
Bluenose Focus **Online Edition**

Newsletter of the Photographic Guild of Nova Scotia

May 2004

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Blue Rocks

© Nanciellen Davis



Old House

© Elio Dolente

GUILD ACTIVITIES GALLERY



Marg Nolen © Gilbert van Ryckevorsel
(Marg was visiting the Shubenacadie Wildlife Park.)



Minas Basin © Gilbert van Ryckevorsel
(This is a composite digital image stitched together. The scene is viewed from the wharf at Kingsport overlooking the icefields and open water sections of the Minas Basin. The images were taken on January 31.)



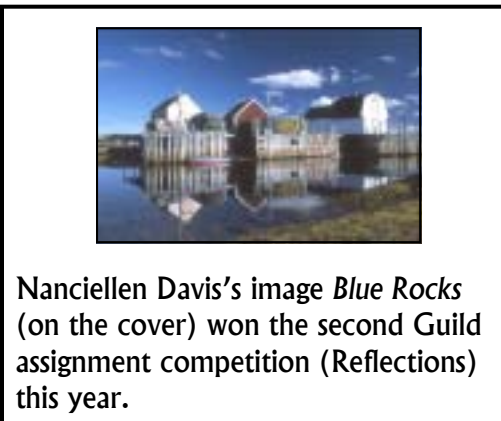
© Fred Greene

On January 4 the Guild held its first ever digital image competition. Peter Steeper organized the collection and preparation of the digital images prior to the competition. Peter is shown here running the show on this historic occasion.



© Fred Greene

The 14th Halifax International Exhibition of Photography was judged on February 6-7. After the judging was completed, the Edie and Fred Greene hosted a party for those involved in running the event.



Nanciellen Davis's image *Blue Rocks* (on the cover) won the second Guild assignment competition (Reflections) this year.

EDITOR'S MESSAGE

Once again I have been able to compile a newsletter only with substantial contributions from a number of Guild members. I would like to thank the follow people for providing me with material:

Bob Deluca	Joyce Chew
Terry Carroll	Elio Dolente
Hugh McKervill	Fred Joyce
Keith Vaughan	Mervyn Kumar-Misir
Fred Greene	Gilbert van Ryckevorsel

The most prolific contributor for this issue was Elio Dolente. In addition to the lower image on the cover, Elio provided materials for a demonstration of the Masking technique in Photoshop, an autobiographical profile, a record of the Polaroid image transfer workshop, and a gallery of selected images.

I encourage other members to consider sending materials to me as a way to tell the Guild about you and your photographic activities and interests.



© Cathy Conrad

Included in this issue is a copy of the Guild's survey form. If you have any feedback about the Guild and its activities, including the newsletter, please complete the form and submit it to one of the Executive members.

Submission deadline for the next issue (August) is mid-July.

Philip Giles, Editor
gilesp@eastlink.ca

Colour pages were printed on Xerox Digital Silk paper using a Xerox Docucolor 2060 Digital Press. Black-and-white printing and collating tasks were completed by Halcraft Printers.

CORRECTIONS IN JANUARY 2004 ISSUE

- On page 30—Guild Photo Travel scores box for October 13, 2003—Archie McCulloch's name was incomplete.
- An omission has been rectified—see page 19 for Keith Vaughan's successes in the CAPA Individual Theme Competitions this year.

SUBMITTING NEWSLETTER MATERIAL TO THE EDITOR

In several places in the newsletter, you will see requests for material to be submitted to the editor. Here is how to do so:

- E-mail gilesp@eastlink.ca, or give material to me at a Guild meeting.
- I have a flatbed scanner and a high resolution slide scanner if your images are not in digital form.

MEMBERSHIP AND MEETINGS

Bluenose Focus is published three times a year by the Photographic Guild of Nova Scotia (PGNS). Membership in PGNS is open to all persons 16 years of age or over.

Information is available from Doug Eisner (Treasurer, Photographic Guild of Nova Scotia, 10 Regency Park Drive, Apt. 606, Halifax, Nova Scotia, B3S 1P2; dj.eisner@ns.sympatico.ca) or on the PGNS website, www.photoguild.ns.ca.

Membership fees:	Individual	\$40
	Individual & Spouse	\$45
	Seniors (65 and over)	\$35
	Full Time Student	\$20

Unless otherwise noted in the schedule, meetings are held in the auditorium at the Museum of Natural History, 1747 Summer Street, Halifax, N.S., and begin at 7:30 p.m.

PRESIDENT'S PAGE

The days are getting brighter and the trees are putting out new shoots- all encouraging signs that spring is on the way. It has been a busy couple of months since my previous President's letter.

In February, the club hosted the 14th Halifax International Exhibition of Photography. Kudos are extended to Fred Greene, Salon Chair, as well as Archie McCulloch, General and Colour Slide Chair, for overseeing this successful event. This event was a success because of all the Guild members who helped sponsor the event and volunteered as Slide Chairs, workers and judges. I thank all of you for your continued help and support. Thanks are also extended to Edie Greene who organised and hosted a wonderful reception for the judges and workers. Pat Wall produced a marvelous show of the accepted slides. The Guild and the public were treated to the stunning images from around the world. The images were shown at Saint Mary's University, and the Bridgewater Photographic Society hosted a showing at the Wandlyn Inn in Bridgewater. We are now in the final stages of wrapping up and I believe that all the entrants will be very pleased by the catalogue produced by Peter Steeper.

In March, Fred Greene organised the very successful Photoshop and Inkjet Printing Workshop at Saint Mary's University. This very informative workshop generated some much needed revenue for the Guild.

On May 10, we held our Annual Business Meeting followed by a Members' sale. This year's Annual Business Meeting was sponsored by Fujifilm Canada. The Annual Business Meeting is an opportunity for you to give the Guild Executive your feedback. [*If you did not attend the meeting, there is a copy of the survey-form in this newsletter—Ed.*]. We are always looking for new volunteers to lend a hand at the club. Please consider volunteering a little of your time to help out with the many activities that keep our club running smoothly.

This year's Annual Awards Banquet will be held on May 20 at the Ashburn Golf Club. Be sure to come out and enjoy the excellent food and show support for your friends that competed for the awards.

For those of you who have been hibernating all winter, we have two fieldtrips scheduled in May. John Wm. Webb will lead our Annual Wildflower walk at Cape Split as well as take us on a search for beautiful waterfalls later on in the month. The summer months will also be filled with photographic opportunities. The annual Canadian Camera Conference will be held in Nanaimo, B.C. (www.ccc2004.org). Closer to home, the tall ships are returning to Halifax, and the Congrès Mondial Acadien 2004 and Acadie 400 celebrating Acadian culture will also take place over the summer. More information on these events can be found at: www.novascotia.com/tallships, www.cma2004.com, and www.acadie400.ca.

It has been an honour and a pleasure to serve as your president for the past two years. I will be leaving you in very capable hands as Peter Steeper, our webmaster and Vice President will become your new President. I encourage all of you to get out and photograph that image that captures your attention and experiment with photography, whether it be digitally or with film.

Joyce S. K. Chew

PARKING AT THE MUSEUM

PGNS members attending meetings and workshops at the Museum of Natural History outside regular work hours (after 6:00p.m.) may park in the north (Staff) parking lot in unmarked spots. Members are requested to display notice cards (available from Bob Deluca) on their dashboards indicating that they are attending a Guild meeting. Also, pay attention to spots reserved with handicapped signs and reserved spots. The south parking lot is now a pay lot (\$1.50/hour), seven days a week, at all times.

GUILD GOODIES

Volunteers are always needed to bring in Guild Goodies to accompany our refreshments at the end of Guild evenings. Please consider taking a turn bringing in Guild Goodies sometime during the year. A signup list is posted at each meeting. Contact Edie Greene or Marion Deluca for details.

MEMBER PROFILE

Edie Greene

Hospitality and Banquets Co-ordinator



© Fred
Greene

Edie is a member and Past President and Secretary (three times each) of United Church Women (UCW) of Edgewood United Church, corner Connaught Ave. and Young St. in Halifax. She was a volunteer of the "Old" Grace Maternity Hospital Women's Auxiliary for 25 years and is a Past President.

Edie has been a active member of the Guild since 1975. She was its Secretary for a two-year term and did a wonderful job of keeping accurate minutes.

For many years she looked after sending cards and flowers to Guild members who were ailing, or to families of members who had passed away. She often followed up by called to see how an ailing member was recuperating or to offer the Guild's condolences.

Over the years she has opened her home to countless Guild meetings and other gatherings and has always supplied tasty treats. Edie has assisted in countless exhibitions by helping to catalogue and return entries. For one three-month period, when the Audio Visual "Sails in the Wind" was being produced, her home was host for the four guys for two and sometimes three evenings a week.

Originally Guild Goodies were served only for special speakers during the break and not on regular Guild evenings. Starting in 1983, when hubby Fred was President of the Guild, a change was made to serve

Guild Goodies following every meeting. At that time the time limit to leave the Museum was midnight and after the Guild Goodies were moved to after the meetings people could often be seen chatting on the outside steps long after that time. Although the time has now been changed to 11:00 p.m. the Guild Goodies continue to greatly benefit our members and guests by bringing people together to talk about photography, which they all enjoy in common.

From 1983 until the current date Edie has looked after the Hospitality and the Banquets for the Guild except for one six-year period when Mary and Don Mac-Millan looked after it. Mary later shared or assisted for several more years after Edie took it over again. (Mary, Don and their troop of Boy Scouts still make the centerpieces for our Christmas banquets.) Early on, Edie shared the job of planning and arranging Guild Banquets with Doreen Carroll for a number of years. Marion Deluca has assisted Edie during the past several years with Goodies at some of the Guild Meetings. For many years Edie supplied the goodies from her own kitchen.

Edie has always been conscious of selecting a banquet venue that is affordable to all, has made the arrangements for the meal, printed and sold the tickets, and often fretted when the numbers were not coming in to meet the minimum requirements of the venue. Telephone calls were often made to members in order to come up with the minimum number.

Edie also has hosted all the Halifax International judging's, often with the assistance of others, and on some occasions has hosted a mixer or a buffet in her home, and has often billeted outside judges.

For many years the late Harry Crosman (former Guild Photographer) generously presented Edie and Doreen (and at times other ladies who had performed exemplary service to the Guild) with his personally hand crafted necklaces, broaches, earrings or other jewelry that contained semi precious Nova Scotia stones.

Edie has done all this very quietly, as is her nature, and often her work has been taken for granted.

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(Continued from page 6) *Edie Greene profile*
 Edie was jointly presented, with her husband Fred, the CPAC Service Award in 1992 for services from 1985-1991. Edie received the Guild's Volunteer of the Year Award in 2000.

Edie has made it possible for her husband to enter and continue to compete in the numerous competitions/exhibitions both locally, nationally, and internationally by assisting him in preparing entry forms, recording, mailing and keeping a record of all the images used, and recording the results.

Currently she has a nine-month-old grandson that is the "apple of her eye", whom she loves to babysit. She and her husband Fred have a total of eight grandchildren.

I am grateful for the significant contribution made to this article by Fred Greene who responded favourably to my suggestion of including a profile of Edie in the newsletter—Ed. §

CONGRATULATIONS TO FRED GREENE AND TERRY CARROLL

Two of our senior PGNS members have assumed new, prominent positions within the Photographic Society of America (PSA) organization:

Fred Greene has accepted the position as Executive Vice-President of PSA. This is a major role and would normally lead to becoming President of PSA. It shows PSA's respect for Fred's activities on behalf of PSA. *(from Terry Carroll)*

Meanwhile, Terry Carroll will fill Fred's former position as Chairman of the PSA Exhibition Standards Committee.

