

BLUENOSE FOCUS

MAY 2009

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Cover Photo: Bob Deluca

THIS MONTH:

- ~ **SYMMETRY OF CHAOS • Stephen Scott Patterson**
- ~ **CLEANING UP STRAY HAIR • Mike McCarthy**
- ~ **CYCLING IN CUBA • John Wm. Webb**
- ~ **HONOURING FRED JOYCE**
- ~ **A TRIBUTE TO GEORGE GHIZ**
- ~ **PROFILE OF A PHOTOGRAPHER • Bob Deluca**

TABLE OF CONTENTS

7

*Honouring Fred Joyce,
a lifetime member of the
Photographic Guild of Nova Scotia*



10



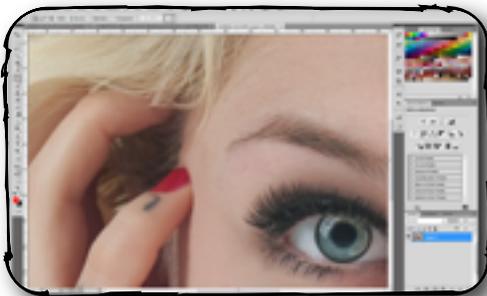
Profile of a Photographer - Bob Deluca

17

*The Symmetry of Chaos
by Stephen Scott Patterson*



20



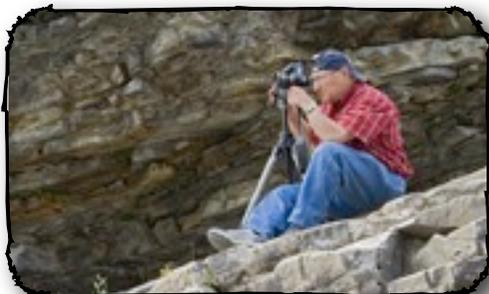
*Cleaning Up Stray Hair –
With Adobe Photoshop CS4
By Mike McCarthy*

24

*John Wm. Webb
on a two week cycling tour of Cuba*



26



*A Tribute to our good friend and long
time member George Ghiz*

...and much, much more!

Executive, Committee Chairpersons and Other Positions 2009-2010

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Dean Hirtle



Jen Fried



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Etta M. Parker



Pam Mills



Laszlo Podor

IT'S SPRINGTIME



Photos: Dennis Stewart



Photos: Dennis Stewart



Photo: Fred Joyce



Photo: Robert Deluca

By Etta Parker

Editor's Page

The quickest way to make money at photography is to sell your camera.
- Anonymous



(May 5, 2009)

It's Springtime. As I type, I can hear howling winds and the temperature is at 0°C, but it's here. Late this afternoon I went for a walk in Point Pleasant Park and wore my winter goretex jacket with the hood up and my gloves. We have been blessed with few (very few) really warm days so far. I look out our studio window onto the lovely garden that graces the house and see the squills, pieris japonicas, the first azaleas & tulips blooming their heads off.

It's time to start thinking about those wildflower shots. The first spring ephemerals have risen out of the decaying leaves and are blooming. The coltsfoot have come and gone already. The bloodroot and hepatica are on their way out, but red trilliums, hepatica, trout lilies, violets, bluets, dutchman's britches and spring beauties are in full bloom. They will be followed by the showy lady slippers, pink lady slippers and yellow lady slippers.

The best time to photograph wildflowers is on an overcast day. Not being an early riser, I love photographing spring wildflowers because they don't open early in the morning. When the sun hits them the brave blooms open. But when the sun comes out the wind usually starts so now there are two things to contend with. First, I make a diffuser and place it between my camera and the flower or hold something to block out the sun entirely, like an old hat or someone's body if you have company.

Then the wind comes out - so what do I do now? I build myself a simple wind tent and I will tell you how to make it easily. Just build a frame and toss a transparent plastic over it, or go to a sporting goods store and purchase a tent frame. Most have replacement frames. The

Trail Shop on Quinpool Road is a good place to look. I took an old pup tent out of someone's garbage and used the frame, bought a sheet of 10X10 transparent plastic from Canadian Tire. I set it over the flower and it works great. It may be necessary at times to weight the excess plastic down but rocks, sticks, can usually be found on-site for this, or one can use string / thin rope and tent pegs to hold it down.

Just a reminder to everyone that some of these flowers are rare so be very careful when working around them. It is hard to get a close up of a flower in the middle of hundreds without laying on many while photographing them, but please use a longer lens and don't jump in the middle of a bunch. Please use string / rope to tie back stems / branches that are in the way instead of breaking or cutting them off. Tweezers are great for cleaning small debris off a flower.

Don't forget to take water to drink, sun screen and insect repellent. Don't like deet on your skin? Put it on your clothes. A wide brim hat with the brim covered in insect repellent works well. Ball caps? The black flies/ mosquitoes will have a feast on your neck.

Thanks to all contributors to this newsletter. I really appreciate your participation. Wishing you all a Happy summer of good shooting.





PRESIDENT'S PAGE

May 2009

Dean Hirtle

*CONGRATULATIONS TO ALL
AWARD WINNERS ANNOUNCED
AT OUR BANQUET ON MAY 21ST*

Thank you to Edie Greene, Esther Theriault, Joyce Chew and Mervin Kumar-Misir for all their efforts in organizing the Banquet. Also thanks to Hubert Boudreau, Bob and Marion Deluca for assisting with the proceedings. Also, a note of thanks to Fred Greene, Etta Parker, Steve Patterson, Jur Feenstra, Shirley Robertson and Joyce Chew for their contributions in our tribute to Fred Joyce.

As our 2008-09 year is winding down, it is worthwhile looking back over the year at some of the highlights.

- * John Wm Webb's generous donation trophy for slide shooters generated more slide entries in competition this year.
- * Our Fall Show had to be postponed to January due to a winter storm. The Spring show displayed Guild members' best work as well as great presentations by Yau-Sun Tong "Wander into the Wonder – from Southwest China to Angkor Wat, Cambodia" and by Keith Vaughan "Photojournalism – Emotion, Human Interest, Spot News and Action," respectively.
- * Continuing adaptation to evolving PSA and CAPA competition rules.
- * Colin Campbell's impressive images from Italy at our Christmas party.
- * The Guild's tribute to Fred Joyce, at both our Spring Show and our Awards Banquet,

for over 50 years of Guild membership and service.

- * A new website thanks to Chris MacDonald and Peter Steeper.
- * With Etta Parker's efforts, conversion to an on line newsletter.
- * Again this year, the Guild program developed by Fred Greene afforded ample opportunity to learn, improve and have fun as a photographer.

As always, the success of the Guild relies on the volunteers who make things happen.

I urge you to consider helping out at the Guild. Perhaps you may be interested in serving on the Executive or Committees in the future; presenting a "how to" seminar; helping out with Guild Goodies; or leading a field trip (perhaps to a location you are familiar with that the Guild has not ventured to previously). These contributions help the Guild to thrive. Feel free to contact any of our Executive if you would like to help out or have ideas or suggestions.

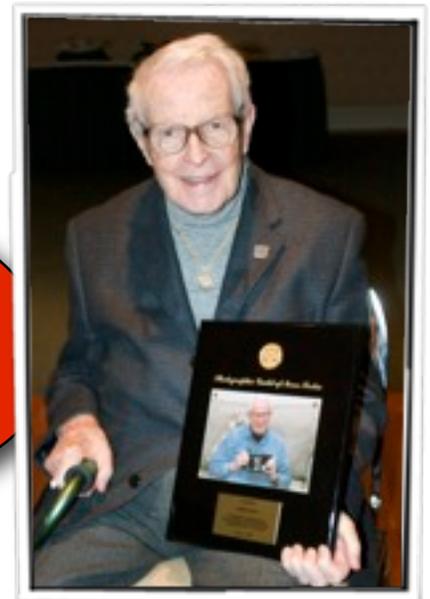
Just a reminder, we have PSA Interclub Print Judging (The best of the best) coming up on June 21st and perhaps I will see you in the Valley on June 27th.

Have a great summer and have fun with your photographic pursuits!



Fred holding his father's camera

**FRED JOYCE
HONOURED AT PGNS
AWARDS BANQUET
MAY 21, 2009**



Fred Joyke, Awards Banquet 2009

On May 21st Life Time Member, Fred Joyce, was honoured at the Photographic Guild of Nova Scotia Award Banquet for his many years of dedication and contribution to this Club. A slide show consisting of a representation of Fred's work was shown, several of Fred's friends said a few words about him, and he was presented with an Award for his contribution to the club.

Fred Joyce was born in Chatham, Ontario on November 1, 1925. His love of photography was first inspired when he was a teenager when he attended a summer camp. One of the director's was a keen photographer and took a group to his home to show them his photography and his darkroom. Fred was hooked! When he went home he started doing family photography.

In 1944 the war was still raging in Europe and rather than be conscripted into the army Fred joined the Royal Canadian Navy. He did some photography on his trips with the navy but because of the war there was not only a shortage of film but it was very expensive so his photography was limited.

