

Bluenose Focus

The Newsletter of the Photographic Guild of Nova Scotia
January 2013 Volume 48 Issue 1

In this issue:

A Greek Odyssey

Entering PGNS Competitions

Member's Galleries

Photos from the 2012 Christmas Party

Cover Image: Sunrise Through Fog, by Jen Fried

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Newsletter submissions

We welcome your submissions to Bluenose Focus and will do our best to make sure that the best submissions make it into the newsletter.

Articles prepared using any current software may be submitted. Should there be a difficulty, the Editor will get in touch.

Submitted images should be JPEG format, sRGB colour space, and high resolution.

Submissions should be e-mailed to:

gmitchell@ap.stmarys.ca

The Photographic Guild of Nova Scotia

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Visit www.photoguild.ns.ca for more information



Editor's Corner

By George Mitchell

Happy New Year to all of you! This January issue of the Bluenose Focus is packed with images, as is perhaps appropriate for a photographic club newsletter. A number of members answered my call for contributions, so that I have distributed them into three Members' Galleries.

A highlight in this issue is the account of a Mediterranean cruise taken recently by Clive and Tanya Elson (A Greek Odyssey, page 24). Their trip was on a private yacht, so they may be known hereafter as Aristotle and Jackie! (Younger members can google Aristotle Onassis and Jackie Kennedy. Aristotle's yacht was, however, rather larger.) The article is accompanied by many beautiful images.

Viki Gaul has worked hard to produce a guide to the submission of images to competitions (page 13). She breaks the process down into all of its steps. This may look complicated the first time, but once you get the hang of it you will find it very straightforward. If you have problems, consult Peter Steeper, our Webmaster, who knows all.

I thank Esther Theriault for providing me with pictures of the Christmas Party of December 12 (page 37). A highlight of the happy event was a fine slide presentation by John Webb of a recent trip to New Zealand.

Your Editor is leaving the country for the rest of the winter. Pip and I will be based in Seville for January and February, then Aix en Provence in March. I will miss my friends in the Guild and the meetings. Adios and au revoir until April.

We give a warm welcome to the following New Members in 2012/13:

Jennifer Biddle
Joel Furoy
Ben Taunton and Claire Gayman
Jennifer Raven and David Lucas
Janice Blackstock
Colleen Chartrand
Tony Landry
Marilyn Rushton
Shawn Dorosh
Chuck Clarke
Richard Novossiltzeff
Hailei Jiang
Haozhan Shi
Jane Kelly
Ed Dawson
Bernadette Morris

President's Message

By Laszlo Podor



We have another year behind us. And what a year it was! We survived the Mayan armageddon with a stunning sunrise over the Northwest Arm.

The season started with a number of changes in our schedule. Firstly, we had the meetings held on the First Sunday followed by three Mondays each month, increasing the number of meetings by more than 30%. Despite the change to Mondays, the attendance was similar to the previous years'.

This increase in the number of meetings allowed us to meet 25 times to enjoy each other's company and photography, shoot together at different sites of Nova Scotia or "just" learn new tricks from our presenters. The record number of meetings naturally kept our volunteers very busy during these few months.

Unfortunately I had to travel for over four weeks, so I could not enjoy all our scheduled events in November and December - I would like to thank Dean Hirtle who helped me out in hosting the meetings during this time.

I would like to thank all of you who participated in competitions during these last few months. The quality of your images will help us shine in National or International competitions.

Our club is run by volunteers. I would like to thank our Executive, all our officers and eve-

ryone who helped us during these short few months for their time and knowledge. You all know how much work Joyce Chew, Dean Hirtle, Mervyn Kumar-Misir, Bill Murphy, Wayne Garland, Viki Gaul, Joe Szostak, Colin Campbell, Fred Greene, Pam Mills, George Mitchell, Hubert Boudreau puts in to get things done. Thank you all, your work is really appreciated!

Thanks for Peter Steeper, Mervyn Kumar-Misir, Barry Burgess, Yau-Sun Tong, Tanya Elson, Clive Elson, Fred Greene, John William Webb, Ken Renton, Stephen Scott Patterson, Eugene Mio and Clarence Nowlan for their help in leading a field trip or for their seminars.

Esther Theriault did a great job again in organizing the Fall Show. We had a few door prizes, thanks to our sponsors. Atlantic Photo Supply, Black's and Henry's Photographic. I would also like to thank Jen Fried and Mervyn Kumar-Misir for their presentation and Joyce Chew, Tanya Elson, Clive Elson, Bill Murphy, Hubert Boudreau, Dean Hirtle, George Mitchell, Bob Kerr and Chuck Clarke for their work in making the show a success. Thanks go to all of you who competed with your images and/or Silent Essays, as they were an essential part of the show.

Last, but not least - we had a very successful field trip to Cape Breton in October, thanks to Nick Honig and Tuma young. They did a

President's Message

wonderful job in organizing the trip, lining up hotels, ordering dramatic skies and majestic scenes to photograph. They also brought a couple from Switzerland for fly fishing for us. Not to mention the Sydney British Car Club, arriving at our hotel for getting their pictures taken. You might want to get some vacation days for our next overnight trip to Quebec - I am sure Nick and Tuma will make it an even better field trip.

Santa might have brought some great presents for you, but whether you have a new camera or not, I am hoping I will see you on one of our regular meetings or field trips during the next few month this season. As photographers, our goal is to get that priceless image of our kids or friends, or just capture the Nature's short lasting moments while we can. Please share your images with us on one

of our competitions or in our flickr group - <http://www.flickr.com/groups/pgns>.

You have heard this from me, but I think it is important enough to bring it up again. Our executive is operating without a Vice President at the moment. My term as President ends at the end of this season and we do not yet have a successor for next year. I would like to ask you to think about your commitments for the next two years and if your time allows it, please contact Dean Hirtle or me to discuss your possible involvement in leading our Guild. Remember, we work as a team of good friends and help each other as much as possible.

Happy New Year,
Laszlo Podor
President

2012-13 Guild Themes At A Glance

1st Guild Assignment

“Shaped by the Sea”

(Must have been photographed after May1, 2012)

2nd Guild Assignment

“Wood”

(Must have been photographed after September 1, 2012)

3rd Guild Assignment

“Urban Life”

(Must have been photographed after September 1, 2012)

PSA Report

By Viki Gaul and Joe Szostak

Hello PGNS Members,

So far this year we have held two PSA Competitions at the Guild. The images chosen to represent the Club in International Interclub Competitions have been sent either by mail or by Internet Upload System to meet specific deadlines.

After Round One of PSA's Interclub Print Competitions held in Oklahoma City, PGNS stands; 3rd in Large Color, 8th in Lg Mono, 8th in Sm Color, 5th in Sm Mono and 5th in Creative. We compete with 16 clubs in Group A. The competition is tough so PGNS and the PSA Club Reps encourage you to continue to produce the best possible prints for these competitions.

The results of the first Nature Interclub Round (digital), places PGNS 6th in a three way tie. We moved to group A this season with fifteen other top notch International Clubs, so again we encourage you to submit your best nature images in order to maintain good standings for the end of the year. In Round 1 four of the six images scored 12 and above. 'Let's keep the pressure on!'

PID (Projected Image Division) first round results places PGNS 4th in Group A, which consists of 22 clubs. Together we will make an effort to keep PGNS on the top of the list at yearend.

