outside of the center of the picture. (There are, however, occasions, such as with reflections, where a horizon line can be most effectively placed in the center of the image, etc.)**



**Left to Right** – As people living in the Western World read from left to right a composition constructed in that way is most appreciated by the average western viewer.

**Lead in lines** - are therefore most effective if they begin in the lower left and curve toward the subject or point of interest in the image, but they should not exit the image. Diagonal curved lines also increase the perspective (depth) of the image.

Very often an image may be greatly enhanced by flipping it in order to improve the lead in lines. It is very easy to experiment with this when viewing images and should always be considered.

The 'S' curve - is a very powerful tool in composition, especially for images of large landscapes. Using a river, road, or a series of actual or suggested "lines" to create a compositional curve, this can lead the viewer's eye into the image most effectively.

**A directional Subject** – Often requires visual room for the subject to move into. e.g. a boat moving across the water: allow 1/3 distance behind the boat and 2/3 distance ahead of the boat. This allows room for the object to "move into".

**Cropping** – Get closer and simplify by elimination. Photographers can easily



Egret in Flight

© Fred Greene

tighten up their images by either zooming in or if possible move in on their subjects in order to crop the image in the camera, which will often add a point or two to the image when judged as it will frequently increase the impact/interest of the image.

**How to Avoid Mergers** – Mergers are created by inadvertently lining up 2 objects in an image. e.g. A tree in the background that is lined up with the subjects head in an environmental portrait shot. These can be best noticed by closing one eye when viewing your subject!

**Viewpoint** - Work your subject by shooting it at a variety of angles, focal lengths and lens settings and then choose the best one when you view them at home.

**Proportion** - Is the subject in the proper place and of the proper size within your viewfinder, and is it relative to the other elements within the image?

**Balance** - Is there an overall harmonious balance of small and large and dark and light within the photograph? Think of an old fashioned beam and pivot weighing scale to see if your composition is balanced. If you are unsure simply reverse the image to see if it is!

**Framing** – The use of an archway in the foreground, or the branches of an overhanging tree will help keep the viewers attention on the subject (and will sometimes eliminate part of an uninteresting sky in the background)!

### 3. Technical Quality:

Does the presentation of photographs enhance the image?

Is the image sharp, or purposefully in soft focus?

Is the exposure accurate or has it been creatively used, is there full color saturation or has low contrast been used creatively?

Slides must be cleaned before they are submitted to a competition.

Prints must be properly mounted.  
Poor technical quality is as inexcusable in a photograph as poor grammar would be in a literary composition!



Spider Rock from Top © Fred Greene

Don't miss Part 2 of Fred Greene's presentation entitled, "***Judging at Camera Clubs***", that will be brought to you in the May issue of the Bluenose Focus.

The following is a quick peek at the excellent content of the rest of the presentation.

---

**Judging at Camera Clubs:**

Judging is sometimes done by picking out little faults within an image and deducting those faults from the highest possible score. This is totally wrong as one should first look at the image to view what is right! Do not pick it to death with these little faults and forget the impact/interest of the image. Always remember there are no perfect pictures!

**Judges must avoid personal partiality.**

Judges should always keep an open mind and not show personal biases or prejudices for any subject matter. I have heard a

taken from that same set of tripod holes", or "I hate cats", or "I hate montages" and "Oh God not another Peggy's Cove picture"!

**These people should not judge!**

Judges must rate each picture on its own merit without regard to its author, similarity to other pictures, subject matter, or likeness of style.

Judges should always be on the lookout for *creativity* and the "new approach". Strict rules should not be rigidly adhered to when judging photography. ***If judges do not award those who are trying something different, they then encourage sameness and discourage progress and creativity.***

---

**Fred Greene FPSA, EPSA, EFIAP,  
HonFCAPA**

Judging and Program Chair PGNS  
E-mail Address: fgreene@hfx.andara.com  
Also send feedback to the Editor:  
Dolente@ns.sympatico.ca

Continued from page 23

**must follow the principles of "digital realism". Makers may perform any enhancements and modifications that improve the presentation of the image that could have been done at the time the image was taken but that does not change the truth of the original image. No elements may be moved, cloned, added, deleted, rearranged or combined.**

**No manipulation or modification is permitted except resizing, cropping, selection lightning or darkening, and restoration of original color of the scene. No special effect filters can be applied. Any sharpening must appear natural.**

All digital entries must be submitted one week in advance to allow sufficient time for preparing the entries for competition. The latest version of the Blue Book is now available for download on the Guild website.

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

# UPCOMING EVENTS

**Editor's Note:**

*I am appealing to everyone but especially to the many new members of the Photoguild to become aware of the following special events coming up this season. It will be fun, informative, exciting, and much will be learned, not only photographically, but an especially affective appreciation of our environment will be experienced by taking part in these winter activities.*



Eagle Watch Photographers



Scouting for favourite positions

**SHEFFIELD-EAGLE WATCH**



This is a highly anticipated event



And a social event as well as a photo feast

**DIGITAL IMAGING FOR PHOTOGRAPHERS**


This all day workshop is highly recommended for Digital Photographers and others. Techo wiz personnel will be there shedding light on photography, offering tips, and engaging in relevant and timely discussions.