In 1965 Fred's ship, a medical ship, was posted to Easter Island. It was a trip to medically study a very isolated people and Fred worked as a Lab Medical Technician during his ship's visit. The trip was sponsored by McGill University and World Health Organization and the ship contained medical personnel. Fred tells me that only one ship a year visited Easter Island. The whole island was one big sheep farm and a ship from Chile would come in once a year bringing supplies in return for sheep wool.

When Fred was stationed in Cornwallis, N.S. he met the love of his life, the late Betty Joyce and they married in 1950. Together they had four children, two girls, Sharon and Linda, and two boys, Tom and Jim. He has six beautiful grandchildren.

Fred joined the Photographic Guild of Nova Scotia in the early 1950's when it was called The Photographic Guild of the Maritimes.

At this time images were half black and white and half colour and they were all being judged together. However, colour always won out and finally some people got upset and the two were separated into categories: Black & White and Colour. Because of the colour being added the Guild was renamed the Colour Photographic Guild of the Maritimes. There were several members from Bedford, Dartmouth and Halifax so it was thought, at the time, that to include the Maritimes would cover everybody. Fred took one year off from the Guild to take a specialized lab course and when he returned the guild had changed again to having categories which were: portraiture, nature, and pictorial which were all judged together. However, nature images always won so it was changed into

having categories. Fred was an accomplished portrait photographer and won the trophy several times. When he won the trophy the plaque was in such a bad state that Fred donated a new one which is now known as the Fred Joyce Portraiture Trophy, won I might add by Laslo Podor last year. Then Fred also became interested in photographing flowers, nature, and pictorial. By now it was decided that the name Colour Photographic Guild of the Maritimes was too broad a scope so the name was changed to it's present name, the Photographic Guild of Nova Scotia.

Fred served on many committees during his days with the PGNS, such as Slide Chairman, PSA Rep. and others He was the vice president, President, and Past President. Fred was always helping out and was always very busy at each meeting looking after his duties. Fred told me the story of how he was on the Phone Committee for the Guild and he would be calling the members a lot. Since he made so many calls he would only say: " this is the Colour Guild calling." Once his daughter when she was a little girl said: "oh daddy, you are always so busy. You do all the church work and you are always calling the colour girls".

Fred has been a longtime member of the PGNS and worked hard to help with the club in whatever was going on.



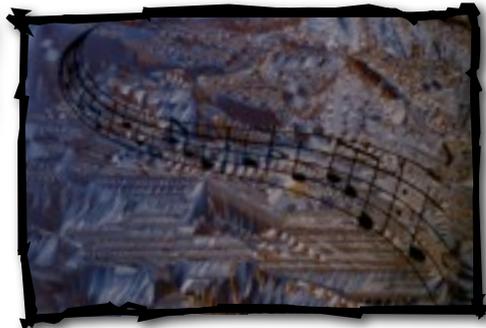
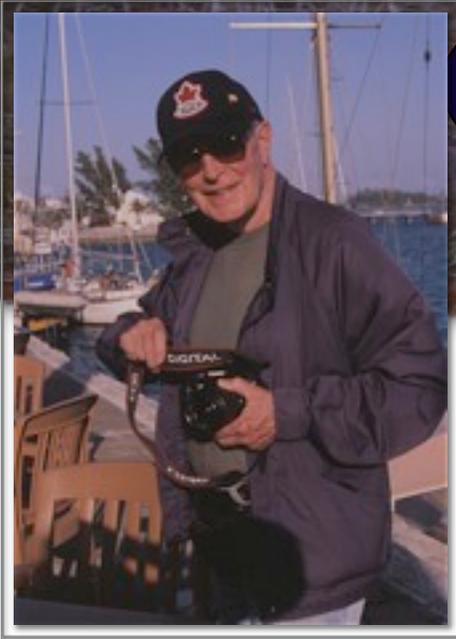
Betty and Fred Joyce



Photos: Fred Joyce

Thank you, Fred, for your valuable contributions and your continuous interest and many hours of work in the Photographic Guild of Nova Scotia.

PPORTFOLIO
OF PHOTOGRAPHS
FRED JOYCE





**PROFILE
OF A
PHOTOGRAPHER**
By
ROBERT J. DELUCA (MCAPA)

All important things in Toronto happen in the middle of a heat wave. It is 2 am, in August 1936 on a dark, hot, humid, non-air conditioned night. The Western General Hospital is a large brick building which in the 100+ (F) air was like a brick oven. In the delivery room my mother, Marjorie Mary Deluca, has just given birth to the most handsome baby in Canada. My father James Deluca is very proud, and my middle name James is in honour of him.

The memories do not really solidify until around five years old. It must have been about then, because I remember Mom taking me to kindergarten, and I bawled something fierce that first morning until I saw all the good things we would have to play with. After that school was not a problem; it was something I always enjoyed. I can't remember the pranks I must have gotten into, but I do know it took me eight years to get a bronze medal for four years good conduct and attendance.

While working part-time at Dominion Stores after school (Sixty-five cents an hour!!) I bought a camera with almost all of my spending money.



It was a beautiful twin-lens reflex Zeiss Ikon!! It cost just over \$100.00, a lot of money at the time. I remember talking the store into letting me have it for \$50.00 down and five dollars a week. It was a very high quality camera at the time and took extremely sharp pictures. I was introduced to the Toronto Camera Club which used to meet in the downtown Central YMCA. The best part was that they had a DARKROOM that members could use. All we had to do was bring our own chemicals and print paper. Of course it was all black & white in those days. There was colour, but it was just starting and very expensive. So we all used black and white. I still remember developing my first print. As I watched the image come up on the paper in the developer, I was so fascinated that I watched until the paper went jet black! This was my introduction to



photography, and the bug stayed with me for the rest of my life in one form or another.

I wanted to become a photographer in the Navy. However, since that was a specialized endeavour it was necessary to become trained in another 'standard' trade first. So in August 1954 I swore my oath to the Queen, and was enrolled into the Royal Canadian Navy a Seaman Electrician. After recruit training I was posted to HMCS MAGNIFICENT, one of our early aircraft carriers. It was very exciting as I worked closely with the flight deck crews. The foreign ports were of great interest varying from Caribbean palm trees to old London. A great chance to work my Zeiss Ikon!

In 1955 I was selected for commissioning as a Naval officer, and sent to HMCS VENTURE on the west



coast for training. This great opportunity vastly widened the scope of my career and challenge. I served in Minesweepers, Frigates and Destroyers. My specialty became operations and communications, and eventually led to the command of three destroyers - MACKENZIE, RESTIGOUCHE and HURON. Surprisingly I have now outlived all three as they have been decommissioned and scrapped. I also served in HQs in Halifax, Ottawa and Nato HQ, Brussels.

From a photographic aspect, my Naval time has provided a wide scope for photography. Looking back, my only regret is that a ship's time in a foreign port is usually only 4 or 5 days for fuel and stores - and whatever sightseeing can be squeezed in. As a result there was always a longing to stay and see more.

When my sea-going days were over I joined PGNS and realized I should have done that much earlier. Just to associate with the many highly skilled members was a learning experience in itself, and one I will never regret. It has been my pleasure over the years to have contributed to Guild activities as the PSA Representative, Vice President and President and as Awards Chairman. These were rewarding experiences and it is highly recommended that all members take their turn as their time and talent permits.

Photos: Bob Deluca





PSA REPORT 2009
by
Mike McCarthy
PSA Representative.

Nature #3 Results - May 2009 (Received 05/23/2009)

Scores in italics were from our April PSA Competition) Photo Guild of Nova Scotia.

<u>Title</u>	<u>Score</u>	<u>HM/Awards</u>	<u>Name</u>
Score			
Hierarchy (Scored 14 locally)	13	<i>HM</i>	Colin Campbell
Blue Heron 1 (Scored 13)	10		Ken Renton
Egret Family (Scored 13)	9		Margaret Nolan
Gold Dust Gecko (Scored 13)	8		George Mitchell
Ringlet on Rose Pogonia (Scored 13)	7		Vicki Gaul
Pelican Close Up (Scored 12)	5		Caroline Renton

There are several divisions that we have not yet received final standing: including Nature slide, Photo Travel and EID.

Photojournalism - 6th out of 11 clubs (193 points total, 28 points out of 1st place)

ICIC (Pictorial) - 17th out of 17 clubs (there was a submission error for the last competition, however, based on an average of the previous competitions, we would have placed 14th)

Print - Colour Trade (TP) - 1st out of 8 clubs (we were only club to compete in all competitions)

Print - Colour Maker (KK) - 9th out of 10 clubs

Nature - Digital - 16th out of 29 clubs (187 points, 38 points out of 1st place)

Photo Travel - Submitted final competition May 15th.

Nature - Slide - Not published yet

EID - Not published yet

Creative - Not published yet

For ICIC & Nature Digital we will be moved to the "B" Group for competitions in 2009 - 2010.

I plan to present a brief slide show of some of the winning images from other groups when we reconvene in the fall to help offer some suggestions on how we may better prepare ourselves to compete in this continually evolving world we are competing with.