The results for the first rounds of Photo-journalism, Photo Travel and Creative (digital sections) are yet to be received. We are waiting patiently for the scores to come in and hope to have them for the next PSA competition early in 2013.

Individual scores in all categories will be announced at an upcoming Guild meeting.

Images receiving HMs (Honorable Mentions) or Awards (1st, 2nd, 3rd) thus far in Round 1 are as follows:

Lg Color Print-Protecting the Nest, Marg Nolen HM

Sm Mono Print-Jay With Fan Tail, Viki Gaul 3rd

PID (digital)-Longing for the Trees, Viki Gaul HM

These images are shown on the next page.

Submitted by, Viki Gaul and Joe Szostak,
PSA Club Reps

Jay with Fan Tail, by Viki Gaul



Longing for the Trees, by Viki Gaul



Protecting the Nest, by Marg Nolen





CAPA Report

By Joyce Chew

I hope the New Year finds you healthy and happy with plenty of new “toys” that Santa left under the Christmas tree.

The results are in for the Fall Round of competitions. We placed 9th out of 31 clubs with 120 points in the Open Division, 9th out of 12 clubs in the Print Division and earned an Honour Award for our 8th place finish in the Nature Division (4 points away from finishing 4th).

Please remember, in order to encourage new images, CAPA requires that the image have been captured within 24 months of the CAPA competition closing date. IE. For the Spring 2013 competition, images should have been shot after Mar. 20, 2011 and interclub theme “Sports Action” images must have been taken after Feb. 20, 2011.

The Canadian Camera Conference (C C C 2 0 1 3) w e b s i t e www.capaconference.com has been updated with more information on the conference and its associated fieldtrips/workshops happening from June 25- July 3, 2013. Keynote presentations will be by Freeman Patterson and David duChemin. Photo Fredericton will be accepting early registration on January 2. There are day rates as well as early registration and full conference packages. One does not have to be an individual CAPA member

to attend, but as a CAPA member, you can attend the conference at a discounted rate. Space for the field trips is limited so if you have a special field trip that you wish to attend, be sure to register early.

In conjunction with the conference CAPA is also conducting its judging course on July 1. In it you will learn how to critically evaluate an image as well as understand the message the photographer is trying to convey. The full day course is offered at a reduced rate of \$129.95 (includes GST) to individual CAPA members and conference attendees. As a CAPA club, PGNS members also qualify for the reduced course fee. Fill out the judging course registration form and email it to Allen Barga at training@capacanada.ca to reserve your seat.

Hope to see you at CCC in June!

CAPA Returns



Digital Open- Hosted by Oshawa Camera Club

Entry No.	Image Title-Photographer Name	Score	Awards
1	Fanny- Jen Fried	20	
2	Mosque Interior- Tanya Elson	18	
3	Collared Aracari- George Mitchell	21	
4	Sherry 01-Mervyn Kumar-Misir	20	
5	Bee on Thistle 2- Nick Honig	18	
6	Adult and Young Goldfinch- Marian Boyer	23	
Total Score		120	9 th out of 31 clubs

Nature Digital- Hosted by Kimberly Camera Club 4 from 4th

Entry No.	Image Title-Photographer Name	Score	Awards
1	Busy Robin —Marian Boyer	20	
2	Cattle Egret Wings Raised- Viki Gaul	22	
3	Magicalcada- Nanciellen Davis	22	
4	White Ibis 2- George Mitchell	23	
5	White Tail In Velvet- Jen Fried	24	
6	Anna's Hummingbird on Nest- Nick Honig	20	
Total Score		131	HA tied 8 th out of 27

CAPA Returns



Print —Hosted by The Darkroom Group

Entry		Score	Awards
No.	Image Title-Photographer Name		
1 M	Hafla 03 - Mervyn Kumar- Misir	22	
2 C	Sandcrane Profile- Marg Nolen	19	
3 C	Acorn Woodpecker- George Mitchell	20	
4 C	Mallard Stance- Viki Gaul	18	
5 C	Male Cardinal- Nick Honig	24	
6 C	Wolf Electric Drill- Peter Steeper	26	
Total Score		129	9 th of 12 clubs

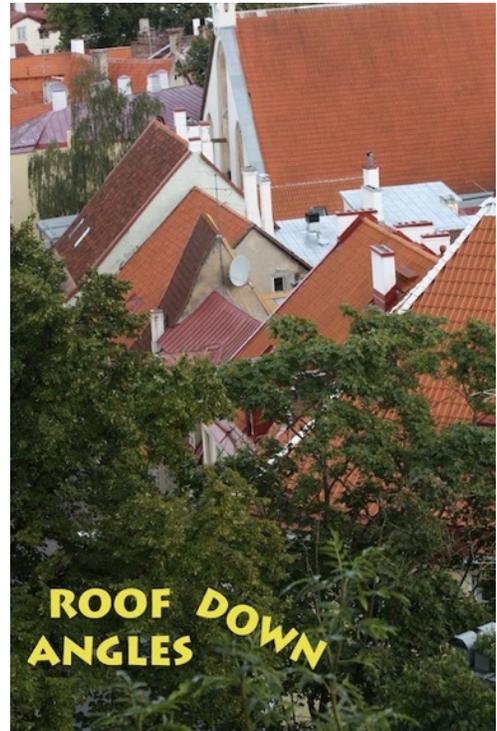
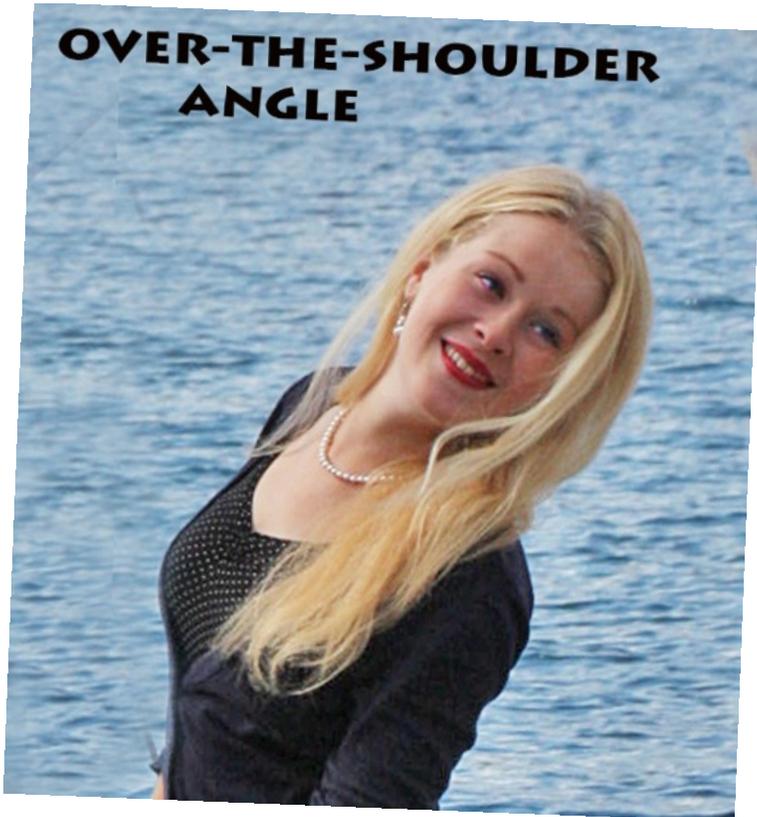
What The Duck