And of course while waiting for the Eagles we examine each other's photographic equipment.

Because these events are subject to changes, mainly due to weather conditions, please check our website often for updates and other details. [www.photoguild.ns.ca](http://www.photoguild.ns.ca)

**SIGHT AND SOUND ESSAY**



This is another anticipated competition taking place on March 08, 07.

But prepare early. It can be time consuming.

**WINTER AT THE SHUBENACADIE WILD LIFE PARK**

Below are some Guild Photographers that have partaken in this popular outing shooting close ups of wild life inside their cages while escorted by Park personnel.



*All photos, except Park shot, taken by Elio Dolente*

ANNOUNCEMENTS\ MEETINGS\ UPCOMING COMPETITIONS

## Nova Scotia Bird Society Competition:

**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 photographed 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 re-

### PGNS Website

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

mains 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), locality, and 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 x768 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.

## ANNOUNCEMENTS\ MEETINGS\ UPCOMING COMPETITIONS

## Atlantic Geoscience Society Competition

By Joyce Chew

(h) 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 archeological 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 and geological feature that the photographer has in mind.

2. Up to two colour transparencies or digital images may be submitted by each photographer. See Section 11.2 for digital file specifications.

3. Images must not have been submitted in any previous AGS competition.

4. 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. If images are submitted digitally, this information must be included in the File Info for each digital image.

5. 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.

6. Images will be judged primarily on scientific interest and technical excellence, but originality, 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.)

7. 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.

8. Entries are submitted at the photographer's risk. The AGS will take all reasonable care of the images while in its possession.



## PSA RETURNS

Congratulations and a thunderous applause for **Lorris B. Keizer** whose entry "YELLOW WARBLER" captured 15 points and AWARD of MERIT, Along with 14 points and AWARD of MERIT for his entry "CEDARS EAGER TO FEED" in the **PSA NATURE** October competition, judging by the Madera CC .Ca., Internal judging took place Sept. 11.

Lorris' entry "SPARROWS PREPARE TO FEED " captured 15 points and AWARD of MERIT in the **PSA October PICTORIAL** competition, along with 14 points An HM was awarded for his entry "WHITE THROATED GRASS NEST" in the same competition. Judging was done by the Assabet Valley CC of Mass..

In NATURE the Guild is in 6th place with 69 points, 15 clubs participating. In PICTORIAL the Guild is in 11th place with 14 clubs participating. We submitted 5 slides in this competition.

### TRAVEL RETURNS PSA

Congratulations to **J. W. Webb** whose entry "BEAVER POND , Wy " captured 12 points and HM in the PSA PHOTO TRAVEL

Judging of October, by the Pike's Peak CC of Monument , Co..

Internal judging took place Sept. 11. After one competition PGNS is in 10th spot with 54 points ( 5 entries) and 10 clubs participating in this event.

### PSA Returns December Pictorial

Congratulations to **Marian Boyer** whose entry " GOLDFINCH ON BRANCH " was awarded a HM along with 14 points.

External judging was by the Hexham Photographic Society, Heddon-on-the-Wall, United Kingdom.

Internal judging took place on Nov. 5. PGNS is in 11th spot with 125 points , 17 clubs competing.

The leading club is the Great Falls CC with 144 points.

2007 is off to a good start for the Guild in the **PRINT division**. PGNS submitted 8 prints from the internal Nov. 5/2006 competition and 6 of them were awarded prizes. One FIRST, two THIRDS and three HMs.

Congratulations to:

#### TRADE

<b>Carla Rowlings</b>			
"AUTUMN DUCK"	20 points		HM
<b>David Dobson</b>			
" OLDBLUE	23 "		1st
<b>Don Thomson</b>			
" SEAGULL ATTACK	20 "		3rd

#### MAKER

<b>Peter Steeper</b>			
" CAPE FORCHU LIGHTHOUSE	23		HM
<b>Ken Renton</b>			
" BLEEDING HEARTS"	23		3rd
<b>Melvina Weatherby</b>			
"MALLARD DANCE"	22		HM

Judging was by the Boise Camera Club of Idaho, USA.

For individual membership information visit this site: <http://www.psa-photo.org/> and follow the links.



Taking a Stance

© Peter Steeper



© Melvina Weatherby

"I am telling you it was this big"



See: [www.psa-photo.org/](http://www.psa-photo.org/) for details

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# Images of *Nova Scotia*



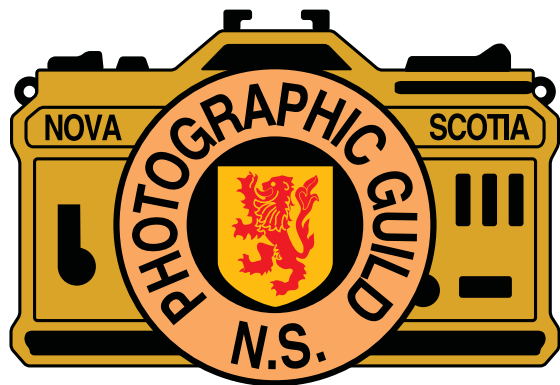
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Bramber Beach

## *Bluenose Focus*

January 2007



Next  
Issue  
of  
Bluenose  
Focus  
May  
2007