A major change that will be coming for those who compete in the print division of PSA next season will be the four new print categories in addition to the requirement that prints are no longer to be mounted. Yes, that's correct. No mounting will be allowed for prints this coming year. As I write this, I have been receiving the "Best of the Best" prints from all over the world and a great many are already not mounting prints. The new categories (plus the creative category) are as follows:

1. **Large Monochrome Prints (LM)** - No larger than 16x20"
2. **Large Colour Prints (LC)** - No larger than 16x20"
3. **Small Monochrome Prints (SM)** - No larger than 96 square inches (8x12" or some other combination)
4. **Small Colour Prints (SC)** - No larger than 96 square inches (8x12" or some other combination)

Creative Altered Reality (CAR) can be up to 16x20" and colour or monochrome, but must represent some concept outside of normal reality, not simply a creative look at an everyday object, thing or person.

Finally, PGNS recently received a certificate congratulating us for 60 years of continuous membership in PSA. This certificate will be presented at the next meeting of the guild to the incoming president, Dean Hirtle.

With the new look of the Photographic Guild of Nova Scotia web site, look for updates as additional results are received. Have a great summer and I'll look forward to seeing you in the fall!

Margaret Sprott, Chair of the PSA Newsletter Contest, suffered serious injuries in a car accident. The PSA Newsletter Contest has therefore been cancelled this year.



The PhotoEditors group are shocked to hear that Margaret Sprott was involved in a terrible automobile accident. Her injuries are extensive causing her to be in ICU at least two weeks, followed by months of recovery.

Margaret is the Chair of the Newsletter Contest and a wonderful person.

Margaret, our thoughts and prayers are with you and we wish you courage and patience in your recovery. Editor

March EID

Colin Campbell	Piazza Anfitheat in Lucca	13	HM
N.Davis	Stellers_Jay	11	
Teunis Obdam	Tibetan_Yak	11	
Jarvis	Just_Relaxing	9	
Marg Nolan	At-Rest-in-Dunhuang	9	

March ICPC Maker Prints

Boyer M	Reddish Egret Splashing	23
Renton K	Clematis in Fall	22
Dolente E	Fall Impression	21
Vaughn K	Hill Town in Tuscany	18

March ICPC Trade Prints

Davis N	Giang Woman	23	(3rd Place)
Hirtle D	Dory Sailor	22	(2nd Place)
Jarvis D	Reach for the Sky	21	(1st place)
McCarthy M	Shryver Family	16	

February EID

Joyce Chew	Red and Yellow Paphs	14
Jen Fried	Life in Water	13
Marge Nolan	Beautiful Showgirl in Red	13
Marion Boyer	Great White and Reflection	11
Bob Kerr	Double Triple Boat Reflection	11
Ken Renton	Iris Trio	10

February ICPC Maker Prints

Campbell C	Grand Canal Under Rialto	23	(HM)
Boudreau H	Pink Lady Slipper	22	
Dolente E	Fishing Village in Charcoal	20	
Vaughn K	Grand Teton Reflection	19	

February ICPC Maker Prints

Hirtle D	Paternoster Square	21
Jarvis D	Roman Gate at Pamukkale	21
Podor L	Mears Island Sunset	20
McCarthy M	Courtney #1 Portrait	18

March PJ

Podor L	Whitewater Kayaking on Kananaskis	13	HM
Dolente E	Basketball Busker	11	
Campbell C	Busker on Ponte Vecchio	11	
Davis N	New Years Eve Chlause	9	
Dolente E	Ghost Busker	8	
Elson C	Shanghai Butcher	8	

PSA RETURNS



SUMMARY CAPA INTER CLUB SPRING RESULTS

by
Joyce Chew



Hello all, our club has done very well in the Spring competitions.

We were 11th out of 21 clubs in the Digital theme competition with 117 points. Competition was fierce in the Print Division.

We earned an Honour certificate for 4th place out of 9 clubs with a score of 133 points, a mere 2 points away from 2nd place.

Congratulations go out to Keith Vaughan for his certificate of merit for his print titled "Turret Arch Thru North Window." We also earned an Honours certificate in the Digital Nature competition for our 6th place finish out of 23 clubs with a score of 127 points.

There were 24 clubs competing in the Digital Creative category and our score of 128 (only 4 points away from 1st place) earned the Guild a Bronze for 3rd place. In the Film Division, we swept the Open and Nature competitions, achieving 1st place out of 6 clubs with score of 128 and 145 respectively!

Congratulations to Keith Vaughan, Elio Dolente and Eugene Mio for earning Certificates of Merit for their images titled " Bedford Basin at 20 Below." "Two Herons", "Swift Fox" and "Sedona Peaks."

In other CAPA news, CAPA is seeking nominations for its Officers and District Representative. More information can be found at www.capacanada.ca CAPA's official website.

Individual membership in CAPA has many benefits which include special rates for camera equipment coverage through Johnson Inc. Insurance, discounts for ProshowGold, and the chance to win great prizes. More information on conditions of entry and great prizes from the sponsors like ADOBE, Lowepro and Sony can be found at

http://capacanada.ca/digital_competition.html

CAPA members who register before May 21, 2009 for the Okanagan Photographic workshops (OPAW) being held on Aug 7-9 2009, will receive \$100 off the registration fee. Any non- capa member that registers to OPAW before May 21, 2009 will receive a free CAPA membership. See www.opaw.ca for further details.

Thanks for making this year a great year for CAPA and "Happy Shooting" over the summer!

The theme for next year's Digital Interclub Theme competition is "Three of a Kind". There must be three of the same subject (i.e. 3 birds, 3 flowers, etc.).

September 30, 2009 is the deadline to enter the Annual Digital Competition. The theme for 2009 is "Windows and Doors"



THE SYMMETRY OF CHAOS

by *Stephen Scott Patterson*
Photos: *Stephen Scott Patterson*

In our everyday lives, we are constantly confronted by a profusion of visual information, much of it irreverent to what would be considered important to our everyday lives. Yet we attempt to find structure in our lives within this cacophony of information so that we can continue to function. Constantly cleaning up the kitchen, messing it up just to reorganize it again the same day, raking the yard, socks here and there on the floor, getting the kids off to school etc. For most of us the visual world is significant in our lives and we manage to shut out the visual complexity that surrounds us.

We see what we need to see, carrying on with our daily chores and neglect to notice the subtle details residing in the visual world that surrounds us. We may or may not notice that the doorknob that we use everyday is a Particular colour, or that there is an interesting pattern where the brass is showing through the paint. It is merely a useful item that only becomes noticeable if it malfunctions in some way. Of course we couldn't analyse everything that we encounter in our daily lives or we would not be able to function normally in society.

Photography allows us to take the time and explore these visual avenues, allowing us access to participate in a child's world of visual expression, opening our visual acuity so that

we may develop our awareness of our immediate surroundings.

When we first pick up a camera, we generally are not aware of the complexities within the visual world that may interfere with the subject of interest. The whole image space is often neglected because we become fixated by a particular object, the "center of interest"

Successful photographs are a result of a combination of all the visual elements coming into play producing some kind of logical, sound structure within the picture space. A photograph can be compared to a play. There are the actors represented by the different visual elements, the stage represented by the picture space, and the script or story line, which is developed through proper representation of the visual elements within the confines of the picture space. The photographer has to frame the picture so that all these visual elements work with one another and become entertaining and interesting to the audience.



Photography of both natural and man-made objects can be used effectively to produce compositions that resemble those made by abstract painters. The photographer works with subjects that exists in the real world, framed in such a way as to be less recognizable or viewed in an unusual manner. The abstract painter works from the imagination, very often but not always inspired by their perception of

the real world. Many photographers get their inspiration from abstract painters.

The subjects represented in the article are both man-made and natural. Many are what I would call urban abstracts, images made from discarded items such as cars, salvaged metal, concrete, plastic and pretty well anything lying around that as aged to some degree. Natural subjects are of a wide variety encompassing almost anything occurring in nature.

My enjoyment of abstract painting has allowed me to become more tolerant and open minded about the concept of making abstract photographs. It becomes somewhat addictive looking for interesting patterns and combinations of colour and line, especially while exploring salvage yards where one is surrounded by so many odd things. While leading workshops I like to take at least half a day with my students and let them explore a junk yard and I find that they don't want to leave.

To become familiar with the idea of finding structure within chaos, we only have to view the paintings of Jackson Pollock, one of the prominent exponents of abstract expressionism. His thought was that painting was about the rhythm of life, the layering of paint and applying colour contrasts that could be developed into an eloquent expression of symmetry and harmony within the complex. To the uninitiated eye the paint appears to be thrown

everywhere without concern to any organized structure. However, after careful observation we can see that his paintings are very carefully structured and well thought out. He often discarded paintings during his attempts to reach a specific goal with a particular painting.

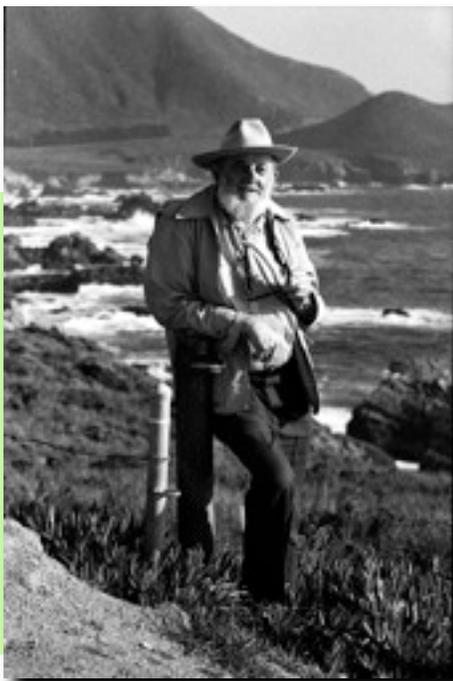
There are many other painters who have been instrumental in redefining the concepts and horizons in abstract painting and I love immersing myself in the products of their imagination. The works of Hans Hofman, Clyfford Still, Robert Motherwell come to mind.