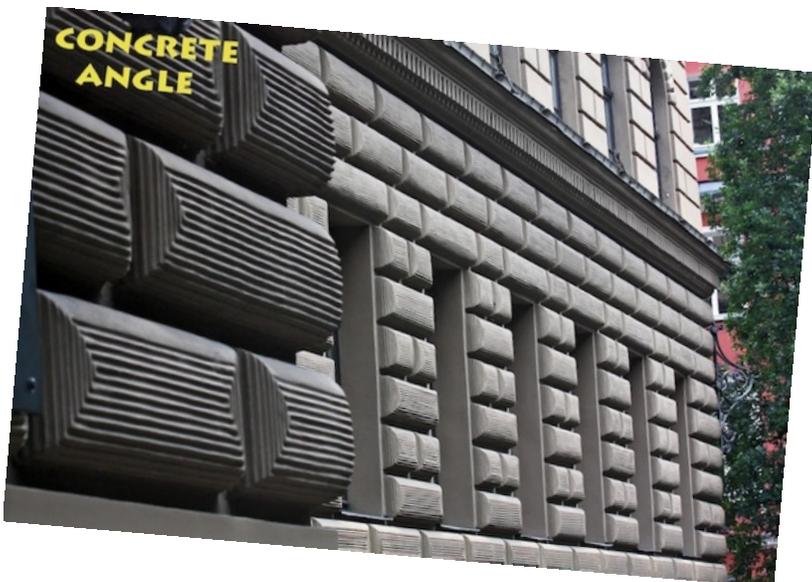
Members' Gallery (1)

Photographs submitted by PGNS members

Photos by Bob Kerr, who knows all the angles.



More of Bob Kerr's angles.



Entering PGNS Competitions

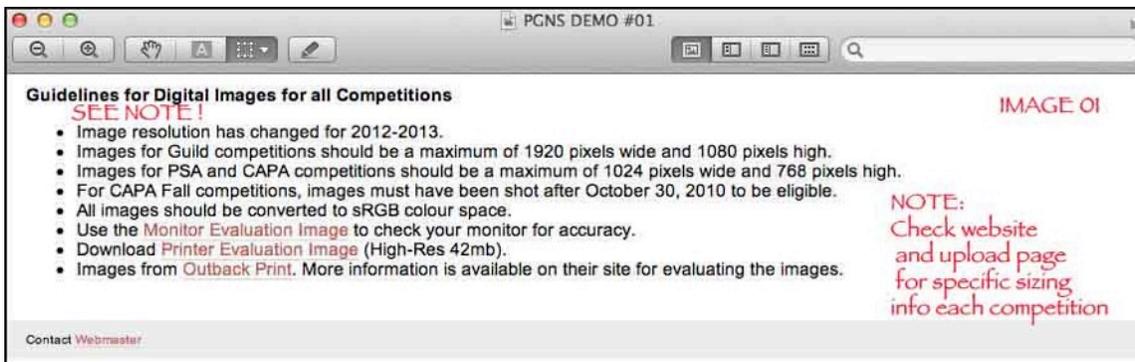
Step By Step

By Viki Gaul

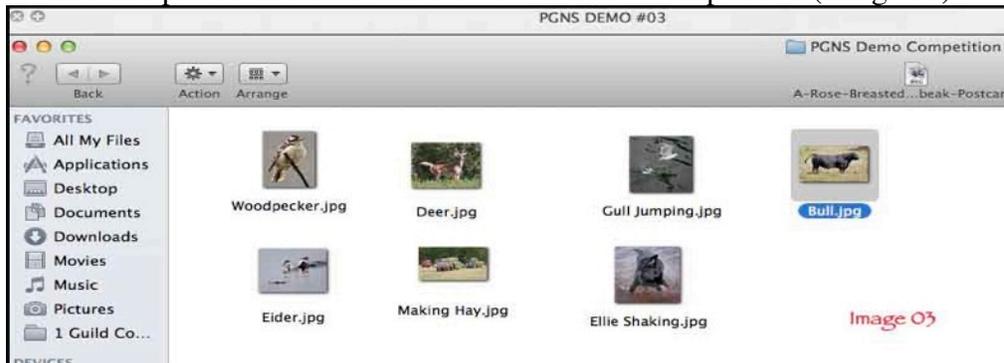
I remember how intimidated I was the first few times I used the on-line entry system for Guild Competitions, and so if creating this set of ‘instructions’ makes the task less intimidating, I will have accomplished what I set out to do.

For the purposes of this article, I made ‘Screenshots’ of the many stages encountered when entering a Digital or Print competition. Peter Steeper, PGNS Webmaster, created a “Demo Competition to use for this project.

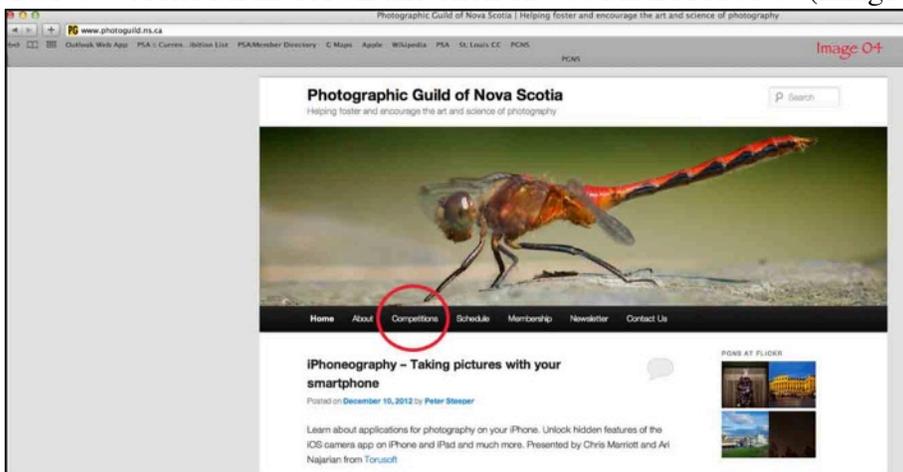
OK, Let’s begin...Choose the images you want to use for the Competition. Size them (Image 01) place them in a folder on your computer desktop (Image 02). Note: Always double-check the sizes for each competition on the website.



