

BLUENOSE FOCUS

Newsletter of the Photographic Guild of Nova Scotia

SEPTEMBER 2008 VOL 43 ISSUE 3

Inside Features

Awards Banquet
Photos & Winners

Infrared Photography
Ken Renton

Photographer of the Year:
Jen Fried

Surrealistic Photography
Elio Dolente

One Day in Ottawa
Janet Couper



Photo: Jen Fried

SUMMER FIELD TRIPS



LIVERPOOL TRIP



Photos by Elio Dolente

A very popular and successful summer field trip was conducted by Carla Rowlings and David Dobson on June 15.



PGNS members photographing frog at Fox Hill Cheese Farm



PGNS members photographing Gaspereaux Vineyard

VALLEY EXCURSION



Elio's frog: Jeremiah!

May 10th: Peter Steeper hosted a painting with light seminar at his home. Twelve members attended this exciting seminar. A lot of fun was had by all while learning to paint with light. Here are some of the results from that night.



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...AND MORE!

PHOTO GUILD OF NOVA SCOTIA 2008-2009

EXECUTIVE



- | | | | |
|-----------------------|----------------|----------|---|
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| 2. Vice President: | Dean Hirtle | 422-8164 | |
| 3. Past President: | Jen Fried | 883-8042 | |
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Contact Us!

If you would like to receive more information about the Photographic Guild of Nova Scotia, please send a message or call (our volunteers would appreciate if you contact us via E-mail first).

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Any Town NS



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BLUENOSE FOCUS August 2008:
Editing & Layout by Etta M. Parker.

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



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.



PHOTO GUILD OF NOVA SCOTIA 2008-2009

COMMITTEE CHAIRPERSONS AND OTHER POSITIONS



Public Relations:

(1) John Wm. Webb

johnwmwebb@eastlink.ca

Judging, Program, Seminars, FieldTrip Co-Ordinator:

(2) Fred Greene

CAPA Representative,

(3) Keith Vaughn

Constitution and By-Laws, Projection

(4) Joyce Chew

PSA Representative:

(5) Mike McCarthy

Digital Coordinator:

(6) Mervin Kumar-Misir

Honours & Awards:

(7) Janet Couper

Entry Chair:

(8) Wayne Garland

Statistician:

(9) Sandy McClearn

Host:

(10) Dean Hirtle

Hospitality and Banquets:

(11a) Melvina Weatherby, (11b) Marion Deluca, (11c) Edie Greene

Nominating:

(12) Jen Fried

Event Photography:

(13) Hubert Boudreau

Audio-Visual Advisor and Webmaster:

(14) Peter Steeper

Shubenacadie Guides

(15a) Chair Jen Fried, (15b) Doug Leahy, (15c) Vic Fraser

Home Evaluation:

(16) Colin Campbell



Editor's Page

By Etta Parker



*If I could tell the story in words, I
wouldn't need to lug around a camera.*

~Lewis Hine

When I was first asked to take on the job of being Newsletter Editor my first thoughts were: "Oh my, I am no computer whiz, not too smart at Photoshop, use a Mac which means the Guild's program won't work in my machine, I don't know how to use any publishing program anyway, and it would be a big big job!!"

I was right! So, I bought a new computer (still an iMac), purchased iWork, and with help from my friend, Mark, who presently lives in Mexico, and with iChat and screen sharing I got to work. It has been a good learning process and I hope I haven't left out anything important.

In forty years as a member of first The Colour Photographic Guild and then the Photographic Guild of Nova Scotia I've seen many changes and although all were unfortunately upsetting (especially to the older members), the changes eventually became the norm. When I first joined the club the big change was something about including B&W and there was much ado about it. People resigned in a huff and it

was hot and heavy at some meetings. Being new, I was never quite sure what was going on. My first camera, a Pentax K1000 and many new colour films were on the market. I never thought of shooting black and white so I didn't know what all the fuss was about. Immediately I went out on a shoot for mushrooms with two long-time Guild members who were nature photographers. While they were measuring their distance from their camera to the subject trying to ascertain what aperture and shutter speed they should use I pointed my trusty K1000, quickly centering the needle in the middle which gave me the correct exposure and shot the picture. They now had measured the distance from camera to subject but now there was a discussion on what setting they would use and the mathematics began. Now with all the changes to digital, I recall Gerry Shea saying when he looked at my new camera: "Soon we won't have to think at all!" Things in photography as in every other aspect of life keep changing. Now another big change in