Congratulations to Fred and Terry for moving into these new roles! §



Bluenose II Summer Schedule



The summer program for the *Bluenose II* includes the following dates at local ports, for those members who are interested in this photographic opportunity:

Lunenburg	June 1 - 6
Halifax	June 8 - 15
Lunenburg	June 17 - 24
Halifax	July 29 - August 2
Lunenburg	August 18 - 22
Halifax	August 25 - September 6
Croucher's Point, St Margarets Bay	September 14
Halifax	September 16 - 22
Lunenburg	September 24 - 30

Contributed by Bob Deluca

CARSAND MOSHER DISCOUNT TO PGNS MEMBERS

Carsand Mosher provides a **discount of 10%** to members of the Photographic Guild of Nova Scotia (certain regular price items, and sale items, are exempt). 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.

FIRST GUILD ASSIGNMENT THEME FOR 2004-5:

“ L’ACADIE ”

The theme for the first Guild assignment for next year has been selected by the Executive to be “L’Acadie”. This theme was chosen, in part, because of the Congres Mondiale Acadien (CMA) 2004 and Acadie 400 (400th anniversary of Acadie) being held in Nova Scotia and the photographic opportunities these major events will afford.

However, note that photographs entered in this competition do not have to be associated with the official CMA 2004 or Acadie 400 activities—*any aspect of Acadian history or culture is eligible to be photographed and entered in the competition.* As usual for the first Guild assignment of the year, **images must have been made after May 1, 2004.**

For details about the CMA, see the website at
www.cma2004.com

For details about the 400th anniversary celebrations, see the website at:
www.acadie400.ca

The date of the first Guild assignment competition (in the fall) will be included in the 2004-2005 PGNS program to be distributed later in the summer. §



PGNS WEBSITE

The PGNS website, www.photoguild.ns.ca, is maintained by Peter Steeper, Vice-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.



PGNS member Gilbert van Ryckevorsel was featured in the Spring 2004 issue of Canadian Camera magazine. Beside the cover image shown above (the Atlantic sturgeon unrelated to the Photographing Children title), Gilbert was the subject of a “Portfolio” article showing four of his fantastic underwater photographs.

PGNS Photoshop and Inkjet Printing Workshop

The Guild hosted a very successful Photoshop / Inkjet Printing Workshop on March 13 and I would like to thank those Guild members that participated.

I would also like to thank Doug Eisnor and his assistants Robert Deluca and Wayne Garland for looking after the ticket sales and signing up new members, and our President Joyce Chew for her assistance.

I would like to thank our presenters Kevin, Stewart, Peter, Wally and Stephen for donating their time to put on this workshop for the Guild and for a job well done.

I would like to thank our sponsors Carsand Mosher and Canon for the Canon Printer and paper, valued at \$399.

We had an appreciative audience of 68 paid participants who came away from the experience much better prepared for the future of imaging.

The Guild provided a very good yet inexpensive workshop for the digital community in Nova Scotia, and netted approximately \$1200 for the effort.

Fred Greene
Chairman



PHOTO SHOPS AND PHOTO LABS IN THE AREA: A BRIEF HISTORY

by Mervyn Kumar-Misir

Mervyn is an Honorary Member, Past President, and Photographer of the Year at the Guild. He is a professional photographer specializing in wedding and portrait photography, and is an experienced slide and printmaker. He has judged at the Guild for more than 25 years and is an international exhibition judge. (Fred Greene)

INTRODUCTION

This story looks at the many photographic businesses and processing labs in the area from the 1960s onwards, beginning with my arrival at Saint Mary's University in 1959. Some information about the various photo stores will be outlined in order to provide a feel for what was available at the time and to give an idea of the fluid nature of the photographic business as a whole. One should keep in mind that this industry, like many others, will always remain dynamic, and operate under the same rules of supply and demand, and, perhaps most importantly, the entrepreneurial talents of owners and management. The last part of the treatise will look at the very first and largest processing lab to operate in the Maritime region. Wherever possible dates and names are mentioned and I must apologise if I have missed any of the players in this ever-changing field.

1959

It was September 6th, 1959, when I found myself immersed in the maelstrom of college life at Saint Mary's University, Halifax. To say the least, the experience was not only different, but strange and unusual for someone who, 24 hours earlier, had been yanked out of a relatively peaceful island existence and landed in this new country. It was early September and it was the only time for course selection and registration. My first impression was that everyone seemed to be rushing about in every direction apparently with no definite purpose in mind. I learned later that proper courses had to be determined and hopefully still open, professors had to give the final ok, and dollars handed over to the university treasurer. At forty-five dollars per course, college was an expensive venture indeed! Soon I too became one of those runners, dashing from room to room in search of lists and courses. Chaos

ruled, but after all it was only the first week of college. Yes, this Trini was suddenly engulfed by early madness of university life. In stark comparison, life in Trinidad was more leisurely; all tropical countries share this laid back quality - perhaps it is the heat.

Fortunately I was not completely unprepared for this new life, you see, I had a Nova Scotia connection. In Trinidad I had attended St. Mary's College, the designation 'college' meaning high school in this, at the time, British colony. John MacDonald from Edinburgh Street, Halifax, was hired to teach at the college. It was there he became acquainted with my father - a Master Teacher on staff. John often visited with us and loved my mom's spicy cuisine. We would sit and talk at length about life in Canada. However hearing about it and living it are very different things.

Well, here I was in Canada - a strange new land, I had left family and friends far behind and I knew not a single soul in these here surroundings. The nights were chilly, the weather became progressively colder, and the language was a bit different. Each one of the islands would, of course, have their own versions of broken English heavily flavoured with their own unique and thick accents. We all learned the Queen's English in the schools and that was all. Television was non-existent so we were not exposed to the vernacular of other English speaking countries. The local jargon of Nova Scotia would definitely be out of reach. However we foreigners all learned to cope with and adjust to college life, and to this new country. Fortunately we were not alone, others who had preceded us were quick to lend a helping hand. After all they too, in a previous time, had left family and friends far behind - and survived. Ah college - It was the best of times and the worst of times.

THE COLLEGE POPULATION

The population makeup at both Dalhousie and SMU was quite similar. At Saint Mary's there was the American component, hailing mostly from New England. They were enticed to play, perhaps to augment, and eventually boost the fortunes of the football and

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(Continued from page 9) Photo Stores and Labs basketball teams. To this end Saint.Mary's, and the other universities, would hire head hunters, their job was to recruit potential students throughout the eastern states. There were many deserving individuals taking advantage of various athletic scholarships and enjoying the ensuing perks, while others were brought in simply because of size and brawn.

The Americans probably represented thirty percent of the student population. Some of the locals thought they were brash, loud, and with their khaki pants, white socks, and sneakers - sloppy dressers. They were also confident, relaxed, and amazingly patriotic. At times they would rub the locals the wrong way by stealing away their Canadian girlfriends.

The 'dayhops' represented the next largest group; they were mainly locals that were not in the university residence. Mainly from the Halifax area, they would arrive via trolley, bus, and foot. Unlike their American cousins, they were always neat, well mannered, friendly, very helpful, and quite conservatively dressed. They were typically Canadian.

The Latinas, West Indians, East Indians, and other minorities were drawn together and were able to forge some sort of a comradeship, albeit uneasy at times. Initially they would all hang around and party together; however, in the fullness of time, new bonds were formed with the Americans and Canadians. Eventually all evolved into a happy, crazy, and cohesive group.

THE CITY OF HALIFAX - POPULATION AND SHOPPING AREAS

Outside of the university campus, the vast majority of Haligonians were of European extraction, there were smaller pockets of Greek, Italian, Chinese, among others. They worked long and hard and were more serious than the college group, after all they were more mature than us, dutifully paid their taxes, and had to cope with the seriousness of everyday living.

There were four main shopping areas in Halifax, three streets and one shopping centre. Barrington Street was by far the busiest because of large stores like Eatons, Zellers, People Credit Jewellers, and other landmarks most of which have since disappeared or relo-

cated. The others two were Spring Garden and Quinpool Roads. Bayers Road Shopping Centre was the first of its kind in the area, incidentally the end part of Bayer's Road itself was not yet paved! There was a strip mall in Dartmouth just as you exited the bridge on the Dartmouth side.

In general, North Americans love to be photographed; not only that, they love to take photographs. This quality makes it good for the photographic industry, almost everyone you meet will have a camera close at hand and, invariably will be shooting – anything. In sharp contrast, peoples in the Caribbean are normally camera shy, and at the very sight of a camera would disappear somewhere – anywhere. Braver souls may allow photographs but usually will expect and sometimes demand some sort of compensation. "Sah, gimme a few dollars to feed mi cow man! Me is only a poor hard wokin man. Money scarce you know".

Needless to say, photography was and is a large business. Even the foreigners would shoot a lot of film, not only for their own record of college life, but also to send pictures home to show off the country and to brag about their academic accomplishments. Surely, daddy would be impressed! Perhaps a larger cheque would arrive in next month's mail.

THE PHOTO SHOPS OVER THE YEARS

Reid Morash Camera Store opened in the late forties. The original store was where Scotia Square is now located. Later on he moved the store to an area opposite the Grand Parade on land which is now the CIBC complex. He was an exceptional man, kind, fair in his dealings, and reportedly an excellent boss. These early sixties were of a different time too, it was not uncommon for many of the photo shops to let you 'try out' pieces of equipment over the weekend. Nothing was ever signed! Associations like this were all based on mutual respect and trust.

Cliff Wright owned and operated a store on Quinpool Road. Cliff was one of the founding members of the Guild. In those days most of the professionals used 4 x 5 view cameras and black and white film for their work. The cameras were heavy and with so many 4 x 5 sheet film holders and #25 clear flashbulbs, you would almost need a caddy or pack horse. The

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(Continued from page 10) *Photo Stores and Labs*
 flashbulbs themselves were about half the size of a utility bulb like the one used in an oven. John Benjamin ran a studio in Dartmouth and in the later years, he, along with Reid Morash and Cliff Wright would amalgamate their talents and form The Photographic Associates. They set up shop on Dresden Row and successfully ran the business from that venue.

Not far from Reid Morash on Barrington Street was MacAskill Photo. W.R. MacAskill is the famous photographer with those fabulous shots of sea and ship, he so loved the sea. He even kept a house/studio just outside of St. Peter's in Cape Breton, which is now a heritage building and museum. The original Bluenose was one of his favourite subjects and still decorates the back of the ten cent coin. His photographs were all taken with the large view cameras of the day. When you think of these cumbersome machines, the slow films, limited shutter speeds, and lenses without the benefit of large working apertures, it is amazing how good his photographs are. Wallace passed away in the mid fifties, but his wife carried on with the store as best she could. She was an expert at hand colouring black and white photos and readying them for sale, she continued to work at this for some time afterwards. I worked briefly for her in 1963. For a time I was in possession of many of MacAskill's more famous negatives, notably, Grey Dawn! My job was to make enlargements, 11 x 14's and 16 x 20's. These enlargements had to be of a certain tone, the contrast and brightness had to be just right so that the tint would take properly and the colours look natural. Another job involved shooting water scenes of Nova Scotia on 5 x 7 slide film, they were then installed on cast iron holders around a specially made lamp. When lit, beautiful Nova Scotia seascapes would spring to life and a kaleidoscope of colours would project on the surrounding walls. Maurice Grosby opened up a store in the Halifax Shopping Centre. He managed to purchase the MacAskill negatives and advertised himself as the present day Bluenose Photographer. With the MacAskill negatives and the advertising hype, he store was soon very successful. The negatives have passed into the possession of a Mr. Risley who operates out of The Frame and Art located in the Norman Wade Building. MacAskill prints can still be purchased there and through many of the frame shops around town.