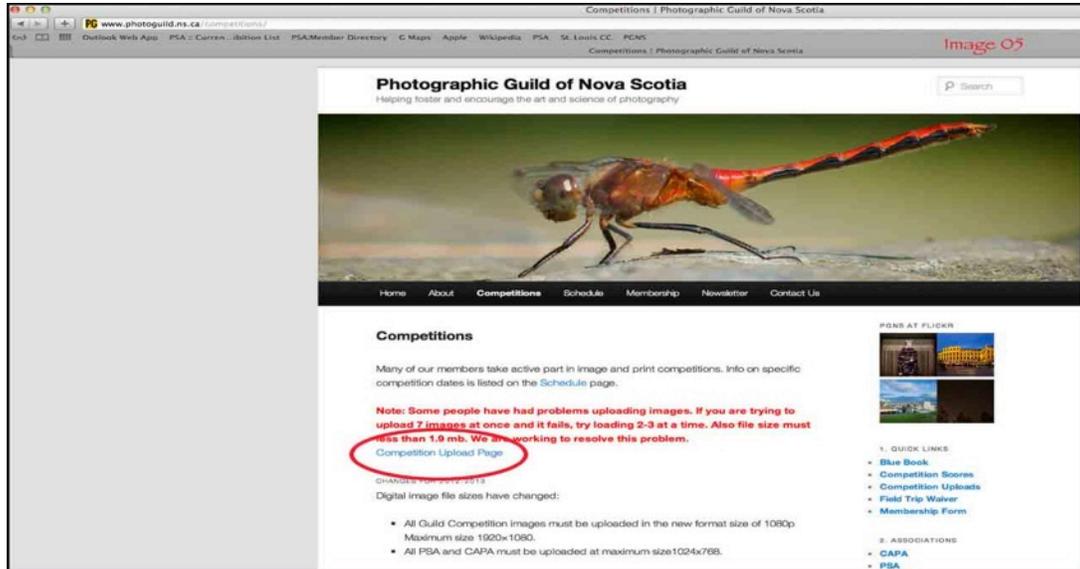
Images sized and placed in folder called PGNS DEMO Competition (Image 03).



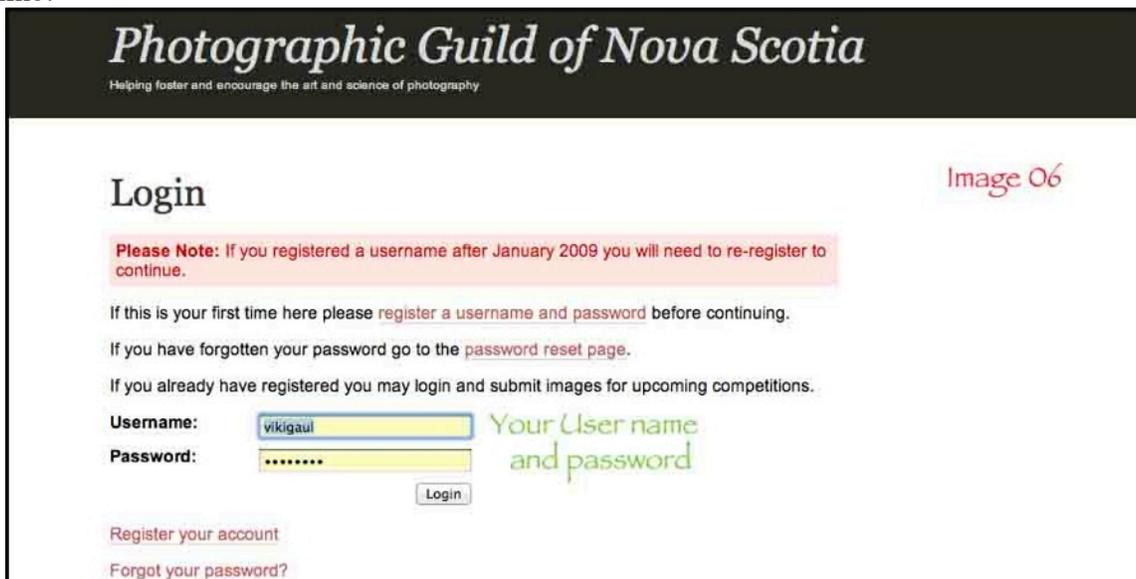
Go to the PGNS Website MAINPAGE and click on 'COMPETITIONS' (Image 04).



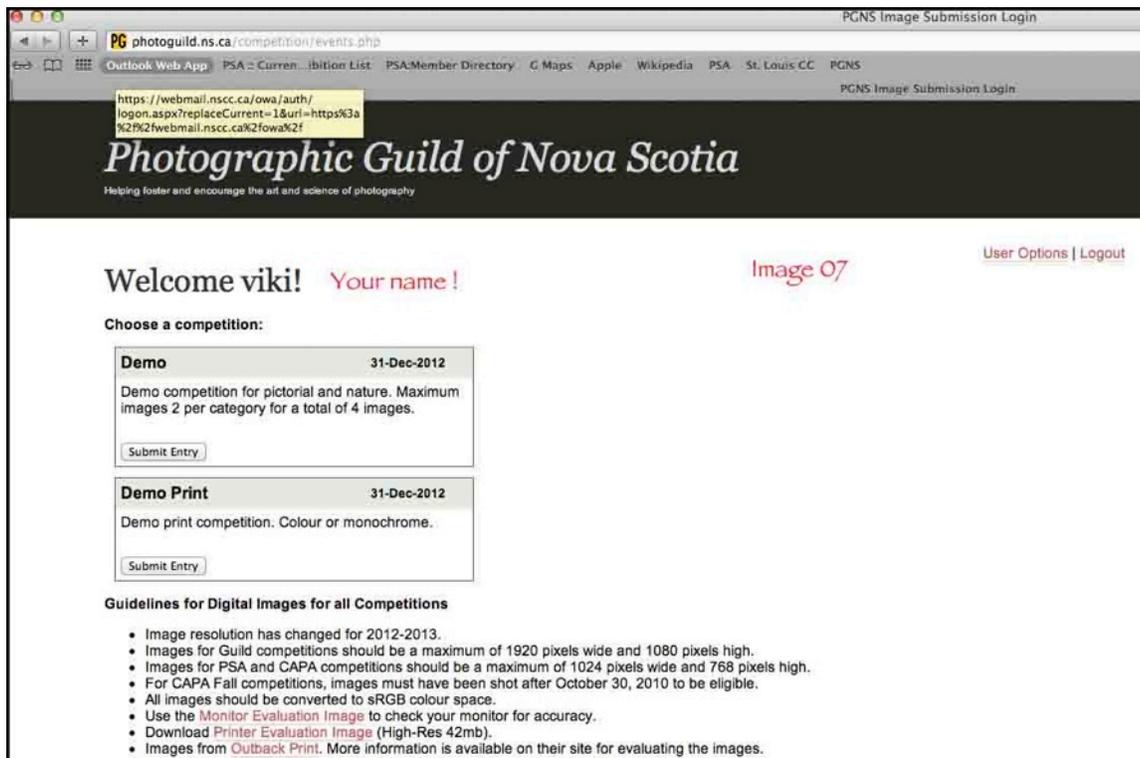
Then click on 'Competition Upload Page'. (Image 05)



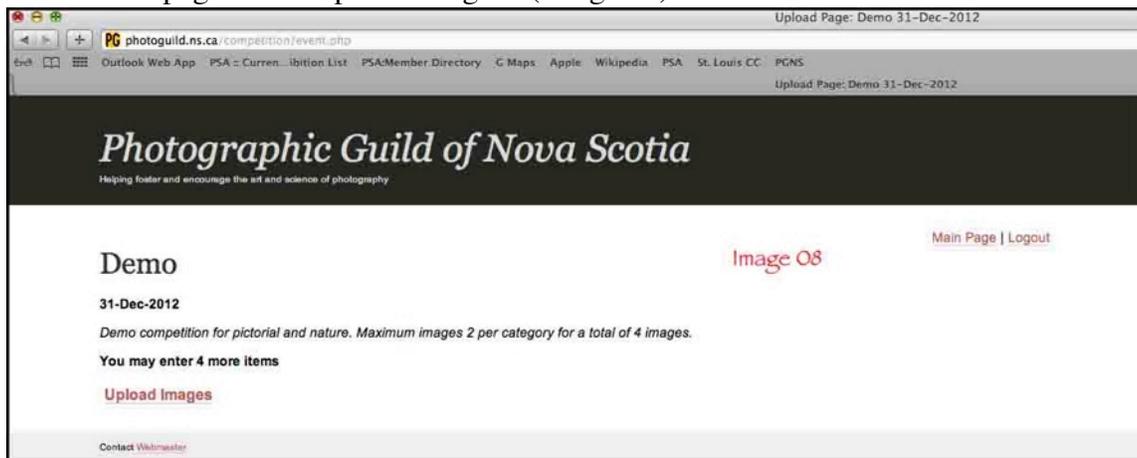
The next screen is where you will encounter the 'LOGIN' page. (Image 06) The first time you enter a Guild Competition, you will create a username and password...please remember to write it down in a safe place. It will be needed for future entries and/or to make changes before the competition deadline.