photographic technology is taking place: the Digital Age. Now I am the older photographer who has been kicking and screaming trying not to change. First I just quit. The thought of having to buy so much expensive new equipment was daunting. I am not a person who likes to sit in front of a computer for long. This is changing thanks to this Newsletter. The thought of having to not only take the pictures but, heaven forbid, I would also have to fix them in the computer was less than appealing to me. I've always preferred to be on the tennis court, swimming, biking, or my first love - paddling my canoe through some of Nova Scotia's finest lakes. I hated digital. The colours were inferior to film. Just shoot shoot shoot - any monkey could do that. Manipulate images on the computer- I don't know how to do that! Projecting them meant purchasing a very expensive projector, otherwise the images were less than pleasing, and no matter what I purchased there would be a better one produced every few months, and of course, one

...continued on page 28



President's Report

By Elio Dolente



In the July issue 2008 of the PSA Journal the Photoguild is featured in an enthusiastically written article by Hazel Meredith detailing our history and accomplishments, and adds, "as time progressed, the Guild grew and prospered".

Our "Guild" as it is commonly referred began in 1947 as the Color Photographic Guild of the Maritimes. It changed its name in 1970 to the Photographic Guild of Nova Scotia to accommodate the interest of black and white photography. By 2001 it began hosting ambitious International Exhibitions.

Lately in keeping with our tradition of being the leaders in promoting the Art and Science of photography we "have grown and prospered" into the area of digital photography to reflect the ever changing nature of technological advancements inextricably entrenched in the art of photography. We have members who are expert in this field and thus developed protocols in achieving excellent projection and electronic means of importing member images from their computers to our website. These models have been adapted by other photo clubs in North America.

Presently High Tech members such as Peter Steeper, Chris MacDonald, and Court Milley are revamping our web site in order to make it dynamic, interactive, and aesthetically appealing.

However, in our zeal at being at the vanguard of technology we have not discarded the film users who have made the Guild the great institution that it is today. This year we added a Slide Trophy donated by John Wm. Webb. So dust off those thousands of slide folders and come back into the fold. We want you. We need you.

Please take note of our ambitious and very active program produced by Fred Greene as there are substantial changes made by our Capa program. We are affiliated with the Canadian Association for Photographic Art as well as the Photographic Society of America.

Lets have a great year by getting involved not only by participating in our great field trips but also by participating in all competitions. It's the way we generate enthusiasm and stimulate learning in the creative field that we have chosen-Photography.

See Elio's feature on Surrealistic Photography, page 22

JEN FRIED

Photographer of the Year



Palm Warbler - 1st N.S. Bird Society Trophy



Myrtle Warbler - 2nd N.S. Bird Society Trophy



Life in Water - 1st Creative - Abbot's Trophy

I was born in Scotland and started school there before immigrating to Canada but spent most of my life in N.S. A Lifelong passion for horses kept me busy for over 30 years breeding, training and showing some of the top Arabians in the Maritimes. I had played with photography a bit over the years but could never get enthused about it. I once watched a graphic artist manipulate images with Photoshop and it left a very strong impression on me as something I would really love to do. My life partner, Eric, bought a digital camera just before the time I was injured and laid up for some time. I took up the camera to keep me busy and out of the barns while recuperating.

The camera and the computer certainly occupied my time. Hours and hours trying to figure out how it all worked. I spent hours, days, weeks, reading, anything I could get my hands on about the subjects and practising with the camera during daylight, and playing with Photoshop at night. There was many a night, the sun came up and I was still "playing". Books by Freeman Patterson had an influence, not just by seeing his images but his philosophy of seeing the world in a different way through the lens of a camera. Art books of the old masters of painting gave me ideas of how to compose an image that worked.

I found the Photographic Guild of Nova Scotia on the web and went to have a look at what others were doing. I joined up and dove into competitions. The first year (2003\04) was encouraging as I had several Merit and Honour Awards and a whole lot of learning as to what judges were looking for. In my second year (2004\2005) I won Novice Photographer of the Year, (4th) for Photographer of the Year, highest cumulative points in Creative, first in the Sight and Sound Essay, plus a few more. All very encouraging. The philosophy of continual incremental improvement helped me win some more trophies in the 2005\06 year and the biggie in the 2006\07 year was Photographer of the Year and high point cumulative in Creative, Pictorial, Nature and Print categories. In the 2007\08 year I

was also Photographer of the Year, and high point cumulative in outside competitions, and many more.