Dealing with similar concepts in photography we need to learn to recognize important key elements such as colours, lines, shadows and combinations of these that play a crucial role in the make up of the composition. These elements may range from being very subtle and inconspicuous to overwhelmingly dominant, or a combination of this. They share important roles in becoming key exponents to the underlying structure that will bring structure and life to the composition.

For example we may observe a discarded car from a distance and see the amount of decay that has evolved over years of exposure to the elements. On much closer inspection we remove the car's identity and begin to experience a vaster landscape from a unique view point as if experienced from the perspective of an ant. A small insect doesn't



see a car; it sees a much broader landscape, a place to explore and forage, similar to how we would experience a landscape from our own perspective on a relatively larger scale. This is how we have abstracted the car or any other object when viewed only partially or in a context that is somewhat unusual. Although the term “abstract” generally pertains to an object or view point that is rendered unrecognizable, photographers often use the term more loosely when describing their work. A grove of tree branches creating a strong pattern for instance becomes an abstract photograph of lines and colours even though we may immediately recognize the composition as that of a grove of trees. Reflections on the surface of water such as autumn colours, boats and other subjects are often recognized immediately as a reflection on water. We may not immediately recognize that the reflected subject is a boat for instance, but we know right away that it is a reflection on water. However, symmetry within chaos is not so much about abstracting a particular subject as it is finding a complementary pattern within the viewfinder of the camera that renders a particular composition pleasing to the eye. Regardless of what subject is being photographed, all compositions should be made using a careful eye and logical approach to the structure of the composition.



*LEARN THE RULES OF PHOTOGRAPHY
AND THEN BREAK THEM
“THERE ARE NO RULES FOR GOOD
PHOTOGRAPHS, THERE ARE ONLY
GOOD PHOTOGRAPHS.”
◆ ANSEL ADAMS ◆*



CLEANING UP STRAY HAIR



by Mike McCarthy

Stray hair... Anyone who has ever taken a vanity portrait of someone has had this problem.

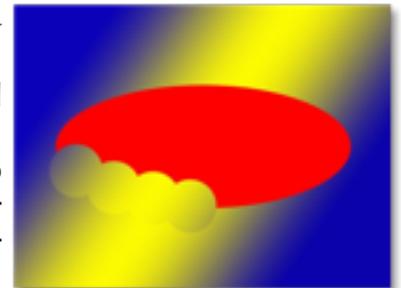
Whether film or digital, without driving yourself completely insane, there's really no way to ensure every strand is in place. Even with an assistant preening when necessary, there's just no way to get every single piece. Once you click the shutter its history. I think the LCD screen on most digital cameras actually makes things worse. The tiny 3" (or smaller on some cameras) display obviously can't show all the fine details, so we walk away believing what it shows. Then we get to the computer and YIKES!

Enter Photoshop. I recently took a few head shots for a make-up artist I use regularly for my portraits who did not have a single image of herself to include in her portfolio. Always happy to oblige, I reset my lights and away we went!

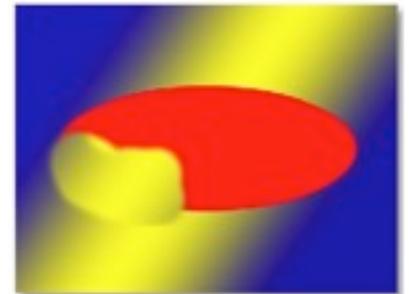
Now you may think that removing stray hair is an easy task and just simply reach for the Patch tool or Clone brush. Although they can work – and I'll show you how in a minute – using the default settings usually only ends up distorting the background texture or color and calling even more attention to the affected portion of the image. I'm sure you've all seen a bad cloning job. It really stands out. From halos to discoloured backgrounds, it's simply not pretty.

So, to start with, let's take a look at how not to clone.

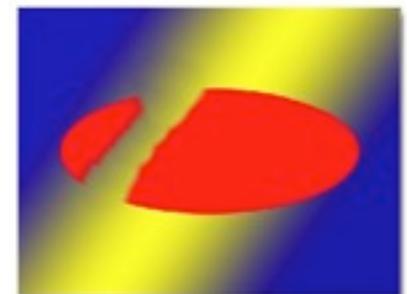
Brush Too Hard – Very few images will benefit from a hard brush shape when cloning. Remember to always soften your brush from the toolbar or, if you're using a graphic tablet, you can vary the hardness and size with the stylus.



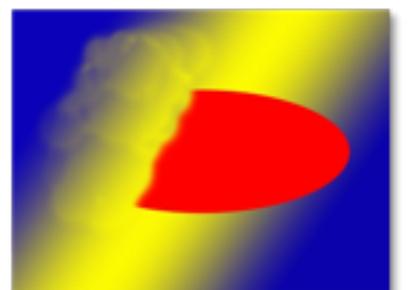
Incorrect Sampling – It is always important when cloning to press the [Alt]-key ([Option] on a Mac) and sample often and close to where the destination stamp will be placed.



Tracks – Repeating patterns. These are caused by sampling less often than necessary or sampling too close to an edge.



Blotches – These tell tale symptoms indicate a combination of all the above problems, all blended into one. This seems to be the most



common mistake when using the Clone Stamp tool and usually lessens as the user becomes more skilled.

The Correct Technique – As shown here, the red oval has been completely removed with little or no trace from the gradient background color. Patience and just a little skill will persevere.

Remember, the first rule of Photoshop – and the ultimate goal of editing and retouching a photograph – is to make the end result look like it was never touched by Photoshop!

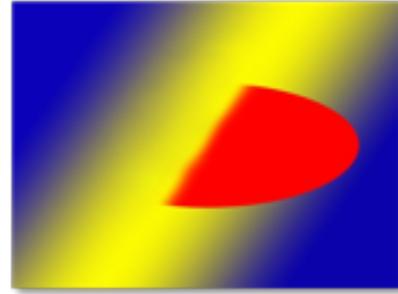
Now, back to our make-up artist! In the image below, Tanya shows off her beautiful smile for the camera, however, her hair has become



Figure 1 - Ready to begin

slightly disheveled along the way.

To start retouching the flyaway hair around her head, select the Clone Stamp tool ('C' key on the keyboard or click the icon in the toolbox) and zoom in close to the edge. Here's a quick tip - in Photoshop CS4, one of the new features is called "Spring loaded keys." This means that when you have a tool selected and then press and hold the keyboard shortcut for a second tool, the second tool becomes active while holding down the key. This spring-loaded tool resets back to the original tool when you release the key. So, in this example, pressing



'C' selects the Clone Stamp tool and then pressing (and holding) the 'Z' key temporarily

activates the zoom tool so you can click or scroll in to the zoom level you need. Also, a quick press of the 'Space' key switches your cursor to the Pan tool and allows you to move the image around inside the edit window. If you're using the latest Photoshop CS4, with the Pan tool selected, grab your image and "toss" it! The image will move and slide to a stop depending on how "hard" you tossed it. This takes a little getting used to but once you are comfortable with tossing your image around, you'll wonder how you managed without it! CS4 Rocks! But I digress...

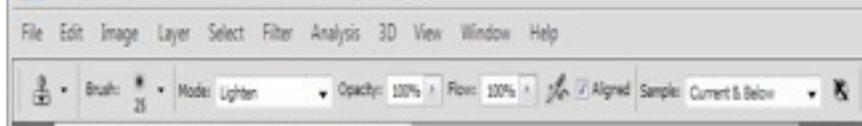


Figure 2 - Clone Stamp Brush Options

Make sure the Clone Stamp tool is selected and one of the tricks – in this case – is to make sure the blend mode as shown here on the toolbar is set to "Lighten." This will work for this image because Tanya's hair is very dark and the background is lighter. You will see a little later how to use other settings too. Depending on the background and any pattern present, you may want to lower the opacity of the brush and make several light passes so you don't accidentally delete something by accident.

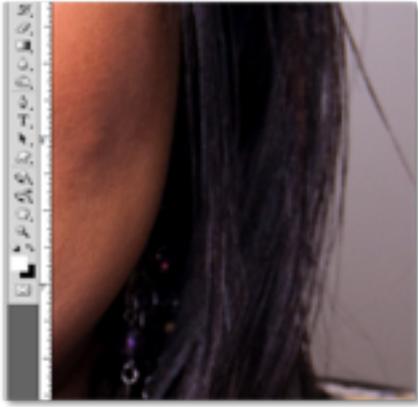


Figure 3 - Clone Sample - Keep it Close!