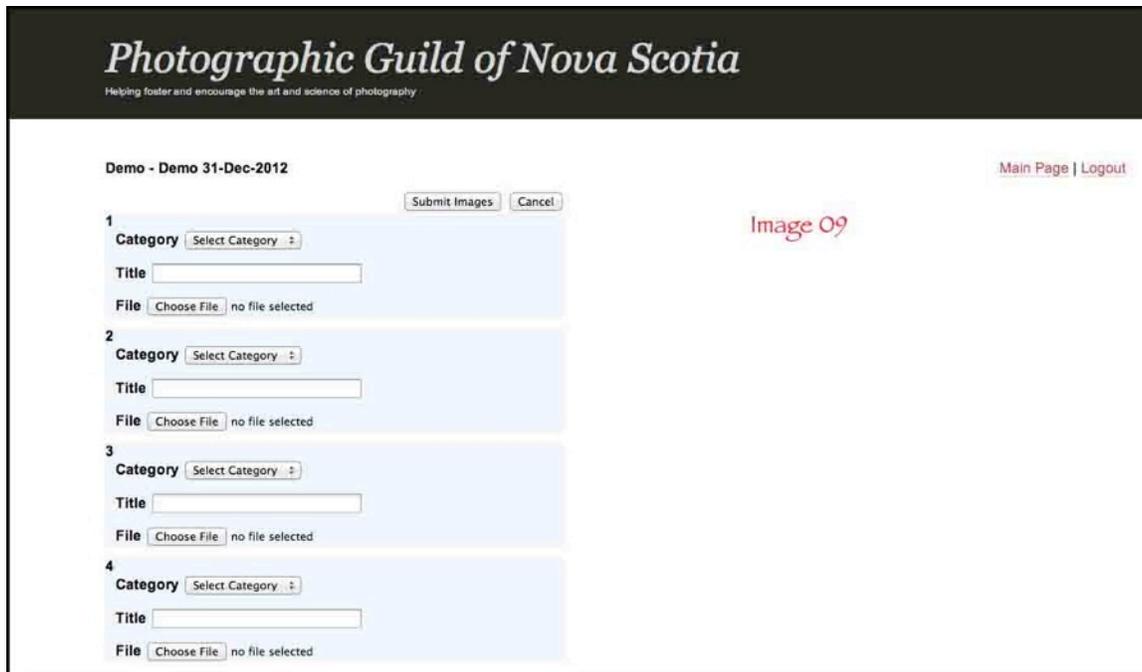
Now that you are registered you'll be personally welcomed to the Competition. Continue by choosing the Print category or the Digital category. (Image 07).



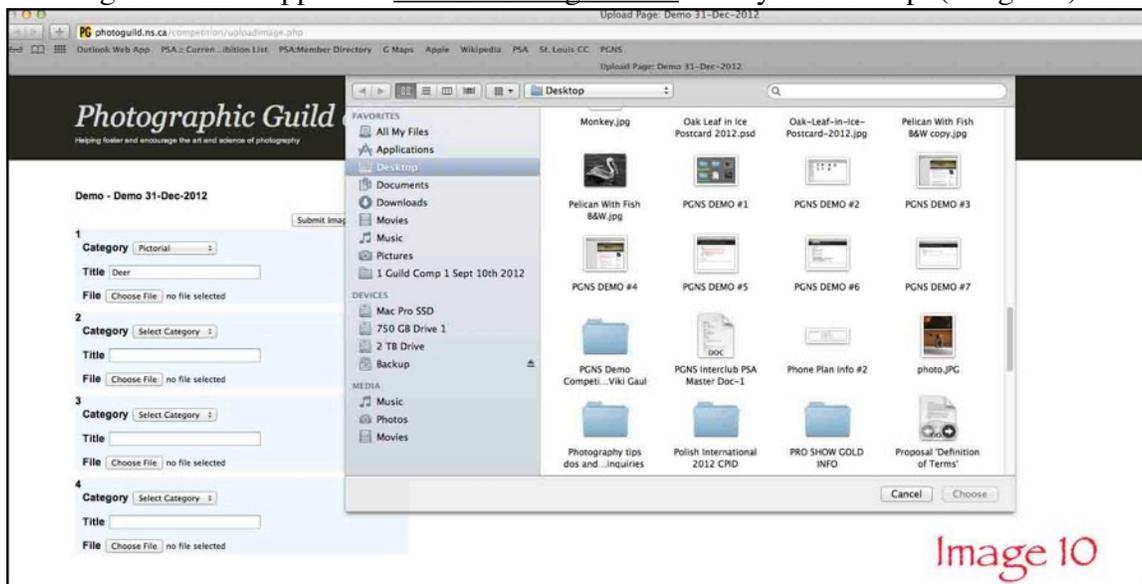
On the next page click 'Upload Images.' (Image 08)



Now you've reached the Upload Page (Image 09) Select the category for each image, type in the title and click 'CHOOSE FILE'.



A dialogue box will appear. Locate the Image folder from your desktop. (Image 10).



Open the folder, click on the image. (Image 11) Then click Choose.



Now a thumbnail will appear next to CHOOSE FILE button. (Image 11b) Repeat for all categories in the competition. Check that the right image is in the right spot and that titles are typed correctly.