The camera has allowed me to see things more clearly, things that I would have normally not seen at all and to represent it in a way that others can see too. My interests have always been geared to the natural world outside the human world and the camera allows me to watch it and record it in a whole new way. The wild and beautiful are my normal subjects, but manipulation of images with the computer is an alternate vision of what the world is. That leads to a whole other dimension of creativity and seeing. After all, photography is just one big experiment.

All people need to be creative in some way. The musician manipulates sound, the sculptor creates solid three dimensions in bronze, clay and stone, the visual artist with paint, fabric or simply light on a piece of film or a wafer of silicon. Art in any form is a way for the rational mind to play with the irrational in a creative way to form a whole. Whatever the medium, it is a way to expand your mind and horizons, in whole new ways, that ultimately lead to a greater understanding of our world and its possibilities. It frees you to think outside the box of everyday life and hopefully to add some enjoyment to yourself and others.

For a creative outlet, photography is within the reach of nearly everyone today, old or young, rich or poor. The focus needed to "get the shot" puts you "in the zone" and in another world. It teaches you to actually see what is there. The camera records as is, where is, without bias or preconceptions. Once you know how it "sees" the world then you can add your own vision to it by framing, focus, selective depth of field, colour, pattern or in post process. Eventually you will form a style, a feel, a mood that stamps your work as your own. The process is the thing. You never know where it may lead. Sometimes the "wrong" shot is the one that teaches you the most. Personally I never delete anything in the camera but see it full size on screen and evaluate it there. What is wrong with it? Composition wrong? Why? Focus wrong? What would have made a better focal point? What settings on the camera would have worked better, what focus point should have been used? Depth of field not right? Question what could



CITY OF HALIFAX TROPHY

Jen Fried with
Halifax Mayor
Peter Kelly



have been better. Did I miss something in the background that turned out to be a distraction to the subject. How could I change my position to make it better? Constantly check what you have done and correct mistakes. Find someone who will "tear 'em apart" for you. It is good to have an honest critic and listen to them. Explore, experiment, see where it leads you creatively, you just never know what may pop out while your watching.

It is all great fun. Pick what you like and go with it, there are so many aspects to the visual world that you can explore. As always keep smiling, and keep shooting.

Jen Fried, Past President.



Accumulated Points Winners 2007-2008



JEN FRIED

FIRST WATERFIELD-WAMBOLT
TROPHY
GOLD MEDAL
PHOTOGRAPHER OF THE YEAR
2007-08

FIRST TIM RANDALL TROPHY
Highest Accumulative Points
PICTORIAL

FIRST Highest Accumulative
Points in CAPA. Pewter Medal

FIRST GORDON LAY TROPHY
Highest Accumulative Points
CAPA

FIRST GILBERT RYCKEVORSEL
TROPHY
Highest Cumulative Points
CREATIVE

FIRST Highest Accumulative
points in PSA & CAPA

FIRST CAPA Theme Guild
Assignment Trophy + Bronze Medal
(Photojournalism)

SECOND
Accumulative Points
PRINT

SECOND
Highest Accumulative Points
NATURE

SECOND
R.K. MANN THEME
The Horse Pasture (Cover Photo)

SECOND
Accumulative Points
Guild Competition Only



LOYD KITCHEN NATURE MEDAL
Best Nature Image

Accumulated Points Winners 2007-2008



"Oh, Oh. Looks like a cavity"



"Sparrow"

SECOND PLACE - SILVER MEDAL
DAVID DOBSON



"Firesticks"

CARSAND MOSHER TROPHY
Highest Accumulative Points in
PRINT



2ND HIGHEST ACCUMULATIVE
POINTS PICTORIAL

Accumulated Points Winners 2007-2008

THIRD PLACE - BRONZE MEDAL
CARLA ROWLINGS



"Wee One"



BETTY ORCHARD MEMORIAL TROPHY
+ BRONZE MEDAL
HIGHEST ACCUMULATIVE POINTS
PORTRAITURE

"Pin Tail"



"Starry Night"



Accumulated Points Winners 2007-2008

FOURTH PLACE - PEWTER MEDAL
COLIN CAMPBELL

"Peggy's"



"Stars on Ice"



1ST GERALD SHEA TROPHY
NOVICE OF THE YEAR



"Tall Ship Salute"



"Inukshuk"

FIFTH PLACE - CERTIFICATE OF MERIT
SANDY McCLEARN
2ND NOVICE OF THE YEAR

HANCOCK TROPHY (Print category)