Lee Wamboldt and Terry Waterfield both worked as field photographers for the Herald. They decided to open North End Cameraland on Gottingen street in 1965. Lee and Terry continued to shoot for the Herald and ran the store until 1985. The very first 300mm Nikon lens to arrive in NS was sold by North End Cameraland - to me! Later on the business was sold to Jim Clarke. Lee retired, and Terry continued to shoot for the newspaper. Jim ran the store until its closure in 1995. Jim moved to Dartmouth and installed a small lab in the industrial park mainly for his own work.

The Camera Shop was another busy enterprise. Located in the upper part of Blowers Street, this is where our very own Tim Randall worked along with Ralph Silver, and Ray Bolenger. Ray never seemed to be around much which makes me feel he was the real boss. Apparently he had a property somewhere in Florida and spent quite some time there while his cohorts toiled away in Halifax. There was also a summer place out somewhere beyond Terrance Bay, there Ralph Silver hosted a few summer barbecues and other shenanigans for the Guild. Alas, the Camera Shop is no longer, it is now The Paper Chase – a Book/Paper store.

Down the hill from The Camera Shop and across Barrington Street was Reid Sweet. There I met Gary Myers, Reid Sweet himself, and John Vickery. Gary knew everything about photography and was an invaluable resource for his customers. He often related the story of being on the waterfront trying out a new 16mm film camera. An important boat entered the harbour. Just so as it happens, he was in the right place at the right time, the news media were unaware of the visit so he was able to scoop them. The remuneration from this fortunate shoot actually paid for most of the camera!

When the 8mm camcorders first appeared on the scene, he routinely found himself in front of the television cameras and on radio. He kept abreast of all the latest state of the art offerings in the photographic field and quickly became a hot commodity. He was enthusiastically sort after for interviews and often graced the airways on both radio and TV. Sony was the first to offer a camcorder to the general populace. Soon Kayocera, Pentax and others jumped into the

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(Continued from page 11) *Photo Stores and Labs* battle pushing their own versions. Even giant Kodak jumped into the 8mm camcorder fray. Kodak always seems to try things that never work out properly. Case in point, they quickly manufactured two camcorder models and sent sales people around the country to meet with the local photographers around town. A bunch of us were invited to meet and talk with them one on one. Afterwards when we compared notes, it was clear that these highly paid sales personnel had no complete or real answers for many questions and concerns posed about the equipment. Another example lies with the advent of single lens reflex cameras. Kodak rushed a camera via their German Kodak company offering a non-instant return mirror, a 50 mm lens and a 135mm telephoto. The camera never worked that well.

In later years Reid Sweet retired and Gary Myers took over the store. John Vickery went off on his own opening a little store on Spring Garden Road. He maintained a good relationship with the Guild and offered not only his time, but also pieces of equipment to us, his new friends. One fine day, John and one of his friends, a professor from Dalhousie, went sailing the harbour. It was a beautiful day and John was busy shooting ships and coastal scenes from the boat. They were not far off the coast at Black Rock Beach when the boat suddenly capsized. I remember reports on the radio station about a boat in trouble, still afloat and two men waving and shouting for help. Unfortunately in those days help was not instantly available and before anyone could rescue them, the boat went under and they perished.

Around 1942, Aubrey Kyle left the armed service and located in Nova Scotia from out west. He started Atlantic Photo Supply on Spring Garden Road. It was a crowded pie shaped indentation in the side of a building. He ran a successful store and as his sons grew, they too drifted into the business. Soon they moved the store to a larger area on the corner which it still occupies today. Aubrey admired my Oldsmobile 442, (400cu.in., 4 on the floor, dual exhaust – hence the 442 moniker). He eventually acquired a Chev 275 and joked about a drag race to see who would come out ahead. After he passed on in the early eighties, his wife Tina and his sons continued the business until 2001. They set up a processing lab to

service both professionals and amateurs alike. Colour enlargers, slide processing, and a minilab machine for processing film and prints were installed. During that time mother would keep the sons at bay. Unfortunately she suffered a stroke whilst working at one of the machines and, as it turns out, never recovered. The sons ran things until 2001 when Brian Giffin and associates acquired the business. The new owners are running an efficient store that offers all the services that both the professional and amateur would demand. Films are still processed in the traditional chemical way but once ready for printing, they are scanned into a computer at 300 dpi. The digital files are then directed either to a CD burner or to a chemically based paper processor for the final image. They can produce any size enlargement up to and including five feet in width. Incidentally Atlantic Photo offers a discount deal to club members.

Blair Davis opened a lab on Grafton Street and hoped to attract the professionals. He not only handled the large format camera films, but also 35mm. It was difficult to survive in what was becoming a very competitive market. Eventually it was closed and he went into photocopying and printing.

Rick's Photo Hut was located in the mall itself at Bayer's Road Shopping Centre. It operated for a few years then moved to Blowers Street. At Dartmouth's MicMac Mall, our good friend Wally Hayes ran the very successful Hayes Shutterbug. He was the very first on the mainland Nova Scotia to purchase, install, and operate a minilab machine, the year was 1980. These machines had only become available in 1979. Soon we would see them everywhere – Japan Camera Centres, Blacks, etc.

Gary Castle set up a photo lab to service the professionals. This lab was located where the Steak and Stein now is at the Young Street strip mall. John Powell arranged to set up in the mall area at Bayers Road Shopping Centre. From this venue, he would shoot baby pictures. Later on he went into wedding photography. In the last number of years he set up a processing lab on Dutch Village Road but it was mainly for his own work. Our friend Jarvis Darville eventually located his business in the Hotel Nova Scotian. Calnen, another Brooks Institute graduate, set up shop in Halifax.

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(Continued from page 12) *Photo Stores and Labs*
I set up a lab and darkroom and used it for about 10 years. Custom colour enlargements made up the bulk of this work. Most was of my own but I did finish orders for other photographers. The tray system was used with one litre of solution in each one. This volume would be sufficient to process twenty 8 x 10 sheets of colour paper. The chemicals were then dumped and trays refilled for another 20 sheets. The paper and chemicals were from Agfa.

The present day Carsand Mosher had its beginnings in Truro, at that time it was simply called Carsand. A partnership had developed between Mr. Yorke and Andre Bureau that gave birth to Carsand Photo in 1966. In 1970 I was in Truro and was given a tour of the facilities and met with the principals. The photo store sold everything photographic and offered the usual wedding, portraiture, and family picture packages. They did colour printing and enlargements but the work was limited to their own custom stuff. The amateur consumer rolls and enlargement orders were bussed to Maritime Colour Lab in Halifax for processing. It was in 1980 that Andre's share was bought out by the Yorkes, the company went commercial and the entire operation was now run by the Yorke family. The 6 brothers and one sister continued the daily operation as the elder Yorke distanced himself from the business. In 1981 they opened the Barrington Street store and installed minilab machines there and at the Truro store. From then on the stuff sent to Maritime Colour Lab was mainly limited to colour enlargements and slide films. I am sure that Guild members would remember the darkroom setup in the basement of the Halifax store where you could book in time to do your own colour enlargements. Unfortunately this section was closed out about 6 years ago and many lamented its passing. In 1991 Steve Zwerling was bought out by Carsand. They not only acquired his customers, but also his employees. Steve operated a successful custom lab on Blowers Street. The Bayer's Lake store was opened in 1999 and there too, state of the art processing machines were installed that could handle almost anything the customer would want.

I was one of the first in the area to shoot weddings in colour, it was the early sixties. The established professionals of the day were slow to embrace colour or to update their 4 x 5 B&W sheet film view cameras in

favour of the rollfilm Hasselblads, Yashicas, and Mamiyas of the day. It was not until the late sixties that a renaissance of sorts descended on this fair city of Halifax. Soon any photographer worth his salt would be found running around with the latest in professional Medium Format Cameras and the new electronic flash units. You see, Sherman Hines had landed. It was out of his downtown Brenton street studio that the revolution began. He graduated out of Brooks in California and held the record for having attained the highest average ever at that institution. Weddings were being shot in colour. Unlimited shots, creative poses, environmental photos were now expected by customers. We saw fill flash, double exposures, and variations in the available light technique. Traditional wedding photos intermingled with a photojournalistic flavour created excitement. It was certainly an electrifying time for the portrait, family, and wedding photography business. Yours truly would be doing an average of 60 weddings per year – busy times indeed!

MARITIME COLOUR LAB (MCL)

I was always interested in photography. I drifted into the role of photographer for the St. Mary's Journal and the Yearbook. It was certainly a pleasant activity since I was able to attend any and all functions free of charge. This would include the year end formals and dance that the various societies would stage. A camera slung around the neck, free tickets to the event, free food, and a beautiful date to dance the night away - I had it made.

The population of Saint Mary's was about 30% American, mainly from New England. The university year ran from September to June. By the end of June the Americans were gone, and the hallways became very quiet. It was the summer of 1960 and those of us who were left busied ourselves hunting for summer employment - anything. Pumping gas, slinging ice around at the ice factory (at the corner of Barrington and Inglis streets), the yacht club at the Black Rock Beach area, car repairs, and etc, etc. Initially I found some work at Kline's Motors, it was located on the site that The Business Depot now occupies on Gottingen Street. My first job was maintaining the fleet of Rolls Royce cars. Keeping them spotless and occasionally driving these luxuries short distances, it wasn't work at all!

(Continued on page 14)

(Continued from page 13) *Photo Stores and Labs*
Later on in the Summer of 1960, I was fortunate enough to land a job at a local photo lab. It is interesting how it happened. During my first year of college, I had sent a few rolls of film to be developed through Atlantic Photo Service. I picked up the prints, went back to the University residence, that is when I noticed "Maritime Colour Labs, United Services Building, 100 Sackville Street, Halifax" imprinted on the return envelope. I fired off an application to that address, it would be close to the end of July when I got a call for an interview. I was excited, apprehensive, and optimistic, all at the same time. The lab was located in the basement of a chalk white concrete behemoth of a building. Later I learned that this building housed the CBC radio conglomerate along with a handful of other establishments, notably Hertz Rent-a-Car with its bright yellow Hertz insignia draped along the side of the building. A large sliding door led downwards into the dark bowels of this building. It is there that a part of this basement parking garage area was allocated to Maritime Colour Lab. This is where I was interviewed by Jack Boutilier, I was hired to work there for the rest of the Summer.

Jack Boutilier was an amazing entrepreneur, a kind man, and a terrific boss. He and Chas Burns were both flying instructors in the Air Force and when they got out in 1948 they started the photo lab business. Initially the lab (it was called The Snapshot Lab) was located in an old house on Queen Street where the Halifax Infirmary's abandoned building now stands. Arrangements were made to pick up the rolls of film from various businesses. Dale Ward, Wilf Eisnor, and others would each have their own route, they would pick up the films from various camera shops and the drugstores via foot. When the films arrived at the lab, they were quickly processed, printed, then delivered the same way – by foot. Later on a new high tech mode of transportation was made available in the form of bicycles! As the business grew, Jack saw the need to address the pickup and delivery process. He hired Francis Brown and his small fleet of antique trucks to do the job, but they were old machines and prone to all kinds of problems. I heard tell that at times during the winter the brakes would seize up and the vehicle wouldn't budge. The brakes had to be heated up with some sort of a blowtorch device to get it going - until the next stop.