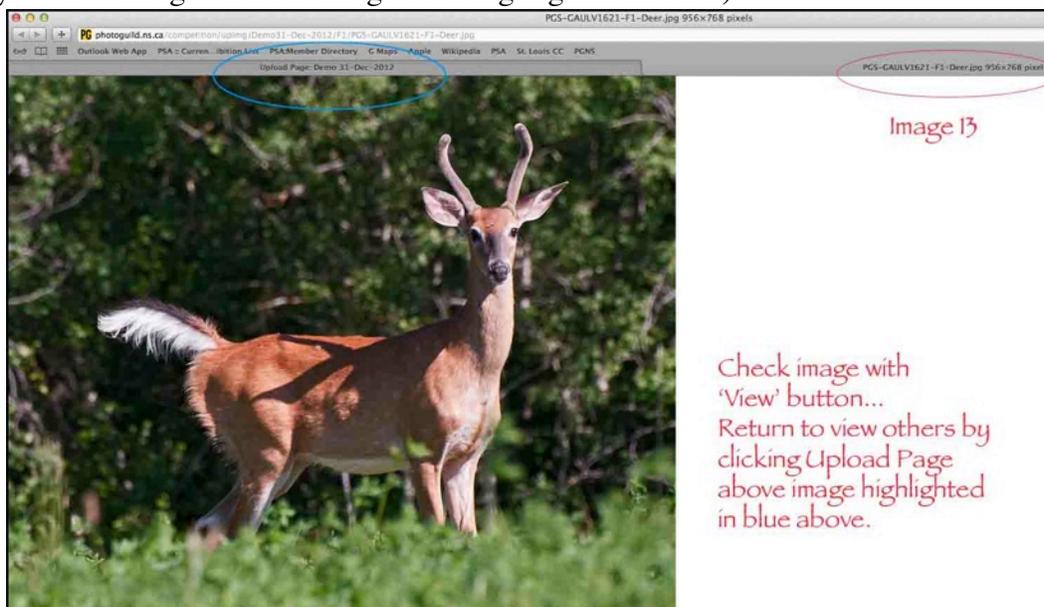
Note: Sometimes only three or four will upload at a time.



Now locate 'SUBMIT IMAGES', top right. CLICK IT ONCE. It takes a few minutes so be patient. The system uploads the images and calculates sizes etc. A new page will list the images that were successfully loaded. (Image 12) Remember, checking and double-checking image size is important. If an image(s) is rejected go back to the file make the adjustment and go through the process for this image again.

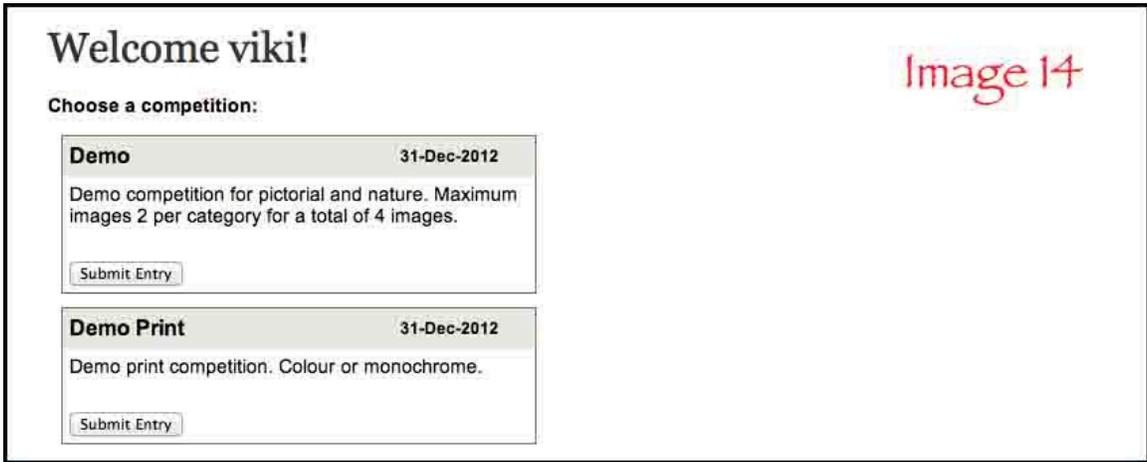


If you click 'VIEW Image' from this page (Image 12) you will see the image in a larger format (Image 13). Depending on whether your monitor is calibrated or not, this can be a valuable tool to check colors, brightness, etc. If you should decide to DELETE an image you do it from this page. Deletion will result in a page that states you can now upload another image or a corrected image in its place. Go back to the folder, make adjustments and re-enter the image as many times as you need to. (The way back to Image 12 from Image 13 is highlighted in blue.)

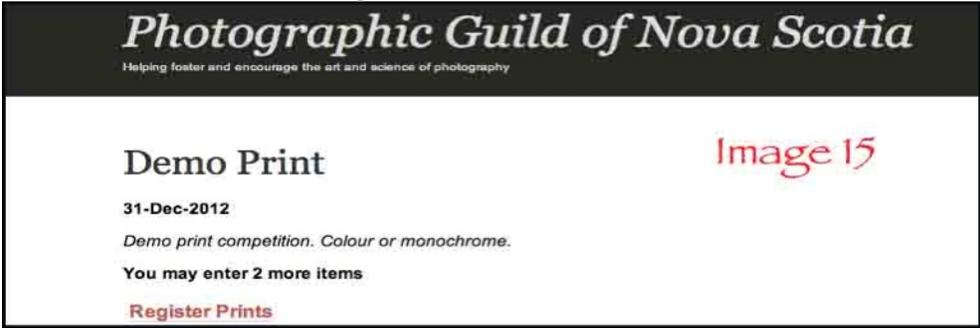


If you are not entering the Print category you will now click "LOGOUT", in the upper right.

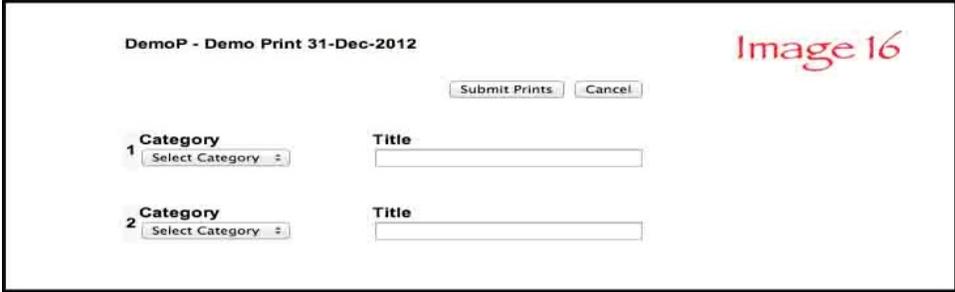
If you are entering Prints in the competition, you will return to the 'Welcome' page again. Click Submit Entry in the Print box. (Image 14)



Click REGISTER PRINTS (Image15).



Select the category and enter the title (Image16).



Then click SUBMIT PRINTS (Image 17).

The screen will then show your Prints have been registered. (Image18).

Title	Category	Date Submitted	
Dreaming	Print	20-Dec-2012 12:51 PM	Delete
White Christmas	Print	20-Dec-2012 12:51 PM	Delete

Now you need to “**LOGOUT**”...(Upper right corner)

Exercise complete!!!

At this point I would like to emphasize the following points.

- *The importance of competition deadlines.
- *Making a ‘folder’ for the images you intend to use and sizing the images according to the competition specifications.
- * And perhaps most importantly, when you sit down to make your entries, be sure you have ample time to do it without being rushed or interrupted. (Especially the first couple of times.)

If you have any problems with the entry process, contact me at mudroom@mac.com

Also, the PGNS Executive, (listed on the website), are willing to help with any questions you might have regarding Guild Competitions, the Guild and its many programs.

I would like to thank Peter Steeper, Esther Theriault, Joyce Chew and George Mitchell for their cooperation and input for this project.