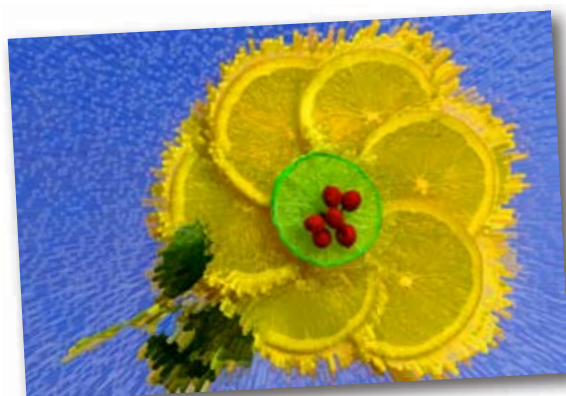
Wooden Vase for Poppy



MARIAN BOYER



2nd PRINT CATEGORY
Yellow Iris in Frame



2nd CREATIVE
Fruit Flower

ATLANTIC PHOTO TROPHY (Photojournalism)



Peak of the Kick

CAMERA SHOP (Nature category)



Nest Building One
Branch At a Time



"Ahhh, You cut
off my ears!"



2nd Nature
Four Damselflies



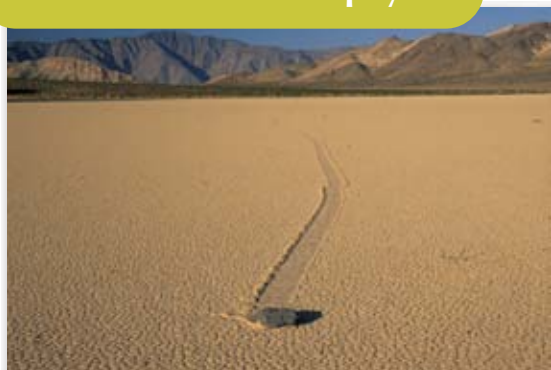
El Capitan Yosemite

MICHAEL WALSH TROPHY TRAVEL CATEGORY



JOHN WM. WEBB

GEOSCIENCE Trophy



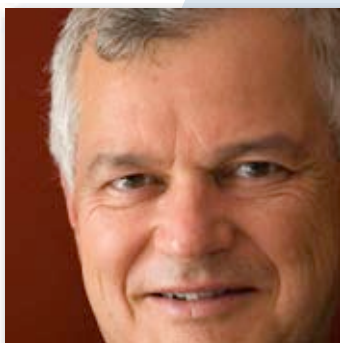
Slippery Rock Death Valley

BEST SEASCAPE TROPHY



Tetons Reflections

COLIN CAMPBELL



2ND Sight & Sound Essay
"Light and Space, American SW"

2ND Sight & Sound Essay
"Minimalism"