By the time I arrived in the summer of 1960, the business had grown, they had moved out of the small house on Queen Street, changed the name to Maritime Colour Lab, and were now located in the basement parking garage area at 100 Sackville Street. Colour films had become a hot consumer commodity. Ektachrome, Anscochrome, and Kodacolour were readily available and processing lines were installed at the lab to handle these films. He also set up the small B&W lab in the same building and used the old name 'the Snapshot Lab' for it. Ektachrome and Anscochrome (manufactured by 3M) were both developed using the tank dunk system. This was a series of empty battery cases filled with the appropriate chemicals. They were placed a long trough, a controlled continuous flow of water flowed around the battery cases, this kept the solution temperatures at their optimum. The film was loaded by hand onto stainless steel spools. There were spools for 120, 127, and 20 and 36 exposure 35mm films. One wire basket would hold about twenty 35mm spools. In the darkroom there were three tanks to initiate the development of the film. The basket was then passed through a light tight double door. The films were ready for the reversal exposure, each reel would be removed from the basket, placed on glass shelves and fluorescent lighting used to fog the film. Placed back into the basket, they would then continue on their journey to the colour developer, bleach, etc. There were a total of nine battery cases in the Ekta process. Ansco used thirteen cases of solutions in their process. Incidentally, the number of Ansco rolls consistently exceeded the Kodak Ekta ones.

The dominant colour negative film was Kodacolour. A very busy week would see 200 rolls arrive at the door from across NS. Films would arrive from the camera shops like Reid Sweet on Blowers Street, The Camera Shop on Blowers St., Reid Morash on Barrington, Atlantic Photo on Spring Garden, and from almost all the drugstores across the province. There were films from the studios located outside of Halifax too, like Knickle Studios in Lunenburg, Pridhams, Carsand, Benjamin in Dartmouth, Holeman in the valley, and etc. They would be developed and printed by the Kodak 5 S machine. This latest electronic marvel had all the bells and whistles required for accurate negative printing. There were the usual N, N + +, N -, N- - buttons along with the red, magenta and yel-

(Continued on page 23)

SOME CREATIVE TECHNIQUES IN PHOTOGRAPHY

by Hugh W. McKervill

Hugh McKervill joined the Guild in 1996. He is a past Slide Chairman and PSA Representative for the Guild. He was one of four Guild members that put together "Sails in the Wind". He is presently the coordinator of the Guilds Evaluation Group Program.

Hugh has won a number of awards and trophies, including the Gilbert VanRyckevorsel Trophy for the highest cumulative points in the Creative category - on two occasions. In 2003 he was first runner up in the Photographer of The Year Competition.

Hugh is the author of four books and he is a contributing editor to the Atlantic Salmon Journal. His writings and photography appear frequently in Eastern Woods and Waters and Saltscapes magazine. Hugh is an international exhibition Judge. (Fred Greene)

(To accompany this article, a selection of Hugh's Creative images is shown on page 17.)

To become involved in "creative" or "contemporary" photography is to venture on an exciting journey! Of course, that's true of photography in general, as it is true for any creative endeavor. However, contemporary photography is a special trail that can lead into some heady territory, higher ground, where the view is different. To my way of thinking, it is more a voyage of the heart than of the mind. It is a journey of the soul more than a path of developing ever more clever technical tricks. Each person's journey - just as it is in life in general - is individual and unique.

I look back on the beginnings of my own journey with some amusement now. When I was first introduced to the idea of creative photography, frankly, I wasn't very interested. After all, I was pretty much preoccupied with more fundamental challenges - like figuring out how to get my film to wind forward in the manual Minolta I used at the time. Firmly positioned on a foundation of solid ignorance as I was, I considered creative photography to be more or less a bag of cute camera tricks.

In October, 1996, I joined the Guild and had the temerity to put some slides into competition almost right away. To my surprise and delight, up popped a couple of encouraging scores. There they were - a ten

and an eleven - poking their tiny heads up like a pair of prairie dogs surveying a vast wasteland of "nines". What was interesting was that both were in the creative category.

I also began to take notice of the wonderful variety of creative slides that members of the Guild were showing and I was surprised at how some of them excited my interest and in some cases even moved me.

In the fall of 2001 I attended a week-long, workshop with Freeman Patterson and Andre Gallant. It would be going too far to say that the experience changed my life (other than to acknowledge that every experience changes our lives, no matter how imperceptibly). However, it certainly did have a profound effect on my approach to photography.

A Definition

The Guild's definition of the Contemporary (Creative) category reads:

"The contemporary category depicts a departure from realism often through the use of derivations, montages, motion blur, patterns, selective focus, zoom exposures and other techniques. The purpose of such techniques is to alter reality to the point that the picture is essentially surreal or abstract."

In my opinion, the creative photograph should be more than a mere gimmick. It is an attempt to reach for something deeper than the realistic representation of an object or a scene. The definition talks about a "departure from reality". But we are not quite as definite about the nature of reality as we once were. Perhaps it would be better to talk about the search for another dimension of reality. The reality of imagination! Looking at the world with what Tennyson called "that inward eye which is the bliss of solitude." The Creative method attempts to capture the ethereal essence of the subject. It is an attempt to give expression to mood, emotion, character - rather than straight literal fact.

All photography is a practice in creativity. The straight, realistic, literal image might be said to be a creative representation of objective truth. The creative image is subjective reality.

(Continued on page 16)

(Continued from page 15)

Creative Techniques

Techniques

When it comes to creative techniques the sky is the limit. Except for limitations imposed by the equipment and film you use and your own imagination, there is no end to what one can experiment with. In these notes we look mainly at two types of creative technique: (1) Multiple exposures – in-camera techniques; and (2) Montages - which involve putting two or more pieces of film together in a slide mount.

Also, I'm only talking about photography, not digital manipulation of photographic images, which to my way of thinking is a totally different art form requiring a different set of skills - not to mention additional expensive equipment.

Multiple Exposures

This technique may involve a double exposure or a great number of exposures all on the same frame of film. Because the frame of film will be exposed to light twice or more than twice, obviously, it will be necessary to underexpose in accordance with the number of times the shutter opens and shuts.

The simplest double exposure is to take a shot of one subject then move to a totally different subject, often some kind of pattern or textured material (for example, gravel on the beach) and take your second shot. Each shot will have to be underexposed by at least one stop to get the appropriate amount of light. It is often necessary to experiment. Bracket!

Another double exposure technique is one in which the first shot is sharply focused. Then a second shot of the same image (without moving the camera) is taken out of focus. Superimposed upon the first, sharp image, the second, out of focus image of the same subject gives a soft, ethereal texture to the resulting image.

With this method it is wise to use a long lens (100mm to 300mm) because it will have less depth of field and therefore provides greater capacity to make the out of focus shot soft. The first, sharp shot is taken under exposed by two stops. The second is usually under exposed one stop. However, here again, one will want to experiment and bracket.

A third method of in-camera creative shooting is the multiple exposure, using maybe 5 exposures, or 9 or

18 or 30 - whatever number you want - all exposed on the same frame of film. Since the same piece of film will be exposed to light repeatedly, let's say nine times, I find the best way to under expose appropriately is to fool the camera into thinking that the ASA (ISO) is nine times faster than it really is. If the film is 100 ASA - I change the registry to read 800 (because my Canon doesn't have 900). Make sure to set the camera for the nine exposures - and shoot. One exposure difference doesn't seem to make any real difference by the time you are up to nine.

When doing multiple exposures of this type the camera is hand held. Since no one can hand hold a camera without slight movement through nine exposures the resulting image will have a surreal, painterly effect. You can play around in all kinds of ways - zooming, rotating the camera around a fixed spot, panning sideways or up and down. The results can be amazing.

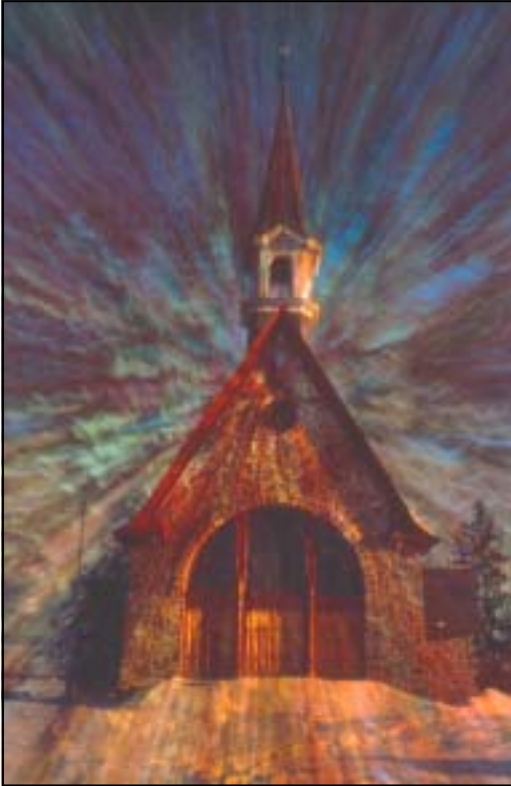
Montages

The second grouping of creative techniques involves taking two or more separate shots and putting them together. Here, as opposed to the in-camera technique, each exposure will need to be over exposed because when the two pieces of film are put together in the same frame, light has to pass through two layers of film when it is being shown.

As already suggested in the double exposure technique, it is possible to take two separate shots of the same image, one sharp and one out of focus. With the camera mounted on a tripod, the first image - overexposed by two stops usually - will be sharply focused. Then, setting the camera on manual, the same image is taken again, only this time you have deliberately set it out of focus. Remember to over expose each shot by (usually) one stop. This gives a soft ethereal impression. It is very similar to the double exposure technique mentioned above. So why use the montage approach? Because the colours will be richer, more vibrant!

With these techniques the camera can be used to capture and represent the mood and feeling of a situation, going beyond straight forward physical depiction. Free your creative imagination. Go beyond objective representation. Let your images reveal something of your inner self and how you view and react to the beauty of the earth. §

Creative Images, by Hugh McKervill



Grand Pre Inspiration



Temples at Twilight



Tree in Fall Meadow



Reaching Up



Two Maples

Images on this page © Hugh McKervill

A SELECTION OF IMAGES BY ELIO DOLENTE



Golden Pheasant



Country Home



Peggy's Cove



Firing Squad



Magic Woods



Dall Sheep



Mosaic Rose



Serpentine

See page 34 for a profile of Elio.

Images on this page © Elio Dolente

CAPA THEME COMPETITIONS, INDIVIDUAL ENTRIES FOR 2003-4

Success for Keith Vaughan

In the Individual portion of the CAPA theme competitions this year, *Sports* (left) and *Weather* (below), our own Keith Vaughan had great success. He won both competitions (total of four slides in each), and therefore also came first overall, meaning he was the winner of the Freeman Patterson Trophy.

In the *Sports* theme, Keith had the First Place photograph (left), plus three Honourable Mentions (top ten). In the *Weather* theme, he won First Place (below) plus one honourable mention. Congratulations to Keith on these successes!