With hair – or any thin line such as power lines, blinds, etc. – move close to the hair and Alt-click to select your clone sample. Keep your sample brush as close to the object you want to remove as possible. If you can keep your sample within the circle of the actual clone stamp brush you'll be amazed at exactly how easy it is to paint away hair. To help with this, I usually keep the "Show Actual Brush Size" option turned on in the Cursor Preferences screen. Now you're ready to place your cursor over the hair and start cloning. Make fairly long soft strokes, rather than "dotting" with the brush. If you sample carefully, you can brush in both directions and speed up the process even more!

As you progress around the edge of your subject's hair, you will likely also notice that besides stray hairs, there may be some voids where you can see through the hair to the background. It's important that you don't remove all of these. If you need to, zoom out to see how removing these voids will affect the shape of the hair. As you can see in Figure 4, removing this void would create an uneven space and should be left and filled in later. Don't worry, I'll show you how to fill them in a little later...

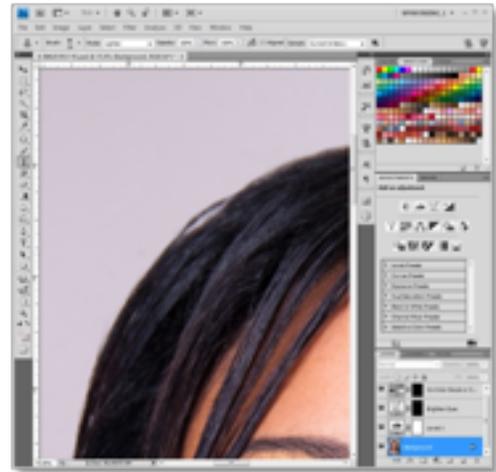


Figure 4 - Avoid removing voids that will create uneven surfaces

Once you've finished going around the head, make sure to check on your subject's face to see if anything needs correcting there as well. In this example, I want to leave the large pieces of hair and just remove the stray strands in between. To accomplish this, use exactly the same technique, except this time change the brush mode to "Lighten."



Figure 5 - Dark strands over the face (Before)

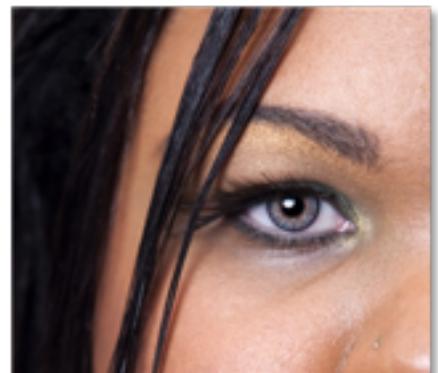


Figure 6 - Dark strands over the face (After)

Again, remember, this may take some time and patience is your best friend. Once you get proficient with this technique, you'll find you can correct a basic portrait like this in just a few minutes. More complicated backgrounds will definitely take more time. It is very important to make sure to leave a realistic texture behind, rather than the blotches shown in the examples at the beginning of this tutorial.

Here's a quick example to show that these techniques work equally well on blonde hair too.

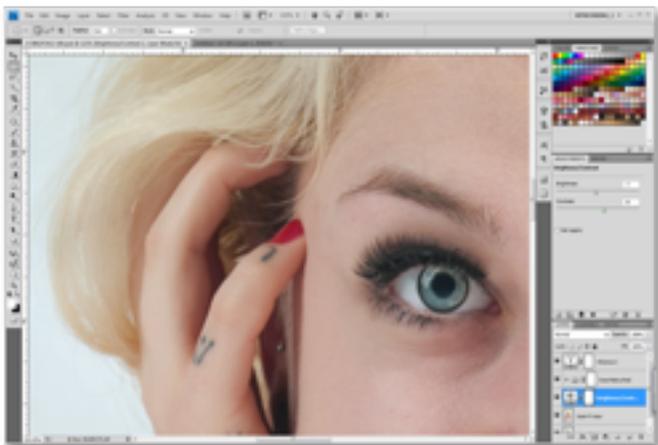


Figure 7 - Blonde Example - Before

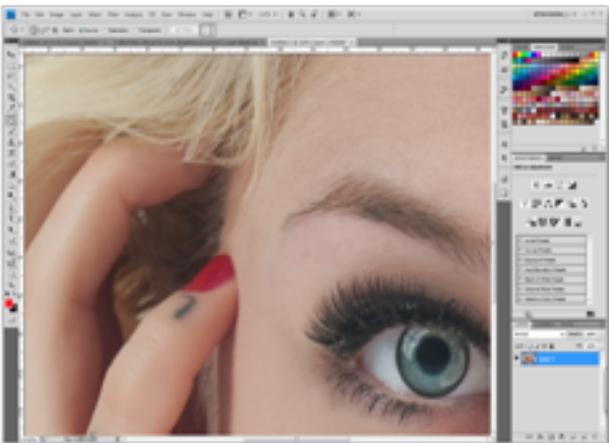


Figure 8 - Blonde Example - After

Now that we're removed all the hair and made Tanya look fabulous, it's time to go back and start filling in the gaps and voids we left earlier. To accomplish this, use exactly the same technique except use the "Darken" option to "fill-in" the voids.

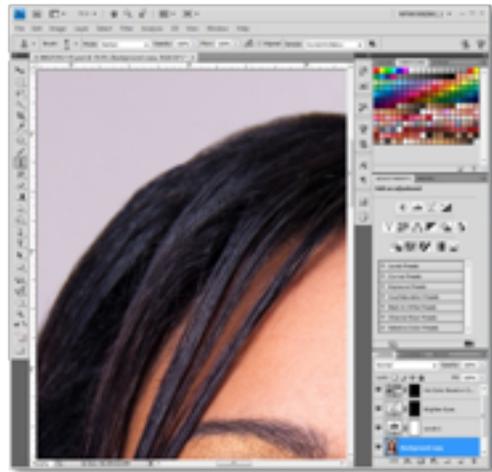


Figure 9 - Filling the voids

Once you're had some practice, you'll be able to fill in even some relatively large gaps as well as remove fine hair from very detailed foregrounds. Take your time and remember to alternate between Lighten and Darken blend modes depending on the color of the subject's hair and background you are removing it from. Also, don't remove everything. Every picture needs character and texture. If you create a hard edge to your hair, it won't look real, and what did I say the first rule of Photoshop was? Very good! You were listening!

Here's a quick before and after.



Figure 10 Before Retouching Hair



Figure 11 - After Retouching Hair

I hope you learned a few new things about Photoshop and the Clone Stamp Tool. Thanks for following along!



CYCLING CUBA

by John Webb

I once again completed one more off my "bucket list". Ever since I seriously took up cycling I wanted to do an organized cycling tour of Cuba. This March I flew to Havana and met up with a cycling tour company from P.E.I. that has been running WowCuba for 16 years.

From start to finish the trip was a once in a lifetime adventure of experiencing the life, culture, and landscapes of this wonderful country. We found the locals along the road to be most friendly and willing to have their picture taken. Even stopping their horse and oxen carts to allow you time to compose. Once I came across two farmers pulling and pushing a plow. I quickly did a U-turn to take a picture and just after taking it the "puller" stopped and walked towards me. He actually fell over his fence to speak to me. I showed him my sewed on Canada label and proceeded to explain that I was doing a 10 cycling tour with WOWCUBA. Just then Michael and Yolanda from Costa Rica, cycling with their tandem, speeded by and he pointed to them and exclaimed: "WowCuba". It was the same everywhere we travelled.



The Cuban guide - Rene was always keeping us informed of all the great history and knowledge of how Cuba's politics and culture works. We found him to be a great asset and companion during the whole tour. Danny was always looking after us and ensuring that the bikes were in good working order and that we did not go astray. It was fun watching him "foraging" along the way for fresh fruit, food and drinks that we could consume. He bought several bunches of small green bananas from a roadside cart vendor. For days after, during lunch the staff would prepare deep fried bananas for our enjoyment. (Cuban junk food) The van and driver did a very good job of transporting us and the bike trailer safely on our journeys. The accommodations, historic buildings, food, hiking, gardens, waterfalls and extra leisure time was well spent by all.

The "dignified poverty" of the people at first was hard to comprehend, but after several days of seeing smiling faces going about their daily routines, farmers working the fields, very few cars, (only 15% of the locals own a vehicle) , very small but comfortable homes with gardens, the lovely fertile soil producing ample organic produce, I began to envy their simple lifestyle. All education is free and compulsory and they even take an etiquette course. This shows when they meet up by the cordial hugs and kisses bestowed upon each other. Their medical is also free and there is a doctor for every 250 patients. An envy to us all. They even send doctors to underdeveloped countries for humanitarian purposes.

One day while cycling on a gravel road we visited a peasant family for light refreshments. Afterwards our guide Rene asked me to cycle to the end of the road for another couple of kms. We did and came across a one room school house for grades primary to six. Next door was a coupon (ration) store where the locals can obtain free meats, vegetables and flour. The locals were white washing and cleaning up the surroundings for the next days grand opening. Oh, did I mention this area did



not have any electricity? The head of the community offered me a drink of clear rum. I asked my guide if it was safe and he said. "Its R R!- Real Rum-the best in Cuba." I asked Rene to take a photograph of me drinking the rum and he said. "We do not call it a photograph in Cuba. We call it Evidence." Did I mention the rum was very smooth? Speaking in Spanish the principal of the school said that they would like to have a teacher to teach English. I said I would like to but there were two problems. I would have to learn Spanish and then good English.