2ND Highest Points
CAPA Competition

ROBERT THORPE TROPHY Best Botanical



MARY PRIMROSE TROPHY Best Wildflower

2ND Photojournalism
Washington Square

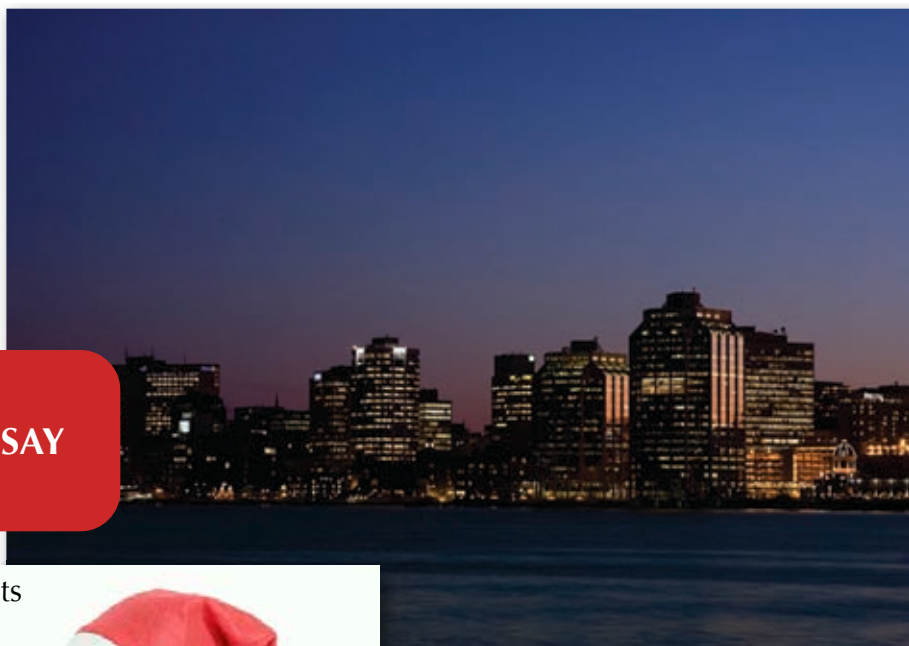


AWARD WINNERS 2007-2008



ROBERT MACAUSLAND

**FRED GREENE TROPHY
1ST SIGHT AND SOUND ESSAY
"SHAPES"**



"City"

**2ND Highest accumulative points
PORTRAITURE**



"Santa's Little Helper"



"Kimberley"

MELVINA WEATHERBY



**MARCUS STASUIS TROPHY
+ BRONZE MEDAL
1ST SILENT SLIDE ESSAY
"MY BACKYARD FRIENDS"**

FREDERICK JOYCE TROPHY
Portraiture

"Sue"



LASZLO PODOR



2ND PORTRAITURE
Susanna

REID SWEET TROPHY
Pictorial



1ST PICTORIAL
Grasshoppers

"To The Left Please"

SAM YANOFSKY TROPHY
(Humour category)



KEITH VAUGHAN



2ND PICTORIAL
Hallstat In Mist



2ND TRAVEL
Bishnoi Woman
and Children



AWARD WINNERS 2007-2008

2ND GEOSCIENCE

LAST BILLION YEARS
TROPHY



“Economy”



WAYNE GARLAND

BETTY & KEN FRASER TROPHY
+ BRONZE MEDAL
HIGHEST CUMULATIVE POINTS
HUMOUR

2ND HIGHEST
ACCUMULATIVE POINTS
PHOTOJOURNALISM

2ND CAPA THEME
GUILD ASSIGNMENT
HIGHEST
ACCUMULATIVE POINTS



“Man in Market”

“Patriotic Sky Hawk”



“I Would Prefer A Movie
Next Time”



BOB KERR



KEN RENTON

2ND HIGHEST
ACCUMULATIVE POINTS
HUMOUR

“Egret in Flight”



GUILD BANQUET

Candid Shots

"The Happy Gang"

That looks good!

Jen presents Marion with Winning Trophy

**The Banquet Team
Marion and Edie**

**Rob Fensome
and Betty Fraser**

Darn Film !

Your Guild needs you!

That was a gasser!

It sure was!

Shoo Fly Don't Bother Me

O' Solo Mio

Photos: Joyce Chew

OOPS! Forgot the words!