Grass Track Solo Start © Keith Vaughan
First Place, Sports



Dog Sled Race No. 2 © Keith Vaughan
Honourable Mention, Sports



Early Morning Arrival © Keith Vaughan
First Place, Weather



Old Post Office Ornamentation © Wayne Garland
Architectural Ornamentation
Guild Assignment Winner



Sunrise under Seasmoke © Keith Vaughan
Honourable Mention, Weather

Images from Easter Island



Fred Joyce inside lab trailer



Easter Island moai



One of the members of the small leper colony

More statues



An Abu, or burial platform, reconstructed by Sergio Rapa



A day off for hiking and exploring

Images on this page © Fred Joyce

MEDICAL EXPEDITION TO EASTER ISLAND: A REMINISCENCE

by Fred Joyce

Fred Joyce is a Past President, an honorary member, and the longest serving member of the Photographic Guild of Nova Scotia. Fred has the distinction of having been awarded the Certificate of Honor by NAPA for distinguished service in 1976. He has been, and continues to be, a great contributor to the Guild. Fred is a star exhibitor and was the chairman of the Nature Section of the 14th Halifax International Exhibition of Photography.
(Fred Greene)

The Medical Expedition to Easter Island was established by McGill University with co-operation from The World Health Organization. Other universities loaned staff or equipment and The Department of National Defence provided the ship H.M.C.S. Cape Scott and crew to transport all the personnel and supplies to the island and return. The main purpose of this expedition was "To study an isolated people". Easter Island is over 2000 miles from the nearest population centre (Tahiti and Chile), making it one of the most isolated places on Earth. A triangle of volcanic rock in the South Pacific, it is best known for the giant stone monoliths, known as Moai, that dot the coastline. The early settlers called the island "Te Pito O Te Henua" (Navel of the World). It was discovered for the western world by a Dutch Admiral, Jacob Roggeveen on Easter Day 1722, who named it Easter Island. A number of ships visited the island since that time, notably Captain Cook in 1774. Chile officially took possession of the island in 1888. The Chilean Government have done much to improve native welfare. Sheep farming was established and the island in 1964 was administered by the Chilean Navy. The "governor" was a Lt. Commander. Today the land, people and language are all referred to locally as Rapa Nui. Easter Island is triangular, with an extinct volcano at each corner. It measures 23 by 11 km, totaling 171 square km.

By 1964 Easter Island's isolation was about to end. Prior to that time only the annual supply ship used to arrive from Valparaiso, Chile, with a year's supply of goods, supplies, and mail for the population. On the return trip all the wool from the shearing sheds would be loaded. It was proposed that the Mataveru Airport

would be built to provide regular passenger service from the mainland to the island twice a week, along with new viruses and a possible source of infection.

The Expedition consisted of 34 members who covered a number of interests and disciplines including epidemiology, virology, bacteriology, and parasitology. Other information gathered included biology, ecology and physiology. A veterinary doctor was also part of the team, as were a dentist and an X-Ray technician. I looked after the Laboratory technology which was mainly collecting blood specimens, and separating the serum for freezing and storage. Some haematology tests were done in the lab which meant long hours sometimes. We did get Sundays off to go exploring and to do some photography. The patients' medical examinations were carried out by several physicians. The "Campamento", as the natives called our compound, consisted of 22 collapsible construction trailers manufactured by the Alberta Trailer Company. These were 10 feet by 20 feet and are mounted on skids. They could be stacked up aboard ship for easy handling. The trailers were arranged for living quarters, cooking and dining, office work, x-ray and laboratory, plus storage space. Others were for the physicians to carry out their medical examinations and, lastly, the all important radio shack. Our ham radio operator kept us in touch with the outside world and we were allowed a personal transmission once a week through the help of ham radio operators in Canada.

The Islanders were given an appointment by families and so the work was spread out over the time allowed. The Cape Scott arrived on 13th December 1964 and sailed away again on the 11th February 1965.

I want to pay a special tribute to our old friend Harry Crosman who was a member of the Expedition and looked after all things mechanical and technical. He kept the generators going and made sure that the freezers and refrigeration equipment were in good working order. These were most important as we were mainly a collecting expedition and the majority of the real testing would be done back in Canada.

(Continued on page 22)

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Easter Island

It has been very interesting to me to read and discover the many changes that have been made to the Island in the last 40 years. There is now an airport with regular flights. Hotel accommodations are now available and many of the dirt roads have been paved. The tourist industry is thriving. In 1966 the Rapanui people became Chilean citizens and in 1986 the first Rapanui governor was appointed. In 1986 the Americans extended the airstrip for NASA space shuttles. Between 1999 and 2003 the Chilean Government agreed to land redistribution and additional land grants to Rapanui families. §

**16TH ANNUAL
NATIONAL CAPA
PRINT AND SLIDE
COMPETITION**



This competition is held in conjunction with the Canadian Camera Conference (see right). There are four divisions: Monochrome Prints, Colour Prints, Pictorial Slides, and Nature Slides.

Regulations and entry forms are available at:

www.capa-acap.ca/ccc.htm

Entry deadline is May 12.

**PSA INTERNATIONAL
EXHIBITION
OF PHOTOGRAPHY
2004**



In conjunction with its annual International Conference of Photography (see right), PSA holds its annual International Exhibition of Photography. The closing date for 2004 for entries to this exhibition is July 31. Information and entry forms are found in a PDF file available at this web page:

[www.exhibitionforms.com/
2004Exhibitions/PSA04.htm](http://www.exhibitionforms.com/2004Exhibitions/PSA04.htm)

(Incidentally, the web page

www.exhibitionforms.com/Exhibition.htm

lists all current PSA recognized exhibitions.)

PHOTOGRAPHIC CONFERENCES

In case you are still making plans for the summer, you may want to consider attending a photographic conference.

**CANADIAN CAMERA
CONFERENCE 2004**

Picture the Islands

**June 25-27
Nanaimo, B.C.**

www.ccc2004.org



Image from: www.ccc2004.org

**PHOTOGRAPHIC SOCIETY
OF AMERICA**

**INTERNATIONAL CONFERENCE
OF PHOTOGRAPHY**

**September 6-11, 2004
Bloomington, Minnesota**

www.psa-photo.org/conference/index.html



Image from: psa-eid.org/psa-web.shtml

(Continued from page 14) *Photo Stores and Labs*
low ones. The contentious daylight and tungsten buttons were there too. Yes there were two types of exposures, shots taken with daylight lighting, and those with clear flashbulbs or tungsten lighting. The proper buttons had to be used.

My first job at the lab was mounting transparencies. The procedure was all manual. The roll of slide film was threaded through a cutter. The individual frame was lined up and cut, the cardboard mount would be slipped underneath to catch the frame, drop the mount into a heat press and the two halves of the cardboard mount were sealed. Just think of performing this operation 36 times for a 36 exposure film! And there were a lot of slide films waiting to be done! The end of the summer came all too quickly. It was time to think about the second year at Saint Mary's. I enquired about a night job at the lab. Coincidentally Jack was thinking about offering faster service to his customers. After all many of the slide films would arrive by bus and other modes later in the day when the Ansco and Ekta lines were shut down. This is where I came in- perhaps Merv can develop these films in the evening and when the regular staff arrives in the morning they will have something to do. Delivery to the customers would be that much faster. I found myself working five nights a week during the school year and full time in the summer, I was with the company for fourteen years and gained experience in all phases of the photo lab processes in both B&W and colour.

Maritime Colour Lab was not without its competitors. Located in the Bayers Road Shopping Centre was Greyhound Photo Service, their main operation was Black and White processing. Around 1966, Allied Photo, a massive lab in Toronto wanted to expand eastward and approached Jack Boutilier. He was not only a sophisticated man, but also a formidable negotiator. The two labs combined under the new name of United Photo Service with Jack at the helm. It was amazing how the two groups of employees bonded together. Although the labs were now amalgamated, the colour films were still processed down in the old MCL basement lab. All receiving and mailings took place out of Bayers Road. This meant that colour materials had to be transported from Bayers Road to MCL downtown. I was responsible for picking up the colour rolls and re-orders from Bayers Road and ferry-

ing them down to MCL. There I would extract the slide film orders and process them. Gordon McNutt would process the colour negative rolls. Meanwhile I had graduated from the one year B.Ed. programme at Dalhousie University. I went into teaching full time but still kept the jobs at the lab and shot weddings over the weekends.

Eventually in the early 1970's the old MCL lab downtown was closed out and all of the equipment moved to Bayers Road. Finally both colour and B&W labs were under the same roof. It was here that we all met N. Wells from the Toronto head office. He was charged with the job of looking in at the lab from time to time to see how things were running. He was a very approachable boss with a great sense of humour. On one occasion the conversation flipped to shaving. Norm immediately grabbed the spotlight relating the fact that he didn't have to shave the left side of his face. He happened to be in a train accident that ripped off part of his left cheek. Grafts from his rear end were used for the repairs. He said anytime his mother-in-law visits, he would offer his left cheek for the welcoming kiss!

Chas Burns was the manager of the black and white section, his claim to fame was his knack of printing any number of rolls without having any makeovers. Chas also believed that if six screws were used to secure a panel on any of the machines, the panels will be ok with only two screws. The machines were always too shaky.

Those were the days of the six day week, but for us it had evolved into a five day plus Friday night. Instead of working on Saturday, we agreed to work Friday nights. There were no time restrictions on Friday nights and as soon as the work was done we were allowed to punch out. It was amazing how much work we were able to rush through in a relatively short time, talk about efficiency! Wilf Eisnor used the Wilf eyeball technique in all his exposures for the B&W enlargement section, devoid of metres and probes to work with, he would eye the projected image on the easel and adjust the aperture accordingly. His exposures were always bang on. The developer, short stop, fix, rinses, and stabilizer were all in separate two by three foot trays. The trays were secured to a rocking flat bottomed boat-like device that kept the

(Continued on page 24)

(Continued from page 23) Photo Stores and Labs enlargements agitated. Wire basket inserts would automatically flip and dump the enlargements from tray to tray at the appropriately timed intervals.

I left the lab in 1974 and continued to do weddings. I found myself doing about 60 weddings in some years and welcomed the release time. In the mid-1970's Jack Boutilier retired too, and the lab fell under the control of Earl Talbot from the Toronto division. When Earl retired, D. Blackburn from Halifax moved into the director's chair. After a time D. Blackburn, Norm Wells and one other formed a partnership and bought out United Photo Service, renaming it Colortron and moved the entire operation to the industrial park complex in Dartmouth. They set up a professional division to handle rolls from the professionals around town and also a custom enlarging section. They still collected the armature film from the drug-stores and other retail outlets. They had almost all of Nova Scotia sewed up and 100% of Newfoundland. Business was booming. Over the ensuing years, the lab changed owners several times and what is amazing the staff remained essentially the same. Here are the names starting with its inception in 1948. The Snapshot Lab, Maritime Colour Lab, United Photo Service, Allied Photo, 3M Photo, Colortron, and Qualex.

ARRIVAL OF THE COMPETITION

Competition arrived mainly in the form of minilabs. Carsand Mosher came to town and set up both one-hour type services and a professional division. Atlantic Photo, a family run business initiated by Aubry Kyle, also set up minilabs. Japan Camera Centre, Blacks, and many others were sporting minilabs. The minilabs prospered and Qualex remained stable for now.

It was the arrival of minilabs at the Superstore, Sobeys, and the big box stores like Walmart, Cosco, etc. that spelled the death knell for the once mighty Qualex. These operations were operated as loss leaders and the film processing business at Qualex dropped by half overnight. A few years ago giant Kodak terminated operations at Qualex. The plant was closed permanently. Sadly, it was the end of an era initiated by J.M.T. Boutilier. I wonder if the present labs and, for that matter, Kodak itself will survive the onslaught of the new digitals. §

INVITATION TO PGNS MEMBERS

23RD FIAP COLOUR SLIDE BIENNIAL EXHIBITION

ENGLAND, JULY 2004

All PGNS members are invited to submit slides to CAPA for possible selection in the CAPA entry in the 23rd Colour Slide Biennial Exhibition of FIAP. A maximum of two slides per member is permitted.

SLIDES must be glass mounted and of the format 5 cm x 5 cm (2" x 2").

There is no restriction on the subject in the image. It is an open category.