On the way back we came across a 5-6 ft dead cobra, and then a boy riding a sheep for transportation purposes. Like Rene said. "Anything is possible in Cuba".

I enjoyed this venture so much that I plan on doing a two week tour of eastern Cuba next year.

Life is Good.

See many wonderful images of Cuba on John's website,

<http://johnwebb.smugmug.com/>

OUR DEEPEST SYMPATHY

To the family and friends of GEORGE GHIZ

It is with deep sadness that I must again write
a Tribute for another Long Time member
of the PGNS

GEORGE GHIZ died at home, 25 February 2009.

He was born in Drumheller, Alta. in 1930, the son of the late Elias and Helen Ghiz. George spent his youth here and enjoyed many friendships, motorcycle driving, and photography. He was employed with Canada Post for 37 years retiring as Quality Assurance Manager in June 1985. George is survived by his wife Elaine Helen (Lawen), daughters Angels, Mona both of Halifax. Sons Isaac, Calgary and Louie and wife Andrea, Winnipeg Manitoba.

George was an active member of the Guild where he acted as a judge for competitions, and successfully participated in competitions. George's love of photography for sports took him to many sports fields photographing soccer, basketball and football games. He also had a passion for nature and animal photography. George was a friend and supporter to all, with his good nature, generosity, and his always calm outlook when presented with a challenge.

He was an inspiration to all with his youthful energy, his smile and good nature. He will be sadly missed by all of us in the Guild who had the pleasure of knowing him.

Photo: Robert Deluca



*George, Doug Lahey and Victor he
Horse Farm Photo: Joyce Chew*



*George (right) with his good buddy
Doug Lahey Photo: Joyce Chew*



Deepest
sympathy goes out to Diane Sutherland,
newsletter Editor for the Sackville Photographic
Club in the passing of her dad,
Donald McGillvray

Dad was born in Sydney, Cape Breton in 1929. He was one of six children, Stan, Clarence, Bobbie, Ann and Jean were his siblings. He went to the old Ashby School, which is now, long gone. He worked alongside his brother-in-law making pop for Kist Beverages and delivering locally. I remember when we were kids, everyone loved to come to our house, because we had lots of free pop. Eventually, Coke and Pepsi choked out the smaller companies and Dad moved on.

He married our Mom, Elizabeth, in 1953 and had four beautiful children, Donna, Laurie, myself and six years later, his pride and joy, Robert. He had four beautiful grandchildren, Kristen, Brett, Angus and Aiden, who he was lucky to see often and get to know after his near fatal heart attack in 1994. He was their Pappy.

In his early days, after Kist, he managed the Whitney Pier Rink for awhile. Free skating. Then he moved on to other career changes. He was a refrigeration and air conditioning repairman, and an electrician, then towards the end of his working days, owned his own cab and drove with Briand's Cab Company. Dad had a lot of regular customers who asked for his cab only, because he was such a funny guy and they loved to chat with him. He was always pulling your leg or asking you to pull his finger, if you get my drift. He loved to pick on people and tease them and if he ran out of comebacks, it was "Bite me drawers!") Even if he hardly knew you, he would sometimes make smart remarks just to make you laugh and feel at ease around him. All of my friends that knew him thought he was a great Dad. One of my friends actually



thought of him as her adopted Dad, since she had lost her Dad many years previous.

Dad worked on the Coast Guard ship John A. MacDonald for a time as well. He went on a three month journey to the Arctic and was really proud to have crossed the Arctic Circle. He always thought that would be the extent of his traveling, but little did he know that in his old age, his daughter Donna and her husband, Greg would later take him across Canada, right up to Jasper and the mountains and down through the United States for a trip of a lifetime.

After his retirement Dad moved in with Donna. They made a little apartment for him in their house and Dad helped Donna out at the restaurant everyday. He would never eat here though, because he didn't want to eat up the profits, and would bring his own sandwich to work each day. He would deliver for Donna as well, so had lots of admirers amongst her customers because of his jokes and friendly nature.

In his younger years, Dad loved to go fishing, golfing, and hunting. I remember all the times we spent camping with cousins and friends in Ingonish. I loved to go hunting with Dad, although we never shot anything, just tramped through the woods. One such trip, we sat down on stumps to just wait and listen and for Dad to have a smoke. All of a sudden we heard a snap,

and we turned around and looked right into the face of a deer who was watching us. Once he saw that we saw him, he took off. We laughed about that one for a long time.

Dad was an avid guitar player as well, and whenever there was a family gathering, he would have all of the kids entertained with the goofy little songs he would make up to poke fun at the kids and keep them all in stitches. He was always a jokester, sometimes you weren't sure if he was serious or not.

Dad had his battles in his younger years, but got through them and was able to enjoy his family and grandkids for a further 12 years after the massive heart attack he had in 1996. He was a fighter and knew he had unfinished business.

Dad was known as more of a brother to his cousins and friends. He was a caring person and willing to help out any way he could.

He was a painter and did some beautiful pictures in oils and watercolours. He was very creative. I think Donna inherited some of this talent when she started painting large murals. The two I can recall are the giant snake and the giant dandelion with the little puffs flying all around the room. It was really neat.

I think I inherited some of his creativity, as I am an avid photographer, and also his musical talent since I play the guitar and sing, as well.

He taught me many years ago. And of course, Robert and Laurie are great dancers. I still remember Dad and Mom dancing around the kitchen and when we would see them at dances, they were the ones to watch. They were a great team on the dance floor.

He was really proud of all of his children and glad they were making their way in life.

He will always be remembered as Relic who could scare away dogs when he raised that eyebrow and gave his evil stare.

I could go on and on with stories about Dad, but he would tell me to get on with it. So, I will tell you he was a great guy, super Dad, down to earth, hard worker, honest, full of life, a great listener, and was loved by many.

Dad will be greatly missed by his family and all who knew him.

Does not the very word
'creative' mean to build,
to initiate, to give out, to
act - rather than to be
acted upon, to be
subjective? Living
photography is positive in
its approach, it sings a
song of life -
not death.

Berenice Abbott (1898-1991), an American photographer best known for her black-and-white photography of New York City architecture and urban design of the 1930s.





by Jen Fried

WINTER AT THE



Brrrrr! Baby it's cold outside, but intrepid members of the Guild don warm underwear, winter coats and show up to take images of the animals and birds at the Shubenacadie Wildlife Park. If snow is to be part of the image, then we usually have to wait until January to get it. As we all know, the first two months of the year are the coldest. At least with most of us shooting digital now, we don't have to worry about film freezing and cracking.

The outings of Guild members to the park started some years ago after Gilbert



L-R Clive Elson, Vic Fraser, Tanya Ricker, and Nicki Honick at the PGNS Exhibit Room at the Shubenacadie Wildlife Park. (Photo: Hubert Boudreau)



Steve Kaiser; Ron Whitaker; Ed Boutilier; Jim Colwell, and Vic Fraser.

VanRickovorsel proposed the idea of visiting the park in the off season and having some of the images by members displayed in a gallery in the visitor centre. Fred Greene and Paul Bingham put up some dollars to start the program of printing some of the images. Doug Leahy was named as committee chair, he, along with

Gilbert and the late George Ghiz organized the trips. They were charged with picking the top 100 images for the judging panel to review for the first group of twenty images to be printed.

Subsequently the Guild holds an annual judging of images and picks up to four to be printed and hung in the gallery at the park. The purpose of the images is to give the Guild some exposure to the over one hundred thousand visitors who go through the park annually and show visitors the animals as they are in the off season when the park is only open during weekends. The judging is not a regular Guild competition and does not count for any trophies or Photographer of the Year points. It does give the members, whose images are picked to be printed, some exposure to the public. Images printed may not always be the images that score highest as some may already depict that particular species. If a better image of that species is entered it may replace the one that is in the gallery. Animals and birds are constantly

being lost or added to the park so updating is important. Some species that the park would like to have in the gallery are Black Bear, White Tailed Deer, Snowshoe Hare, Porcupine, Ferret,



Mink and Skunk and several bird species. Some of the images hung in the park are courtesy of Doug Leahy.

We have a good time in the park. The staff are excellent at helping us get the shots we want. Some cages we can get inside if we are quiet and respectful of the animals. Some cages



we cannot get inside of as the critters are too aggressive, like the timber wolves.

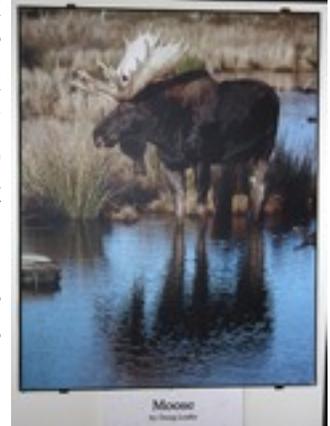
Shooting through the wire is not bad if you have your lens right up close to it.



Elio Dolente and Dennis Jarvis had to watch out for this curious deer who was looking to score a treat.

As we take park staff away from their regular duties, the park can only let us take a few trips there a year. We do get to go places we can't when the general public is there which is a bonus.