Elio & Karen

FINAL STANDINGS			PHOTO Guild SCORES 2007/08						Distinction Points	
April 2008			Total	Total	Total	Adjusted Score	Adjusted	Total Score		Average
			Number	Slides-	Images	Top 75 Images	Average	All Images		Score
#	Name	Surname	Prints	Digital		POY	Score			
1	Jen	Fried	20	106	126	984	12.24	1492	11.32	398
2	David	Dobson	22	100	122	953	11.79	1406	10.96	381.5
3	Carla	Rowlings	19	93	112	916	11.35	1268	10.74	347
4	Colin	Campbell	21	89	110	913	11.21	1236	10.58	229.5
5	Sandy	McClearn	4	100	104	888	10.95	1146	10.38	308.5
6	Marian	Boyer	13	73	86	879	11.72	982	11.42	180
7	Ken	Renton	10	83	93	853	11.37	1022	10.99	251
8	Keith	Vaughan	8	68	76	847	11.29	856	11.26	85
9	Janet	Couper	2	97	99	844	10.39	1058	10.03	202
10	Laszlo	Podor	4	84	88	831	10.51	948	10.28	116.5
11	Mike	McCarthy	18	78	96	817	10.04	1002	9.77	137.5
12	John W.m.	Webb	0	74	74	807	10.58	807	10.58	183.5
13	Wayne	Garland	0	101	101	802	10.69	1036	10.26	214
14	Hubert	Boudreau	16	65	81	773	9.56	819	9.42	139
15	Bob	Kerr	8	70	78	764	9.88	789	9.82	140
16	Melvina	Weatherby	2	56	58	673	11.09	673	11.09	267
17	Clive	Elson	0	47	47	503	10.28	503	10.28	62.5
18	Robert	Deluca	6	43	49	494	9.24	494	9.24	98.5
19	Tanya	Elson	0	48	48	487	10.15	487	10.15	26.5
20	Robert	MacAusland	0	44	44	481	9.89	481	9.89	95
21	Donald	McNaughton	0	43	43	425	9.88	425	9.88	42.5
22	Patrick	Turner	0	41	41	386	9.41	386	9.41	22
23	Marg	Nolen	0	34	34	378	11.12	378	11.12	189
24	Normajeane	Stevens	1	33	34	364	10.71	364	10.71	61
25	Donald	Thomson	5	23	28	317	11.32	317	11.32	36.5
26	Dean	Hirtle	12	19	31	317	10.23	317	10.23	36.5
27	N. E.	Davis	0	27	27	311	10.56	311	10.56	92
28	Joseph	Szostak	3	22	25	309	10.64	309	10.64	91.5
29	Court	Milley	0	24	24	233	9.71	233	9.71	16
30	Mike	Richard	0	22	22	218	9.91	218	9.91	25
31	Liz	McNaughton	0	17	17	218	10.29	218	10.29	108.5
32	Merv	Kumar Misir	0	20	20	204	10.20	204	10.20	68
33	Cheryl	Masters	0	17	17	161	9.47	161	9.47	29.5
34	Lorris	Keizer	0	8	8	111	13.88	111	13.88	0
35	Matt	Jacques	0	11	11	106	9.64	106	9.64	10
36	Eugene	Mio	2	8	10	104	10.40	104	10.40	43
37	Malcolm	Stebbins	0	10	10	97	9.70	97	9.70	43
38	Chris	MacDonald	0	8	8	80	10.00	80	10.00	26.5
39	Robert	Leblanc-Ross	0	7	7	67	9.57	67	9.57	8.5
40	Steve	Kaiser	2	4	6	63	10.50	63	10.50	13
41	Joyce	Chew	0	4	4	44	11.00	44	11.00	0
42	Barry	Burgess	0	4	4	42	10.50	42	10.50	9.5
43	Ward	Isnor	0	4	4	42	10.50	42	10.50	31
44	George	Ghiz	0	4	4	40	10.00	40	10.00	79.5
45	Esther	Therault	0	4	4	39	9.75	39	9.75	6
46	Peter	Steeper	2	0	2	25	12.50	25	12.50	23
48	Gilbert	VanRyckevorsel	0	0	0	25	#DIV/0!	25	#DIV/0!	82.5
47	Atze	Douma	0	2	2	22	11.00	22	11.00	9
48	Thomas	Davis	2	0	2	18	9.00	18	9.00	43.5
49	Jane	Mason Browne	0	2	2	17	8.50	17	8.50	0.5
50	Wayne	Talbot	0	1	1	9	9.00	9	9.00	0.5

Legend:

Names in **RED** identify new members.

"P of Y" = "Photographer of the Year"

In 2007/08, POY will be based on the best 75 images plus slide essays.

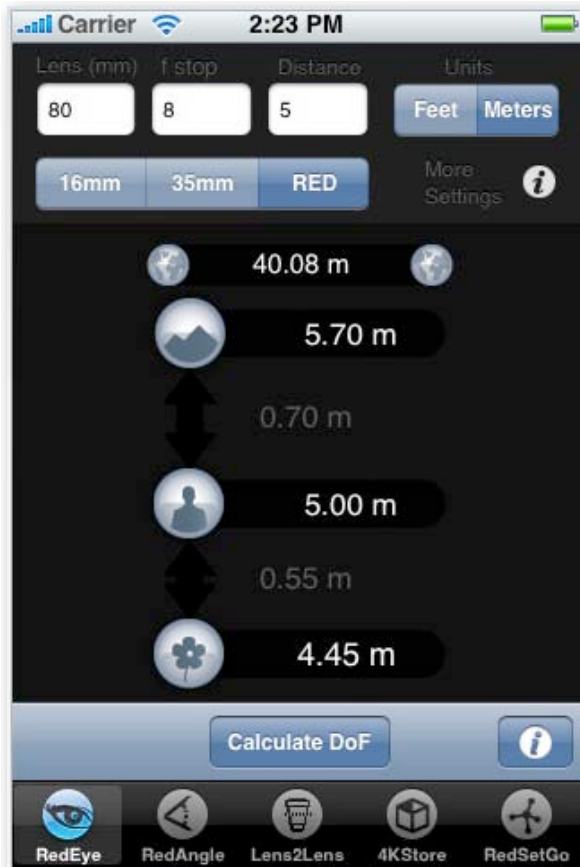
Total and Adjusted scores include all digital images, slides, prints, as well as slide essays.