The calendar for entries is as follows (all dates 2004):

Closing date in Halifax	June 15
Closing date in England	July 10
Judging dates	July 24-25
Results mailed	July 29
Exhibition in London, Eng.	October 2
Return of works	October 15
Catalogues mailed	October 15

Each participating member will receive a catalogue. At least one work per participating country will be reproduced, as well as prize-winning works. There will be a total of six FIAP and five PAGB medals, and six honourable mention ribbons, awarded.

Entries can be submitted at any time to:

Keith Vaughan EFIAP FPSA HonFCAPA
FIAP Liaison Officer
7 Amberwood Court
Halifax, Nova Scotia
B3M 3X6

EXTERNAL COMPETITIONS RETURNED SCORES

For CAPA: slides and prints, maximum 30

CAPA PICTORIAL January 2004

Not judged; sent to incorrect recipient by mistake.

<i>5 Tall Ships at Sunrise</i>	Atze Douma	—
<i>Tranquil Morning</i>	John Wm. Webb	—
<i>Black Classic Bentl. Dreams</i>	Robert Deluca	—
<i>Bermuda Beach</i>	Archie McCulloch	—
<i>Grand Canyon #1</i>	Steve Morris	—
<i>Heather in White #2</i>	Fred Greene	—

CAPA PICTORIAL March 2004**Focus Camera Club (Moncton, N.B.)**

<i>Christmas Cactus #3</i>	Wayne Garland	16
<i>Fall Sunrise</i>	John Wm. Webb	12
<i>Toscana !</i>	Keith Vaughan	17
<i>Rose Bubbles</i>	Hubert Boudreau	17
<i>Extreme Beetle</i>	Robert LeBlanc-Ross	16
<i>Maroon Bells & Reflect.</i>	Fred Greene	19

CAPA NATURE January 2004**Delta Photo Guild (B.C.)**

<i>Egret in Flight</i>	Fred Greene	1st Place	27
<i>Whiskey Jack #4</i>	Atze Douma	HM	25
<i>Tantallon Fall Colours</i>	Hubert Boudreau		20
<i>Wentworth V. Falls #3</i>	Ray Fraser		19
<i>Frog in Twigs</i>	Robert LeBlanc-Ross		22
<i>Bunch of Ferns</i>	John Wm. Webb		21

CAPA NATURE March 2004**Images Alberta Camera Club (Edmonton, Alberta)**

<i>Mort Blue on Cantana</i>	Wayne Garland	19
<i>Two Seagulls</i>	Atze Douma	20
<i>Icy Maple</i>	Archie McCulloch	20
<i>Blue Heron #4</i>	Peter Herschorn	19
<i>Ramshead Ladyslipper #9</i>	Keith Vaughan	19
<i>Yellow C.N. Heron #3</i>	Fred Greene	23

CAPA PRINT January 2004**North Shore Photographic Society (West Van., B.C.)**

<i>Five Island Beach</i>	Hubert Boudreau	20
<i>Iceberg at Dusk</i>	Janet Couper	17
<i>Thoroughbreds</i>	Keith Vaughan	22
<i>The Chattering Gulls</i>	Eugene Mio	20
<i>Blue Rider</i>	Fred Greene	23
<i>Sentinel and Seagull</i>	Fred Greene	HM 25

CAPA PRINT March 2004**Foothills Camera Club (Calgary, Alberta)**

<i>Stand of Trees</i>	Robert LeBlanc-Ross	17
<i>Newfoundland Sheep</i>	Janet Couper	16
<i>Red Gloves Death Mask</i>	Keith Vaughan	15
<i>McLaren Honda</i>	Keith Vaughan	16
<i>Michelle in Fur</i>	Fred Greene	HM 24
<i>Donna Lee in Black</i>	Fred Greene	HM 23

**2003-2004 PGNS Final Positions for
CAPA Interclub Competitions**

Pictorial	32nd overall * (see above)
Nature	7th overall
Print	2nd overall

**CAPA THEME: Sports**

November 2003

Delta Photo Guild (B.C.)

<i>Going Under</i>	Joyce Chew	20
<i>Nokia Brier</i>	Wayne Garland	20
<i>Dusting the Boys</i>	Keith Vaughan	HM 26
<i>Highland Heavyweight</i>	Archie McCulloch	17
<i>Hot Saw Champion</i>	Fred Greene	22
<i>Men's Slalom</i>	Atze Douma	24

As a club: tied for 4th place out of 23 clubs

CAPA THEME: Weather

February 2004

Every Angle Photog. Assoc. (Brockville, Ontario)

<i>Clouds over Water</i>	Hubert Boudreau	21
<i>Benediction</i>	Joyce Chew	21
<i>George's Island</i>	John Wm. Webb	21
<i>Lightning 01</i>	Ken Moreash	23
<i>Sunrise Behind Seasmoke #19</i>	Keith Vaughan	19
<i>Half Dome in the Clouds</i>	Fred Greene	18

As a club: 1st place out of 25 clubs

EXTERNAL COMPETITIONS RETURNED SCORES

For PSA: slides maximum 15; prints maximum 36

PSA PICTORIAL February 2004		
Santa Maria Camera Club (California)		
<i>Icy Water Fall</i>	Hubert Boudreau	10
<i>Mono Lake Sunrise #2</i>	Fred Greene	13
<i>Robin with Grasshopper</i>	Lorris Keizer	12
<i>Blueberry Field & Tree</i>	Wayne Garland	12
<i>Libby</i>	Fred Greene	11
<i>Male Y. Rumped Warbler</i>	Lorris Keizer	11

PSA MAKER PRINTS February 2004		
Hillcrest Camera Club (New Jersey)		
<i>HMCS Kootenay Appr.</i>	Robert Deluca	16
<i>Bird Bath</i>	Janet Peterson	16
<i>Feeding at the Trough</i>	Peter Steeper	24

PSA NATURE February 2004		
Photo Pictorialists of Milwaukee (Wisconsin)		
<i>Little B. Heron on W. Lett.</i>	Keith Vaughan	HM 13
<i>Blue Heron in Flight</i>	Fred Greene	12
<i>Y. Rumped Warb. & Young</i>	Lorris Keizer	12
<i>Deer and Fawn</i>	Keith Vaughan	10
<i>Cattle Egret</i>	Fred Greene	12
<i>Cedar Displays for Family</i>	Lorris Keizer	Award of Merit 14

PSA TRADE PRINTS February 2004		
Hillcrest Camera Club (New Jersey)		
<i>Roller Coaster</i>	Janet Couper	22
<i>Graffiti #1</i>	Miam Beach	25
<i>Peggy's Panorama</i>	Fred Greene	1st Place 34
<i>Dusting the Boys</i>	Keith Vaughan	26

PSA PHOTO TRAVEL February 2004		
Three M Camera Club (White Bear Lake, Minnesota)		
<i>Butchart Gardens</i>	Archie McCulloch	8
<i>Windmills near Oudorp</i>	Atze Douma	11
<i>Apostles at Sunrise #16</i>	Keith Vaughan	11
<i>Gazebo at Tulip Time</i>	Ray Fraser	10
<i>Poas Volcano</i>	Liz McNaughton	8
<i>Windmill Trio</i>	Keith Vaughan	12

PSA PHOTOJOURNALISM March 2004		
East Troy Viewfinders (East Troy, Wisconsin)		
<i>Motocross No. 142</i>	Fred Greene	10
<i>Face Painting</i>	Wayne Garland	HM 12
<i>Closeup Biathlon Shooter</i>	Keith Vaughan	10
<i>Thanks, Juan</i>	Fred Greene	9
<i>Sorting Through Debris</i>	Marg Nolen	10
<i>Playing the Cape</i>	Keith Vaughan	11

PSA PICTORIAL April 2004		
Mount Baker Camera Club (Bellingham, Washington)		
<i>Hummingbird</i>	Marg Nolen	8
<i>Egret in Flight #2</i>	Fred Greene	15
<i>Neuschwanstein Castle #2</i>	Keith Vaughan	9
<i>Sea Smoke Halifax Harbour</i>	Fred Greene	9
<i>Steptoe View #4</i>	Keith Vaughan	9
<i>Devil's Garden</i>	John Wm. Webb	9

Returned scores from PSA and CAPA are included in the next issue of Bluenose Focus when received and forwarded by the given PGNS representative.



PSA MAKER PRINTS April 2004		
The Photographic Guild (Detroit, Michigan)		
<i>Cattle Egret</i>	Fred Greene	HM 28
<i>Ho! Toro!</i>	Robert Deluca	26
<i>SS Kaiwo Maru</i>	George Ghiz	23
<i>Grass Track Racing</i>	Keith Vaughan	HM 30

Tall Ships 2004
 The Tall Ships are returning to Halifax again this summer, from July 29-August 2. Information is available at the website:
www.novascotia.com/tallships

PSA TRADE PRINTS April 2004		
The Photographic Guild (Detroit, Michigan)		
<i>Island Cottage</i>	Nanciellen Davis	22

GUILD COMPETITIONS HIGH SCORES*Slides and prints, maximum 15; * sent away to external competition***PSA PICTORIAL***January 12, 2004*

<i>Robin with Grasshopper</i>	Lorris Keizer	* 15
<i>Libby</i>	Fred Greene	* 14
<i>Male Y. Rumped Warbler</i>	Lorris Keizer	* 13
<i>Mono Lake Sunrise #2</i>	Fred Greene	* 12
<i>Blueberry Field & Tree</i>	Wayne Garland	* 12
<i>Icy Water Fall</i>	Hubert Boudreau	* 12
<i>MacDonald Bridge at Dusk</i>	Robert LeBlanc-Ross	12
<i>Turret Arch at Dawn</i>	Keith Vaughan	12
<i>Lovely Orchid</i>	Marg Nolen	12
<i>Passing Point Pleasant Light</i>	Keith Vaughan	11
<i>Two Trees</i>	Archie McCulloch	11

PSA CREATIVE*January 12, 2004*

<i>Stevie</i>	Fred Greene	* 12
<i>Mylar Keyboard #13</i>	Keith Vaughan	* 12
<i>Comfort in Sorrow</i>	Marg Nolen	* 12
<i>Venice Creative</i>	Fred Greene	* 12
<i>Ancient Rock Art</i>	Wayne Garland	* 12
<i>Haida Bird</i>	Janet Couper	* 12
<i>Reflection Palette</i>	Keith Vaughan	11
<i>The Fallen Mast</i>	Ray Fraser	11
<i>Gentle Green. Harsh Rock</i>	Wayne Garland	11
<i>Cracked Windows</i>	Archie McCulloch	11

PSA NATURE*January 12, 2004*

<i>Cattle Egret</i>	Fred Greene	* 15
<i>Blue Heron in Flight</i>	Fred Greene	* 14
<i>Y. Rump. Warb. & Young</i>	Lorris Keizer	* 14
<i>Cedar Displays for Family</i>	Lorris Keizer	* 14
<i>Deer and Fawn #1</i>	Keith Vaughan	* 12
<i>Little B. Heron on W. Lett.</i>	Keith Vaughan	* 12
<i>Mushroom Group #6</i>	Archie McCulloch	12
<i>Hummingbird</i>	Marg Nolen	12
<i>Blue Heron</i>	Peter Herschorn	12
<i>Frog in Twigs #2</i>	Robert LeBlanc-Ross	12
<i>Satisfaction Feast</i>	Peter Herschorn	12
<i>Eagle Portrait</i>	Wayne Garland	12
<i>Bighorn Sheep on Cliff #2</i>	Robert Deluca	12