So next winter when you would rather be indoors, sign up and go with us into the cold and the Shubenacadie Wildlife Park. You may just get that wonderful shot that will hang in the gallery for the world to see.



This year Mike McCarthy will have his "Pacing Wolf" printed for the gallery.



"Pacing Wolf" by Mike McCarthy

Congratulations to Mike for a job well done!

PGNS FIELD TRIP TO KEJIMKUJIK ADJUNCT SEPTEMBER 2008

***by
ROB FENSOME***

Nova Scotia is richly endowed with a variety of great geology. The coastline, especially, with its many cliffs and rocky outcrops, provides many natural samplings of the rock record beneath our feet. Over the past two hundred years, geologists have been striving to interpret this record — a lot like trying to piece together a mistreated three dimensional jigsaw puzzle that has been trampled, singed in a fire, serially injected and dosed with molten fluid, crushed in a vise, partly trashed, and — to add insult to injury — apparently never completely made in the first



Photo: Linda Campbell

place. Despite such problems, geologists are piecing together an exciting picture. We still have much to learn, but we know that Nova Scotia's past involves mountain ranges that would compare with the Rockies, lost oceans, vast outpourings of lava, and glaciers that not so long ago (geologically speaking) buried the province under more than a kilometre of ice. This is a big canvas for a small province, hard to take in all at once. So perhaps the best way to approach Nova Scotia's rocky heritage is to take it one site at a time --- and one site not to miss is Kejimikujik National Park's Seaside Adjunct.

Most people who visit Kejimikujik Adjunct, on the South Shore near Port Mouton, do so for the beach and wildlife. At first sight to the untrained eye, the rocks look grey and uninspiring — rocks that only a geologist could

love. I became convinced otherwise on my first visit to Kejimikujik Adjunct, in the summer of 2007 with Dalhousie emeritus professor and granite specialist Barrie Clarke. Barrie was leading a geological field trip for the local Port Joli Naturalists, and my wife Lorraine Thompson and I were fortunate enough to have been invited along. Barrie led the group from the park entrance down to the famous beach, but instead of jumping down onto the sand at that point, we stayed on the trail above the beach for maybe another half kilometre. Finally, Barrie announced that we'd gone far enough, and that we should turn back. On the way back, we would follow not the path, but the rocky beach and shoreline to examine the geology. (Coordinates for the "turnaround point" are as follows — 43° 49' 02.02" N



Fingers of Meguma sandstone being swallowed up by the granite, but still distinct.



Sandstone-granite mash---the granite has almost assimilated sandstone here, although the sandstone is still apparent as darker stringers and blebs.

64° 50' 03.91" W — read from Google Earth.)

It turns out that the rocks at Kejimikujik Adjunct reveal a rarely accessible geological phenomenon: the boundary between a granite pluton and the sedimentary rocks into which it intrudes. Not impressed? Confused? Let me try to explain. Granite is an igneous rock — you may remember from Grade 4 that rocks can be sedimentary (for example hardened sand and mud), igneous (originally molten) and metamorphic (any of the above that have been changed under heat and/or pressure). Granite was once molten magma, and because it has large crystals that would have needed a long time to grow, we know that granite must have cooled slowly at great depths within the Earth's crust. If the magma had erupted at the surface, the magma would have been quenched quickly and any crystals in it would have remained microscopic.

So imagine our granite as originally a bubbling, slowly cooling molten magma boiling away several kilometres beneath the Earth's surface some 373 million years ago. One way that a granite body can evolve and grow is by eating away at, dissolving, and assimilating the surrounding rock — and a kind of rocky snapshot of this process, frozen in time, is what we witness at Kejimikujik Adjunct. The rocky promontory that Barrie headed for first (close to the turnaround point) on our 2007 field trip is made up of "Meguma" sandstone, composed of sand deposited about 500 million years ago in a

continental shelf or slope setting, probably in seas off what is now Africa. (That's another story — another part of the jigsaw — that space does not permit me to expand on here, but I'd be happy to point interested readers to further information.) As we walked northeastward, Barrie led us "into" the granite body known as the Port Mouton Pluton, and we observed how the younger granite has eaten into and "digested" the older Meguma sedimentary rocks. Clearly by 373 million years ago, when the granite invaded its space, the Meguma sand had already hardened into sandstone and was buried deep in the Earth's crust. (Incidentally, we can't refer to the granite body euphoniously as the Port Moo-ton because the local



A textural collage of sandstone chunks (known as zenoliths, and generally darker blobs in this image), granite matrix, lighter granite vein, and lichen



A granite vein (white linear feature) invading grey Meguma sandstone --- an outer “feeler” of the Port Mouton Pluton.

pronunciation for its namesake village is Port Ma-toon — pity, and hard to say Port Ma-toon Ploo-ton when you have the incorrect but more euphonious version in your head.) The Port Mouton Pluton is essentially contemporaneous with the South Mountain Batholith (a batholith is a relatively big granitic body, a pluton is a relatively small one), the largest such body is in the Appalachians, the “backbone” of southwestern Nova Scotia, and exquisitely exposed at Peggy’s Cove. As at Peggy’s Cove, the rocks at Kejimkujik Adjunct have been scoured and dumped on by Ice Age glaciers that left the area perhaps 12,000 years ago.

Inspired by the 2007 trip, I asked Barrie if he would lead a similar trip last fall for the



A wet day at Kejimkujik Adjunct in September 2008, with Barrie Clarke pointing out the salient features.

Guild. He graciously agreed. Unfortunately, the weather for the Guild trip was wet and the rocks slippery. Nevertheless, a surprising number of intrepid Guild stalwarts showed up and seemed to have a good time. I hope they all have a future opportunity to return to Keji Adjunct under better conditions and will feel motivated to enjoy not just the beach and wildlife but also the fascinating rocks. been scoured and dumped on by Ice Age glaciers that left the area perhaps 12,000 years ago. and seem to have a good time. I hope they all have a future opportunity to return to Keji Adjunct under better conditions and will feel motivated to enjoy not just the beach and wildlife but also the fascinating rocks. Personally, I can’t wait to go



Fossil fish? Many might think so, but it is a Meguma sandstone xenolith (look carefully and you can see the ripple bedding of the original sand) caught in the granite’s clutches.



Part of the intrepid PGNS / AGS field trip crew at Keji Adjunct in September 2008



Cross rocks. As a magma cools, it doesn't solidify all at once. Residual liquids become injected into cracks and solidify as veins, as shown here.

back. The accompanying images illustrate some of the structures produced by the process described above, as well as some of the other things you'll see along the shore in Kejimikujik adjunct.

Remember: Nova Scotia rocks!

FIRST GUILD ASSIGNMENT:

"Body Parts"

(Doesn't have to be human)

Must be taken after May 1, 2009

THE PHOTOGRAPHIC GUILD OF NOVA SCOTIA SPRING SHOW

...was held at the Burke Education Building at St. Mary's University on May 2nd. A very appreciative audience was treated to eight sight and sound essays from the best of the Guild's top essays. Dean Hirtle, President, extended a special honour to Fred Joyce, a Lifetime member of the PGNS for his many years of dedicated work in the Guild. The first sight and sound essay was one of Fred's called "**Spring**". The essay was a joy to watch with brilliant spring flowers, shrubs, and trees with the sounds of spring birds and the music of Pachelbel's Canon in the background.

Sight and Sound essays consisting of the top essays from the PGNS competitions were shown. Keith Vaughan, Photographer of the Year, showed his essay called

"Photojournalism" which showed the different aspects which make up a photojournalism essays

and photographs. Keith wowed us with his final set "**Santorini.**" These essays were followed by "**Churches**

in Berlin, an elaborate baroque style of churches in Berlin by Joyce Chew, "**In The Land of Qiang**" by Nanciellien Davies. beautiful images

taken on one of Yau-Sun Tong's China Tours. These were followed by five digital sight and sound essays. "A Study of Portraiture" by Mike McCarthy, depicting outstanding portraits. "**Petra Jordan, a rose-red city - Half as old as Time**" showing a forgotten fascinating ancient City carved into limestone mountains by David Jarvis. An interesting and brilliantly photographed essay on the setting up of the The Rolling Stones show on the commons, "**Seven Days On The Commons**" by Peter Steeper built up excitement and expectations as each image was shown, ending with the devastation to the commons resulting from muddy conditions because of rain and the impact on the grounds by the setting up and removal of equipment.

"Marg Nolan thrilled us with her "**Fire Festival Hong Wan Village**" and these beautiful images were also obtained on one of Yau-Sun Tong's tours. The final set shown was by the winner of the Sight and Sound Essays in the Photographic Guild of Nova Scotia competition for 2009 "**Water Music**" by Colin Campbell.



Thanks to the people who made the show possible. Dean Hirtle, Joyce Chew, Keith Vaughan, Jen Fried, Hubert Boudreau, Mervin Kumir-Misir, Etta Parker, Dr. Ken and Carolyn Renton, Barry Burgess and John Webb.



**STROBIST
WORKSHOP HELD BY
PETER STEEPER**



On Saturday, May 3, 2009 nine members of the PGNS attended a Strobist Workshop held by Peter Steeper at the Fish Hatchery Park, Bedford.