SOME POINTS ARE OFF BUT THIS DID NOT AFFECT THE OVERALL STANDINGS.

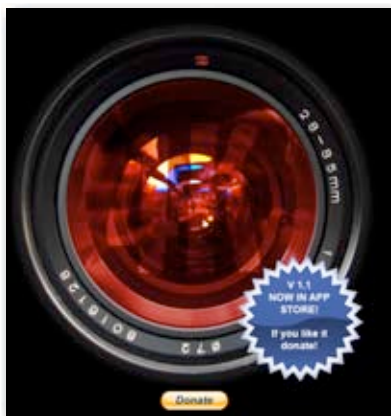
NEW TECH

iPhone and iPod Touch owners now have a helpful tool for field photography. **iSee4k** gives you a handy depth-of-field calculator, Lens equivalences and more.

Best of all, it's *free*!



For more information, check out the iTunes App Store, or the developer's website: <http://www.isee4k.com/>



CAPA Changes

by Joyce Chew



I hope all of you have had a great summer shooting. This summer has brought a number of changes to the way our national organization holds its competitions so I ask that you read the following carefully as there have been several major changes from previous years.

There are now three competition divisions: Digital, Film and Print. Club medal certificates will be awarded for each non-cumulative competition. Digital images for CAPA now have the same dimension restrictions as all our other club competitions. A maximum of 1024 pixels wide for horizontal images, and a maximum of 768 pixels high for vertical images. For CAPA, heavily manipulated images must be entered in the Creative category, not the Pictorial category.

Please keep close track of your entries. An image that has been accepted to go away to a CAPA interclub competition **may not be entered in another CAPA competition** concurrently or in another competition year. For example, an image that has gone away to represent the club in Nature cannot be entered in the Print Division and *vice versa*. The exception to this rule is that an image entered in the Theme category may be entered in the Pictorial category and *vice versa*.

More information on CAPA can be found on its website (<http://capacanada.ca>), including the benefits of individual membership. One of those benefits is the Annual Digital Competition for Individual and Family members. The theme this year is "Family Life" and you could win great prizes from Sony, Adobe, Amplis and Daymen.

Keep those great images coming and let's make this year another great year for the Guild!



Surrealistic Images

By Elio Dolente

Why bother to create surrealistic images if they do not represent reality? Quite simply put I believe they do represent reality. They are a realistic impression of how our brain reacts to certain visual data. Have we ever stared at a misty landscape and began to dream? Have we ever gazed at a field of blueberry plants in October and discovered that the rich pattern of colours triggered the imagination to visualize a masterful tapestry and forget the obvious; We're just looking at dead plants.

Now a picture of a dead plant we can easily take but how do we represent what the eye saw? This takes technological engineering; a knowledge of hardware and software. For the fifty percent of you who are still with me let's explore three methods that will give you just what you want and like and let's make no apologies about tinkering.

The ORTON method:

Michael Orton, a Canadian photographer, has been popularised with this method but it has been used by many other photographers. Freeman Patterson, in his book Photo Impressionism and the Subjective Image, suggests that two slides be taken of the same subject using a tripod. One should be taken with an overexposure of two full stops in sharp focus. The other should be taken with a wide aperture, thus narrow field of focus, overexposed by one stop and a blurred image "and enlarged thus eliminating all other detail." P.27 (Freeman Patterson). The two images should then be montaged together thus giving a dreamy surrealistic look to the image.



The PHOTOSHOP METHOD-1

For those of you that don't shoot film anymore, don't worry about it. The same effect could be achieved by following one of several varying processes.

First open an image, preferably one of a cemetery, flowers, a farm landscape and even of some buildings. Then overexpose both images by the same amount by pressing IMAGE/ADJUSTMENTS/Brightness-contrast by about +60.

Then Blur one of them by pressing FILTER/BLUR/Gaussian blur by about 30 to 50 pixels. Then go to the LAYERS' panel and drag one of the images over the other (Hold Shift and centre it then let go) they are now properly aligned but you don't see the magic until you go back to the LAYERS panel and click on where it says NORMAL and choose MULTIPLY. Now you have your surrealistic image.