PSA PHOTOJOURNALISM*January 12, 2004*

<i>Closeup Biathlon Shooter</i>	Keith Vaughan	* 13
<i>Sorting Through Debris</i>	Marg Nolen	* 12
<i>Playing the Cape</i>	Keith Vaughan	* 12
<i>Face Painting</i>	Wayne Garland	* 12
<i>Thanks, Juan</i>	Fred Greene	* 12
<i>Motocross No. 142</i>	Fred Greene	* 12
<i>Unplugged</i>	Wayne Garland	11
<i>Glad to Be in Port</i>	Archie McCulloch	11

PSA MAKER PRINTS*January 12, 2004*

<i>Feeding at the Trough</i>	Peter Steeper	* 12
<i>HMCS Kootenay Appr.</i>	Robert Deluca	* 10
<i>Bird Bath</i>	Janet Peterson	* 10
<i>Bromeliad</i>	Robert Deluca	9

PSA PHOTO TRAVEL*January 12, 2004*

<i>Windmills near Oudorp</i>	Atze Douma	* 12
<i>Gazebo at Tulip Time</i>	Ray Fraser	* 12
<i>Poas Volcano</i>	Liz McNaughton	* 12
<i>Apostles at Sunrise #16</i>	Keith Vaughan	* 12
<i>Windmill Trio</i>	Keith Vaughan	* 12
<i>Butchart Gardens</i>	Archie McCulloch	* 11
<i>Sunset Mahone Bay</i>	Wayne Garland	11
<i>Arch Lady</i>	Fred Greene	11
<i>Selling Kimonos</i>	Archie McCulloch	11
<i>The Lady in Red</i>	Ray Fraser	11
<i>Wooden Shoes</i>	Atze Douma	11

PSA TRADE PRINTS*January 12, 2004*

<i>Peggy's Panorama</i>	Fred Greene	* 14
<i>Trish Closeup</i>	Fred Greene	13
<i>Dusting the Boys</i>	Keith Vaughan	* 12
<i>Docking at First Light</i>	Keith Vaughan	12
<i>Graffiti</i>	Miam Beach	* 11
<i>Roller Coaster</i>	Janet Couper	* 11

Image titles are taken from the scoresheets filled out on the night of the competition. Some errors in detail of precise titles may occur.—Ed.

CAPA THEME: Weather

January 18, 2004

<i>Lightning 01</i>	Ken Moreash	* 14
<i>George's Island</i>	John Wm. Webb	* 13
<i>Sunrise Behind Seasmoke #19</i>	Keith Vaughan	* 13
<i>Benediction</i>	Joyce Chew	* 12
<i>Clouds Over Water</i>	Hubert Boudreau	* 12
<i>Half Dome in the Clouds</i>	Fred Greene	* 12
<i>Approaching Storm</i>	John Wm. Webb	12
<i>Anvil Cloud</i>	Fred Greene	12
<i>The Blessing</i>	Joyce Chew	12

2ND GUILD ASSIGNMENT: Reflections

January 18, 2004

<i>Blue Rocks #1</i>	Nanciellen Davis	13
<i>Peggy's Cove</i>	Wayne Garland	12
<i>Janet's Mooring</i>	Janet Couper	11
<i>Illusion</i>	Catherine Mooney	11
<i>Reflections #2</i>	Elio Dolente	11
<i>Yellow Reflection</i>	Marg Nolen	11
<i>Find the Kitty</i>	Catherine Mooney	11
<i>O Canada</i>	Wayne Garland	11
<i>Reflections on Water</i>	Hubert Boudreau	11

GUILD CREATIVE

February 1, 2004

<i>Eye of the Storm</i>	Keith Vaughan	13
<i>Moved On</i>	Ward Isnor	12
<i>Cats Eyes</i>	Archie McCulloch	12
<i>Barn Scene</i>	Marg Nolen	11
<i>Eggs</i>	Elio Dolente	11
<i>Eagle Reflection</i>	Robert Deluca	11
<i>What Goes Up, Must...</i>	Keith Vaughan	11
<i>Whirling</i>	Tanya Ricker	11
<i>Creative #2</i>	Peter Herschorn	11
<i>Reed in Water</i>	Janet Couper	11

GUILD PHOTO TRAVEL

February 1, 2004

<i>Peggy's Cove</i>	Doug Leahy	12
<i>Horseback Riding at M.B.</i>	Fred Greene	12
<i>Coyote Buttes #2</i>	John Wm. Webb	12
<i>The Church at Grand Pre</i>	Peter Steeper	12
<i>Prinsengracht, Amsterdam</i>	Atze Douma	12
<i>Windmills, Mota del Cuevo</i>	Keith Vaughan	12
<i>Saint John at Night</i>	Peter Steeper	12
<i>Montefrio, Spain</i>	Atze Douma	12

GUILD PICTORIAL

February 1, 2004

<i>Extreme Beetle</i>	Robert LeBlanc-Ross	12
<i>Old House</i>	Elio Dolente	12
<i>Rainbow Jumper</i>	Doug Leahy	12
<i>Evening Return #2</i>	Fred Greene	12
<i>Well Weathered Lock</i>	Peter Herschorn	11
<i>Red Dawn</i>	Wayne Garland	11
<i>Northwest Cove #1</i>	Ward Isnor	11
<i>Circle of Confusion</i>	Wayne Garland	11
<i>Blue Rocks</i>	Nancy Johnston	11
<i>Falls at Long Lake</i>	Tanya Ricker	11
<i>Hfx. City H. at Christmas</i>	Peter Steeper	11
<i>Cape D'or Lighthouse #3</i>	Tanya Ricker	11

GUILD NATURE

February 1, 2004

<i>Puffin Closeup</i>	Fred Greene	14
<i>Mort Blue on Lantana</i>	Wayne Garland	13
<i>Prairie Smoke</i>	Ward Isnor	12
<i>Butterfly #5</i>	Robert Deluca	12
<i>Autumn Presence</i>	Nanciellen Davis	12
<i>Otago Peninsula</i>	Philip Giles	12
<i>Dragonfly Resting</i>	Robert LeBlanc-Ross	11
<i>A Huddle of Fungi</i>	Tanya Ricker	11
<i>Coyote</i>	Doug Leahy	11
<i>Highland Moose</i>	John Wm. Webb	11
<i>Stag</i>	Atze Douma	11
<i>Water Flow</i>	John Wm. Webb	11
<i>Sand Stone</i>	Elio Dolente	11

GUILD PHOTOJOURNALISM

February 1, 2004

<i>No. 16 Looking Down</i>	Fred Greene	13
<i>Red Flag to a Bull</i>	Keith Vaughan	13
<i>Kawasaki 13</i>	Keith Vaughan	13
<i>The Game</i>	Doug Leahy	12
<i>Double Blow</i>	Wayne Garland	12
<i>Hard Hit</i>	Wayne Garland	12
<i>Snowbirds, Shearwater</i>	Robert Deluca	12
<i>Jumpers 2001 #16</i>	Doug Leahy	12
<i>Sunken Dream</i>	Tanya Ricker	12

GUILD HUMOUR

February 1, 2004

<i>Potty Training</i>	Keith Vaughan	13
<i>One Cool Chick</i>	Archie McCulloch	11

GUILD PORTRAIT

February 1, 2004

<i>Jennifer in Black</i>	Fred Greene	15
<i>Grandpa and Ma</i>	Miam Beach	12
<i>Dave and His Harley</i>	Peter Steeper	12
<i>Mavis on Her 80th</i>	Marg Nolen	11
<i>Rembrandt Lighting</i>	Marg Nolen	11

GUILD PRINT

February 1, 2004

<i>Turret Arch Through...</i>	Keith Vaughan	15
<i>Yellow C.N. Heron #3</i>	Fred Greene	12
<i>Moon over La Mancha</i>	Keith Vaughan	12
<i>Great Bl. Heron with Stick</i>	Fred Greene	12
<i>Tattoo Symmetry</i>	Peter Steeper	11
<i>Twin Towers, N.Y.</i>	Doug Leahy	11

GUILD SMALL DIGITAL PRINT

February 1, 2004

<i>Deep Sea Rays</i>	Gilbert van Ryckevorsel	12
<i>Firestorm</i>	Gilbert van Ryckevorsel	12

CAPA STARK TROPHY

February 1, 2004

<i>Donna Lee in Black Leather</i>	Fred Greene	* 15
<i>Green Iguana</i>	Marion Boyer	* 15
<i>Schlitten Hunde</i>	Keith Vaughan	* 14
<i>Third Wheel Into Corner</i>	Doug Leahy	* 14
<i>N. Mt. Basalt, Blom. Form.</i>	Wayne Garland	* 13
<i>Anger in the Sky</i>	John Wm. Webb	* 13
<i>Trish Abstract</i>	Fred Greene	13
<i>Golden Boat at Sunrise</i>	Robert Deluca	* 12
<i>Lest We Forget</i>	Marg Nolen	* 12
<i>Window</i>	Elio Dolente	* 12
<i>Wagon Wheel</i>	Joyce Chew	* 12
<i>Firing Squad</i>	Elio Dolente	12
<i>Bighorn Sheep on Cliff #2</i>	Robert Deluca	12
<i>Red Fox in Grass</i>	Marion Boyer	12
<i>Wooden Blueberry Barn</i>	Joyce Chew	12



CAPA PICTORIAL

February 9, 2004

<i>Maroon Bells & Reflections</i>	Fred Greene	* 14
<i>Lillian in White</i>	Fred Greene	13
<i>Fall Sunrise</i>	John Wm. Webb	* 12
<i>Tuscana I</i>	Keith Vaughan	* 12
<i>Suzanne #6</i>	Keith Vaughan	12
<i>Rose Bubbles</i>	Hubert Boudreau	* 12
<i>Extreme Beetle</i>	Robert LeBlanc-Ross	* 11
<i>Evening Colour</i>	Wayne Garland	11
<i>Orchid</i>	Atze Douma	11

CAPA NATURE

February 9, 2004

<i>Yellow C.N. Heron</i>	Fred Greene	* 15
<i>Ramshead Ladyslipper</i>	Keith Vaughan	* 14
<i>Icy Maple</i>	Archie McCulloch	* 12
<i>Mort Blue on Lantana</i>	Wayne Garland	* 12
<i>Blue Heron #4</i>	Peter Herschorn	* 12
<i>Two Seagulls</i>	Atze Douma	* 12
<i>Butterfly #1</i>	Peter Herschorn	12
<i>W. Pasque Flower Trio</i>	Keith Vaughan	12

CAPA PRINT

February 9, 2004

<i>Donna Lee in Black Leather</i>	Fred Greene	* 13
<i>Michelle in Fur #2</i>	Fred Greene	* 13
<i>McLaren Honda</i>	Keith Vaughan	* 13
<i>Stand of Trees</i>	Robert LeBlanc-Ross	* 12
<i>Newfoundland Shed</i>	Janet Couper	* 11
<i>Red Gloves, Death Mask</i>	Keith Vaughan	* 11
<i>Cactus Flower</i>	Jen Fried	11
<i>In Spite of Winter</i>	Jen Fried	11

R.K. MANN TROPHY

**"But Soft! What Light Through
Yonder Window Breaks"**

February 9, 2004

<i>Lady</i>	Atze Douma	1st 12
<i>Solitude</i>	Ed Boutilier	12
<i>Soft Light</i>	Thomas Davis	12
<i>Worlds Apart</i>	Miam Beach	11
<i>Soft Light on Window</i>	Keith Vaughan	11
<i>Christmas at the Inn</i>	Keith Vaughan	11
<i>Chapel Windows</i>	Peter Herschorn	11
<i>Old Skates #3</i>	Janet Couper	11
<i>Moo You</i>	John Wm. Webb	11