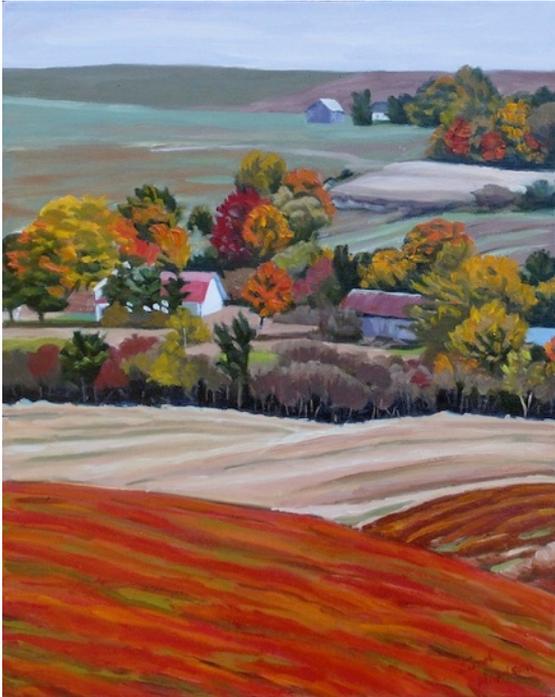
I hope this information has been helpful and that you will consider entering competitions in the future.

GOOD LUCK TO ALL! Viki Gaul

Members' Gallery (2)

Photographs submitted by PGNS members

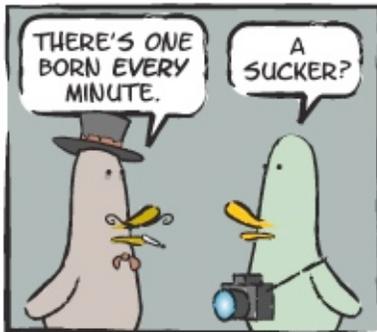
by Carol Morrison



(Editor's note: These art pieces are based on photographs Carol took on Photo Guild field trips.)



What The Duck



<http://www.whattheduck.net/>



by Sean Kelly



A Greek Odyssey

by Clive and Tanya Elson

Last January, we were surprised to receive an email, out of the blue, from old friends living abroad. They were planning to sail around the Peloponnese in Greece in the spring and asked if we might be interested in sailing with them. The invitation evoked visions of renewing old friendships, photographing seascapes and remote villages and then sitting in quayside tavernas at sunset, with a bowl of olives and a glass of wine! The trip would cover about 200 nautical miles in a leisurely two week period. Hence, we responded by return cyber-post: Yes!



Image 1

The itinerary involved sailing east from Patras across the Gulf of Corinth, through the Corinthian Canal into the Saronic Gulf, and then southwest around the Argolid peninsula as far as Nafplion. We would stop in safe harbours each night and take time to visit the tiny islands and some of the ancient Greek sites that are scattered haphazardly along this fabled coast.

And so, in mid-May, we found ourselves in

Patras, awaiting the arrival of our friends who had sailed the boat from its winter mooring. We transferred our few belongings and our camera equipment aboard, visited the Greek Harbour Master's Office to register our itinerary and to sign on officially as “working crew”. As photographers, we were very excited about the prospects of travel photos and landscapes taken from a floating vantage point.



Image 2

Our craft was a sleek, 46 foot sailboat (1) with all the modern technology needed to make living and working on board as safe and comfortable as possible. This included navigational and communication aids, self-furling sails, bow thruster, large diesel engine and electric anchor winch. We had our own separate cabin and tiny bathroom. As a former sailor on quarter ton keel boats, Clive was familiar with “the ropes”, and was immediately useful as crew. Tanya on the other hand, was a raw recruit, and took some time to learn the basics, including pumping out the 'head' and learning those complex knots, like the bowline, that seem to be so important on a boat.

We “sailed” out of Patras onto a windless glassy sea with the engine on and sails down.

This smooth start reinforced our vision of a gentle cruise with ample opportunity for photography. We immediately shot the Rio-Antirrio Bridge (2), a masterpiece of engineering, and a Venetian fortress (3) overlooking a tiny village. However, our idyllic visions of

photographing while “champagne sailing” met with reality every time we entered a harbour and had to moor the boat. As picturesque harbourscapes appeared, cameras were stowed as fenders had to be put in place, the zodiac lowered, the anchor dropped, the



Image 3



Image 4



Image 5

boat reversed stern first into the wharf, and the lines cast ashore and secured. Entry and departure from harbours were the most challenging times due to the number of local fishing boats and the limited area of navigable water in some places. The harbours at Hydra (4) and Trezonia were classic examples.

The dockside services for boats varied dramatically from place to place. Some had full water and electricity hookup while others offered virtually nothing. Lack of electrical hookup quite often meant that battery

charging and downloading of images had to be coordinated with the skipper who needed the onboard batteries to monitor weather and traffic conditions. On one occasion, we walked across the street to a taverna and used four electrical outlets to charge our batteries and laptops. We purchased coffees and



Image 6

sandwiches in exchange for the use of electricity. Lack of water meant very quick cold showers. Often in these smaller harbours, each taverna lining the harbour front claimed the docking rights for the section of wharf opposite their restaurant. There were no docking fees and you might be greeted with a glass of local wine as the owner of the taverna welcomed you ashore. The custom is to then dine at that restaurant in the evening in exchange for docking privileges.

On entering any harbour, we were greeted by

the sight of numerous small fishing boats, usually operated by a single fisher. The colourful boats were often full to overflowing with nets, plastic pails, jugs, pieces of tarpaulin, winches, and always with a canopy against the Greek sun. While strolling the waterfront and back streets of villages, we came upon fishers repairing nets in their boats (5), on their doorsteps (6), and even in the courtyard of the local church (7). The boats departed every morning and we enjoyed the fruits of their harvest as simple grilled fish or seafood almost every evening, along with the Greek salad.



Image 7

Walking the cobbled back streets gave us an opportunity to photograph a way of life unchanged for decades. Images were everywhere: in old buildings (8), massive sprays of bougainvillea tumbling down walls

(9), and intricate narrow laneways scrambling up hills (10). We saw more older folk than young people, many of whom have presumably moved to larger centres for jobs. The senior generation tended to wear a style



of clothing that had not changed for years. In one village we observed a traditional Greek Orthodox church service conducted in mid-afternoon, with one parishioner in attendance . We quickly learned that the



entire country still followed the traditional routine of closing shop and resting for three hours every afternoon. This did minimize opportunities for street

photography for part of the day. However, most locals were quite friendly and were happy to have their photos taken as they



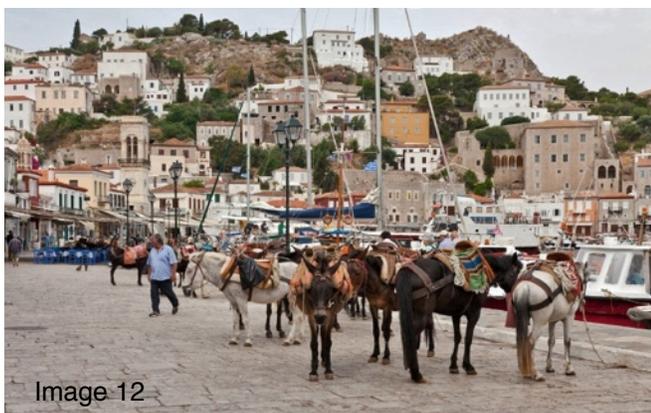
strolled the harbourfront in the evening (11). They were also quite willing to share their views on who was responsible for the current economic crisis in their country!