Peter provided two models, and a variety of backgrounds. Those who attended the Strobist Workshop were thrilled to learn new lighting techniques.

Models: Allison and Nathan

Photos: Hubert Boudreau



SPRING PHOTOGRAPHY WORKSHOP

By
**STEPHEN SCOTT
PATTERSON**

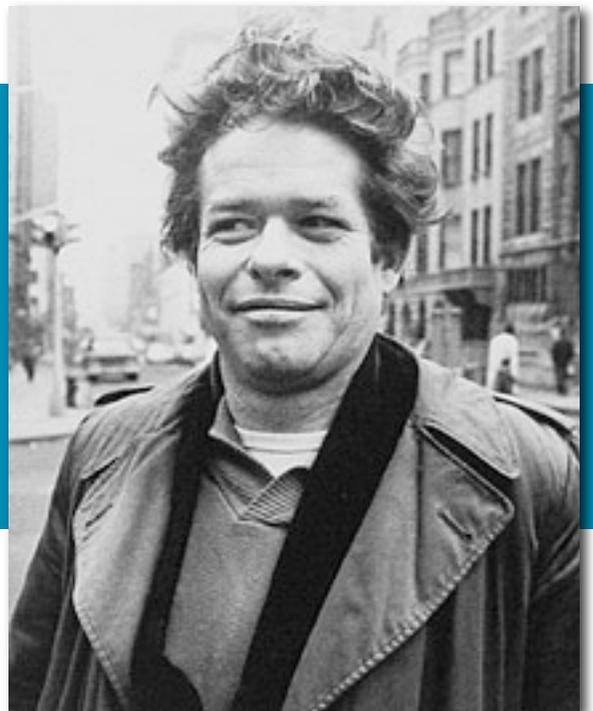


Stephen Scott Patterson conducted a very successful spring workshop on May 22, 23, and 24th. He provided five participants with instruction on doing visual designs, how to create artistic effects through the use of panning, montages and multiple exposures. The workshop featured an all-day field trip to the Annapolis Valley to visit the largest junk yard in the area, on to Cape Blomidon and the Lookoff, ending up on the way home in an apple orchard filled with beautiful blossoms. It was a wonderful day of good company and great photography.

Sunday included an early morning visit to the waterfront to photograph abstract images, then on to Peggy's Cove. From mid-afternoon, participants' best images were shown and discussed. Photoshop's powerful features were used to teach the creation of unique and interesting artistic effects.

*"You have a lifetime to learn technique.
But I can teach you what is more
important than technique, how to see;
learn that and all you have to do
afterwards is press the shutter."*

• Garry Winogrand (1928-1984)





**UPCOMING
PHOTOGRAPHIC TOURS TO
CHINA with Yau-Sun Tong**

***Yau-Sun Tong's Upcoming "Special Western
China Cultural/Photographic Expeditions"***

July 14th - 31st, 2009

(A Real "Shangri-La Region Expedition"!!)

A very special 18-days "Tea-Horse Ancient Trail" expedition, starting from the very northwestern YunNan, through the very eastern part of Tibet, around the very western of SiChuan, then into the very southeastern of

Qinghai - attending the famous yet mysterious Tibetan Horse-back Racing Festival in this very interior part of western China...; and to the source of Yellow River... By 4-wheel-drive vehicles, journey through this most magnificent nature route in the world (no exaggeration, really) , with some of the most interesting and authentic cultures still existing... (true, really) A true Shangri-La experience for the mind and camera that will last for life. An unconventional itinerary only offered by Yau-Sun Tong's "Special Western China Cultural/Photographic Expedition Series". (Limited enrollment)

***A "Chinese New Year Season
Cultural/Photographic Special Tour"***

Feb 21st - Mar 10th, 2010

Starting Beijing travel to unique regions in northwestern China, for the authentic festivals in southern GanSu and northern SiChuan, colourful cultural vents and landscapes will keep your cameras busy without a break... tasty local flavoured cuisines...; then continuing our fantastic journey by traveling down to some warm and sunny southern China regions. Completing our expedition by boat along the Xijiang River to Macao, after visiting a UNESCO site, by boat crossing the bay to Hong Kong international airport for flight back home ---an 18-day unforgettable experience.

----- For detailed information please contact Yau-Sun directly

Phone No: (902) 443-5500

TALL SHIPS VISIT TO NOVA SCOTIA



JULY 16 - 29, 2009

Photos: Eitta Parker



Ships will arrive in Halifax on Thursday, July 16th. A Magnificent Parade of Sail will take place in Halifax on Monday, July 20th. Designated ships will then go to other ports in Nova Scotia. In past years the Guild has photographed every aspect of the Tall Ships visit and a magnificent audio visual slide essay was put together in 2000 by Fred Greene , Paul Bingham, Teunis Obdem, Fred Joyce and the late Michael Walsh with images submitted by Guild members.

See Tall Ships website
www.tallshipsnovascotia.com
or phone (902) 405-7700 for more information.



CONTRIBUTORS

Many thanks to all who contributed to this newsletter.

- Bob Deluca
- Stephen Patterson
- Mike McCarthy
- Joyce Chew
- Rob Fensome
- Jen Fried
- Dennis Stewart
- Fred Joyce
- John Wm. Webb
- Doug Lahey
- Diane Sutherland
- Yau-Sun Tong
- Fred Greene
- Colin Campbell

Contact Us!

If you would like more information about the PGNS (Photographic Guild of Nova Scotia), visit our website: www.photoguild.ns.ca

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*Tulips:
Dennis Stewart*

Atlantic Photo Shop on Spring Garden Road, provides a 15% discount on film processing, 10% on accessories and film (restrictions apply). PGNS also receives a rebate from this store. Located at 5505 Spring Garden Road.

CARSAND MOSHER provides a discount of 10% to members of the PGNS for accessories, film, and processing (restrictions apply). In addition Carsand Mosher returns an additional rebate of 5% to the Guild. Stores are located on Barrington Street, Bayer's Lake Shopping Center, and Truro. Shopping at these stores benefits both the photographer and the Guild.

A new Photo Shop to the area is **HENRY'S** located next to Lee Valley at Bayer's Lake Shopping Center. The Guild is now in negotiations for discounts for Guild members.

PGNS is affiliated with CAPA, Canadian Association for Photographic Art, which is affiliated with the Federation Internationale de L'Art Photographique, (FIAP). The Guild is also affiliated with PSA the Photographic Society of America.



WATER SONGS

www.watersongs.ca

June 3-28, 2009

opening reception
Thursday, June 4, 6-9pm

artist talk
Saturday, June 13, 2pm

Wednesday - Sunday 12-5pm
1272 Barrington Street
Halifax, NS, Canada

A PHOTOGRAPHIC
EXHIBITION BY
COLIN CAMPBELL

**VIEWPOINT**
GALLERY
www.viewpointgallery.ca



HOW TO AVOID MEMORY CARD PROBLEMS

Other than losing them, I didn't realize that a lot more can go wrong with memory cards. The memory card is the most valuable part of our camera as it is the only part that can transfer our images back safely to our computer - it serves a very important role!

Log on to this website:
www.photonaturalist.net

It will tell you how to format, what size card to use, how to store your cards, how to remove the card, and many other good tips on protecting your memory cards.

Sunday, June 21, 7:30pm **PSA**
Interclub 'Annual -
"Best of the Best" Print Judging

UPCOMING EVENTS

Saturday, June 27, 9:00 am Valley Excursion
Field Trip **When:** Sat, June 27, 9am – 5pm
Where: Tim Hortons, Wolfville, Nova Scotia (map)
Description The Lookoff, Vinyard/Winery, etc.
Dean Hirtle. (Bad weather date Sunday June 28th.)

How to Submit Material To The Bluenose Focus

All members are invited and encouraged to submit material to the Newsletter: Images, Field trip information, how to do something, upcoming events, articles, letter to the Editor, what our members have been up to – i.e., Special trip, held an art exhibition, photo tours, photo seminars, bought a new camera, EVERYONE PLEASE SEND ME SOMETHING !!! plover@ns.sympatico.ca (Etta Parker).

ARTICLES

...should be submitted in one of the following formats: Microsoft Word, Macintosh Pages, or plain text.

Images should be attached to the email message, not embedded in the article body.



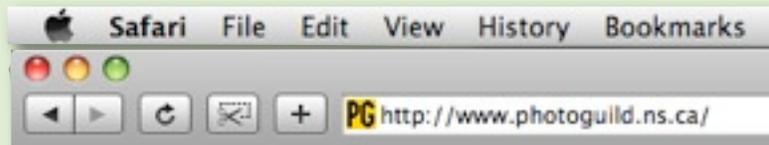
BLUENOSE FOCUS

May 2009

Editing & Layout by
Etta M. Parker.

PHOTOGRAPHIC GUILD OF NOVA SCOTIA WEBSITE

The Photographic Guild of Nova Scotia Website has been changed and many thanks go to Chris MacDonald and Peter Steeper for the work involved in this change. It is now up and running and the address is still the same: www.photoguild.ns.ca



The PGNS website is maintained by Peter Steeper. Visit the website for the latest information on the Guild, updated program, image galleries, and photography links.



Photos: Fred Joyce