MAYOR OF HALIFAX (HRM) TROPHY

The Street (HRM)

February 9, 2004

Granville Street	Atze Douma	12
Argyle Street	Wayne Garland	11
Tail Lights No. 1	Fred Greene	11
Tail Lights No. 2	Fred Greene	11
Halifax Streets at Night	Doug Leahy	11
Keith's Brewery	Keith Vaughan	11

PSA PICTORIAL

February 15, 2004

Egret in Flight #2	Fred Greene	* 15
Neuschwanstein Castle #2	Keith Vaughan	* 13
Hummingbird	Marg Nolen	* 12
Seasmoke Hfx. Harbour	Fred Greene	* 12
Step toe View #4	Keith Vaughan	* 12
Devil's Garden	John Wm. Webb	* 12
Roadside Beauty	Archie McCulloch	12
Pelican	Doug Leahy	12
Coming on Dusk, P. Cove	Peter Herschorn	12
Circle of Confusion	Wayne Garland	12
Orb Web Sparkles	Robert Deluca	12
Old Barn in Fall	George Ghiz	12
China Colours	Nanciellen Davis	12

PSA PHOTOJOURNALISM

February 15, 2004

#99 Lean at Curve	Doug Leahy	* 14
Quad Runner No. 18	Fred Greene	* 13
Motocross Duo	Fred Greene	* 13
Shooting Gallery	Keith Vaughan	* 12
#93 High in the Sky	Doug Leahy	* 12
Battle for the Ball	George Ghiz	* 12
Hard Hit	Wayne Garland	12
Double Blow	Wayne Garland	12

PSA MAKER PRINTS

February 15, 2004

Cattle Egret	Fred Greene	* 15
Maroon Bells & Reflection	Fred Greene	14
Sunrise Behind Seasmoke	Keith Vaughan	* 12
Grass Track Racing	Keith Vaughan	12
SS Kaiwo Maru	George Ghiz	* 12
Donkey-Sheep Guardian	George Ghiz	12
Ho! Toro!	Robert Deluca	* 12

PSA TRADE PRINTS

February 15, 2004

Island Cottage	Nanciellen Davis	* 12
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3RD GUILD ASSIGNMENT:

Architectural Ornamentation

February 15, 2004

Old Post Office Orn.	Wayne Garland	12
Arch, Lunenburg Acad.	Nancy Johnston	12
Art Gallery	Elio Dolente	12
At the Legislature	Peter Steeper	12
Church Steeples	Marg Nolen	12
Waterfront Weathervane	Fred Greene	12
Arch. Ornamentation	Thomas Davis	12

SHUBENACADIE WILDLIFE EXHIBIT

February 15, 2004

Bird in Winter	Marg Nolen	* 12
Goat #1	George Ghiz	* 12
Emu in Snow	Marg Nolen	* 12
Seal #1	Keith Vaughan	12
Eagle Portrait	Wayne Garland	12
Family Picnic	Elio Dolente	12
Swift Fox #4	Tanya Ricker	12
Love Birds	John Wm. Webb	* 11
Park Duck	Doug Leahy	11
Bobcat in Winter	Phyllis Blades	11
Moose	Elio Dolente	11
Shubie Park Eagle	Peter Herschorn	11
Fisher #1	Hubert Boudreau	11
Arctic Fox	Doug Leahy	11
Wolf	Keith Vaughan	11
Cougar #2	Keith Vaughan	11
	George Ghiz	11
Bobcat #1	Wayne Garland	11
Fox Yawn	Elio Dolente	11

Scores from March 8 until the last competition of the year will be included in the next issue of Bluenose Focus.

Photographic Guild of Nova Scotia Annual Survey

Your Executive needs your input to improve how the Guild functions. Please tell us how we did. Do you have an idea for a field trip, seminar, newsletter article, etc.? Would you be willing to contribute? Please fill in this survey and forward it to your Executive.

Speakers or Seminar Topics

Willing to present _____

Field Trips

Willing to lead _____

Competitions

Social Activities

General comments

Participation: In order to operate effectively, the Guild needs sufficient volunteers. Would you be willing to participate, and if so what area of activity of the Guild does or could interest you?

Newsletter: What type of articles would you like to see?

Would you be willing to contribute to a future issue? _____

.....
Name

POLAROID IMAGE TRANSFER WORKSHOP

Photographs © Elio Dolente

Mary Dixon held a workshop on March 6 to present the technique of Polaroid image and emulsion transfer. As these photographs show, several familiar faces were in attendance.



Mary Dixon and Doug Leahy working on the process.



Joyce Chew concentrating hard, apparently able to ignore being photographed.



Workshop attendees proudly displaying their results.



Careful! Mary appears to be helping Ed Boutilier with something very tricky.

PGNS SPRING AND SUMMER ACTIVITIES

Keep in mind the following upcoming activities:

- May 10 Annual Business Meeting and Sale
(sponsored by Fujifilm Canada)
- May 15 Cape Split Annual Wildflower Walk
(meet at the trailhead at 10 a.m.;
rain date May 16)
John Wm. Webb 902-757-2599
- May 16 Show and Tell (non-competitive)
(10 slides maximum each)
Nature Photography Seminar
(John Wm. Webb)
- May 20 Annual Trophy and Awards
Banquet at Ashburn Golf Club
(contact Edie Greene 422-7775)
- May 29 Annual Waterfalls Trip
(meet at Tim Horton's, Mastadon
Ridge, 8 a.m.; rain date May 30)
John Wm. Webb 902-757-2599
- June 5 Rhododendron Trip
(Kentville Experimental Farm, meet
at 9 a.m.; rain date June 6)
John Wm. Webb 902-757-2599
- July and August NEW Summer Field Trips
(see website for details)

For more details, particularly regarding the later field trips closer to the actual date, check the Guild's website in case there is updated information. §



Montmorency Falls
© Elio Dolente

(Continued from page 34)

Elio Dolente profile

clubs. We won so many regional and national awards that the Investment Learning Centre of the TSE asked me to co-author a high school investment booklet called *Investing in your Future*.

I got back into photography when I began teaching Communications Technology at Prince Andrew. This was a perfect spot for me because I could introduce the conventional darkroom procedures along with the electronic darkroom (Photoshop) on our MacIntosh computers. It was actually part of the curriculum. So with my spare time I became a wedding photographer after being encouraged by another member of the Guild and fellow teacher, Mervin-Kumar Misir—also my Grade 9 teacher.

Now in my retirement I'm back at the Guild where I am amazed by the higher level of expertise and organization, not forgetting the willingness of our members in sharing their knowledge, and I have become very motivated in other photographic styles such as Impressionism, Abstracts, and Creative categories making extensive use of Photoshop. I have also recently taken a Graphic Design course and other Fine Arts courses at NSCAD.

Thanks to Elio Dolente for providing the material for this autobiographical profile.—Ed. §



PGNS PRIVACY STATEMENT

Included in the envelope with newsletters that were mailed was a copy of the Guild's new Privacy Statement. This document was prepared in compliance with the Personal Information Protection and Electronic Documents Act.

The Privacy Statement details how members' personal information will be used and distributed by the Photographic Guild of Nova Scotia (and limitations on such use and distribution). Unless otherwise notified, the PGNS assumes member consent of the listed usages of personal information.

PICTURES WITH A STORY

(see next page for pictures)

Masking, Lies, and Photoshop

By Elio Dolente

Photoshop software vexes the conscience of the modern photographer. Is it a lie, or reality, to take real, but ordinary looking things, and rearrange them producing a tranquil image which will leave the viewer in a meditative state, if only for a brief moment?

While in Cape Breton one summer I took a picture of a window (Image 1) because I liked the lighting but I wasn't thrilled about the view. So I sifted through my shots of Florida and came up with this mediocre sunset (Image 2). Then I created a new image (Image 3) with a process in Photoshop called Masking, giving me, and now you, an entirely different mood as I look at it.

Masking is a powerful creative tool that, once learned, will allow you to adapt it to many other situations. You are only limited by your imagination. §

Member Profile: Elio Dolente

Photography has been my passion since my first days as a Dalhousie University student when I joined the Dalhousie Photo Department containing a smorgasbord of camera equipment and the best dark room I have ever seen. Actually my parents sent me there to prepare for a "Real Job" so I studied by day and photographed by night. Besides, these were the tumultuous times of sexual revolution days of the mid-1960's- so many burning bras, so many anti-Establishment demonstrations, so many photojournalism shots for so many papers. Not to mention covering FLQ meetings and violent Marxist-Leninist clashes with the RCMP. I couldn't ask for better photo ops. It was my Club Med- only with pizzazz.

Then came requests for portraits and developing portfolios for up and coming young female models- I did those for free because they were poor students-, and because I come from humble beginnings. I was born

A picture is worth a thousand words, they say. But does, or should, the picture always capture the photographer's experience? While a good photojournalism image may "speak for itself", sometimes there is a story behind a picture- such as the circumstances or mood under which the picture was taken, or the surroundings. If you have a Picture with a Story, send picture and text along to the editor for an upcoming issue of Bluenose Focus.

after the war in an Italian countryside where the nearest camera was in Germany. My first real confidence as a shutter bug came when I saw my black and white photographs exhibited in the Dalhousie Art Gallery along with my other academic AWOL photographers (who practically slept in the photo department) and I actually won my first major award.

Please note that our photographic style was the portrayal of raw human emotions with high emotional impact. I personally had no political opinion. I didn't care if the Marxist-Leninist couldn't tell any jokes or strum a guitar, as long as they didn't like somebody.

I started my "real job" teaching grade 12 Modern World Problems courses at Dartmouth High School on company time and transferring my photographic passion to students by establishing Film and Camera clubs after school. My alumna students now work in various photo related professions including one who took his film making skills to Hollywood where he became assistant director to Clint Eastwood in the year he won an Oscar Award for the film *Unforgiven*. "I would like to thank the Academy"

Then I moved to Prince Andrew High School where I taught business-related courses. There I became interested in the stock market and left photography for a while. I also left the Photo Guild where I held positions of projectionist and sometimes judge. But I challenged children by establishing after-school investment
(Continued on page 33)

**Watch for the next issue of
Bluenose Focus in the summer
(August) - the deadline for
submission of material is mid-July.**

PICTURES WITH A STORY

Masking Using Photoshop (see text on previous page)



Image 1: *Original Window*

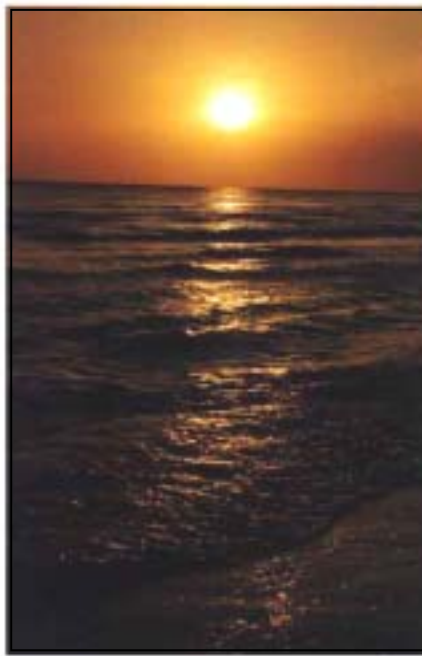


Image 2: *Florida Sunset*



Image 3: *Final Window*

Images © Elio Dolente

Easter Island (see story on page 21 and more photographs on page 20)



Statue on the slopes of Rano Raraku

Images © Fred Joyce



Fred Joyce with Father Sebastian Englert, the island missionary

Colour printing courtesy of:

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