Each village offered something different to the photographer. In Trezonia, we dined al fresco right at the water's edge where we were able to admire sea urchins in the clear water. On the island of Hydra the main town is located in a bowl surrounded by steep

rocky hills. Motorized vehicles are banned in town, so donkeys are used as taxis and for transporting goods (12, 13). At Korfos, we were able to walk to a recently excavated ancient theatre called “Little Epidavros” (14), a mini version of the massive amphitheatre at the historic healing centre of Epidavros. At



Galixidi, a path behind the village led up through pine forests to an old windmill that overlooked the harbour and village (15). The



townsfolk of Galixidi also treasured their local families of ducks that waddled freely

through tavernas (16).

From Galixidi, we were able to rent a well-used car, that boasted 145,000km and may or may not have had insurance, to drive to Delphi for sunrise. We were the first to enter the site that day and were able to capture a number of shots before having to compete with tourists. In two other villages we hired a car and driver to reach the ancient sites of Epidavros and Mycenae.



Delphi, located in a remote valley beneath Mount Parnassus, prospered because of the tribute donated by competing city states to the Sanctuary of Apollo and the Oracle of Delphi. These tributes often included the construction of temple-like treasuries to house the wealth. The site includes a Greek theatre built of local limestone in the 4th century BCE. It overlooks the whole sanctuary, and the 35 rows of stone seats could accommodate 5000 spectators (17). It

is still used today for performances in summer. In a later period, the Romans built an impressive stadium above the temple to Apollo.



From Korfos, we hired a taxi to visit the classical Greek site of Epidavros, the sanctuary of Aesklepius which took water from the sacred springs, and became the primary centre for healing in the ancient



world. The site is still being excavated, and many of the buildings are in poor condition, but the extant theatre which seats 14,000 people, is the best preserved ancient theatre in Greece (18). It was built in 300BC and designed for superb acoustics so that a whisper delivered from the “sweet spot” in the centre of the stage could be heard clearly in the “cheap seats” high up the hill. We

observed a guide clapping her hands as she walked about the central area of the theatre



floor to demonstrate that there were two additional resonance spots where actors could easily project their voices.



Mycenae is by far the oldest of the ancient sites we visited, dating from pre-Homeric times around 1500 BCE. This an acropolis, a massive stone fortress constructed at the top

of a hill overlooking extensive fertile valleys and the Bay of Nafplion. Although much of



the fortress is now in ruins, it is famous for its megalithic Lion's Gate (19), and for the



tholoses or “beehive tombs” with their perfectly corbelled stone ceilings. The Treasury of Atreus dates from 1330BCE

(20). Mycenae was the site of the palace of Agamemnon that was the departure point for Homer's legendary epic poems, the Odyssey and the Iliad.

On the days of “champagne sailing”, with light winds and very few tasks for the crew to perform, we were able to photograph coastlines and seascapes from our unique vantage point on water (21). We did take tripods with us, but they were not compatible with the sloped decks and the constant



motion of sailing craft. Fast shutter speeds and high ISO were used in place of the tripod. We also learned that the sailing schedule and to some extent, the itinerary, is dictated by the weather and the demands of maintaining and cleaning the boat. On two occasions we spent an extra day in harbours to allow time for high winds to subside. This gave us more time to shoot the local scene.

We learned what was required of “working crew” on the day we set off to go through Corinthian Canal, knowing that the winds would be fresh but also that the Canal would be closed the following day. Once out on the open sea, however, those fresh breezes developed into 30 to 36 knot gale force

winds with 1.5 meter seas that splashed salt water into the cockpit. Needless to say, cameras had to be tucked safely in the cabin until we reached the quiet waters, of the canal four hours later. The canal, which was started by Nero in 67CE and finished in 1893, is a 6.4 km long cut through sandstone without any lining of the side walls (22).

Our last port of call was the delightful town of Nafplion. As we approached the harbour, three fortified structures appeared. The first was the tiny island of Bourdzi, covered by a



Image 21

Venetian fort (23) standing 500 meters from the mainland. The remaining fortifications, built by the Franks and Venetians in the 13th and 14th centuries, climbed up the hillside above the town (24). The centre of the town featured several large squares, surrounded by narrow streets festooned with flowering bougainvillea. Restaurants often placed their

tables and chairs in the middle of streets where fallen bougainvillea petals made interesting patterns on the stone lanes (25).



Image 22

Sailing has been described as “camping on water”, with the added advantage of not having to pitch your tent every night. Sailing also allowed us to visit less “touristy” areas and photograph sights and people we probably would have missed on a road tour.



Image 23

But the true highlight of this odyssey was the pleasure of sitting on deck at sunset and sharing a glass of wine with old friends!



What did Cinderella say when she left the photo store?
Someday...my prints will come.

How do you get the professional photographer off your front porch?
Pay him for the pizza.

Members' Gallery (3)

Photographs submitted by PGNS members

by Jen Fried

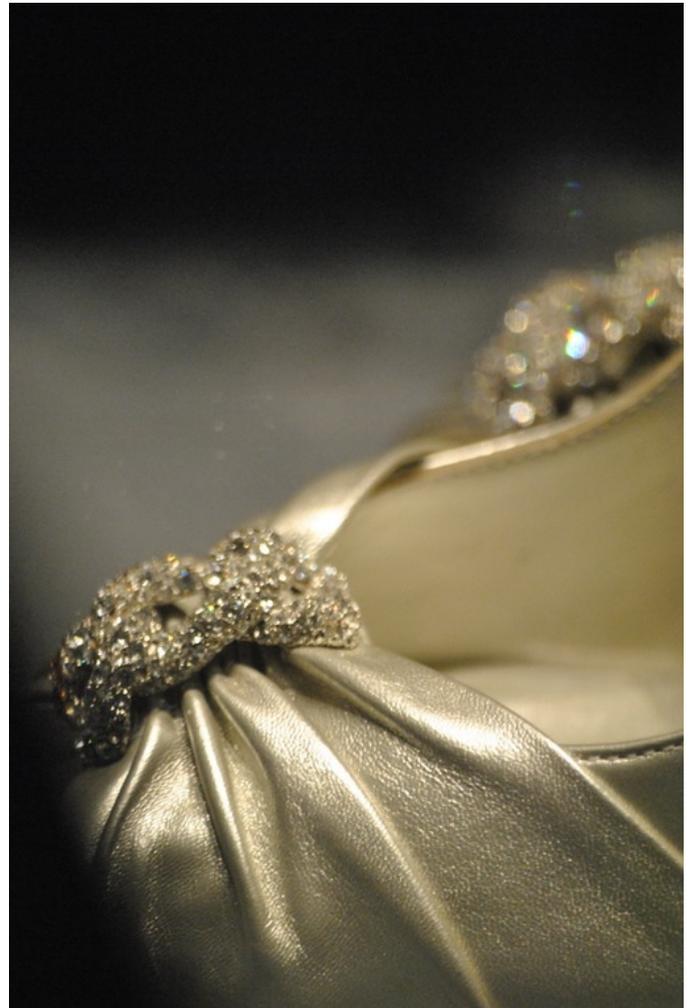


by Nick Honig





by Jennifer Raven



By Etta Parker



By Viki Gaul



Photos from the Christmas Party

(Thank you Esther Theriault)









Footprints in the Sand by Jennifer Raven