The Samuel Shaw method:

The Photoshop processes used may be tinkered with and I owe the next process to Samuel Shaw, FPSA,PPSA of Turlock California who gave me permission to reproduce his method as he published it in the February 2008 issue of the PSA Journal.

Steps for creating a surrealistic scene

Open image



In the layers palette drag the Background Layer to the "Create a New Layer Button"

Select the Background Layer

Select Layer – New Adjustment Layer –Levels

Select OK in the New Layer Dialogue Box

In the Levels Dialogue Box change the Input Levels from 0 1.00 255 to 0 1.00 150

Select OK

Select the Background Copy Layer

Change the Blending Mode from Normal to Multiply

Select Filter – Blur - Gaussian Blur

Select the Radius to somewhere between 25 and 50 pixels or to what looks good

Select OK

Select – New Layer Adjustment Layer – Levels

Check the "Use Previous Layer to Create Clipping Mask" box

Select OK

In the Levels Dialogue Box change the Input Levels from 0 1.00 255 to 0 1.00 200

Select OK

You're done unless you want a little more saturation in which case you –

Select Layer – New Adjustment Layer – Hue/ Saturation

Select OK

Adjust Saturation to what looks good, mine is usually + 25.

Experiment with the above methods and enjoy.



by Janet Couper

Spending time in Ottawa, our nation's capital city was a marvelous revelation for me.

Nothing could surpass simply wandering through the Byward Market, then witnessing the action of the lock system below the Chateau Laurier, taking a leisurely walk along the river behind Parliament Hill and, as dusk developed, watching the light show casting images of our history upon the face of the Parliament buildings. Indeed, I experienced a wash of patriotism. Two hundred souls (I among them) struggled to sing "O Canada!

What a lovely, relaxing and, dare I say it, educational day. Photo opportunities abounded.

The market overflowed with fresh produce, flowers

and the wares of Canadian artists (and, some 'people from away'). Small shops enticed the senses to stop and sample (the cheese shop was my favorite). The Byward market is Canada's oldest continuously operating farmers' market.

A motor launch descended from the Rideau Canal to the river some eighty feet below with the assistance of the original lock system of our forefathers. The locks are operated today much as they were when first opened in 1832.

Having a unique view of Parliament Hill from the riverside in early evening light afforded me a photographer's dream setting. The Parliament Buildings with the distinctive Peace Tower and Library are familiar to Canadians and people around the world. My night images unfortunately were less than stellar and far



from award winning. Nevertheless, they provided me with a lasting memory of a day very well spent.



AGS Field Trip • Saturday 13th September 2008

Kejimkujik National Park Seaside Adjunct

Note that Keji Adjunct is off Highway 103 at Port Joli, southwest of Liverpool, on the South Shore; it is nowhere near Keji Park "proper". Allow for a 2.5 hour drive from Metro.

Bring picnic lunch, drink, good walking / hiking /rock-hopping shoes / boots (not rubber boots), layers of clothing appropriate to the prevailing weather, and camera gear (note 45 minute downhill walk in and 45 minute uphill walk out).

12.00 noon: Meet at picnic tables just inside Kejimkujik Seaside Adjunct (fee of \$3.90 per person, less for concessions, family \$9.80) to consume picnic lunches.

12.30 pm: Walk from picnic area to beach.

13.15 pm: Arrive at furthest outward point and gradually wend our way back, examining the geology as we go.

About 16.30 pm: Arrive at main beach, from where participants can choose to walk back to gate immediately or spend independent time on the beach plover restrictions permitting.

17.15 pm: Arrive back at car park (for those who chose to return immediately).

Those who have participated in previous AGS-sponsored field trips will know that the main aim is to foster photographers' understanding of the landscape from a geological perspective rather than nurture and teach photographic skills. We hope that the trips will encourage photographers to return to geologically-interesting locations in the province on their own and photographically explore and see these and other spots from a new perspective.

Most previous trips have taken us to the Bay of Fundy to look at mainly sedimentary rocks and fossils. This year, we're branching out to examine a different area and generally different rocks. Most Nova Scotians are familiar with granite and similar rocks through visits to popular spots such as Peggy's Cove and Chebucto Head. Granites

started out as molten rock (magma) kilometres deep in the Earth's crust, displacing and melting older rocks in the process, and cooling and solidifying into bodies called plutons. The shoreline at Keji Adjunct exposes the exhumed margin of such a pluton, and provides a rare glimpse of how granites form and invade the Earth's crust.

Our guest leader is Barrie Clarke, Dalhousie Adjunct Professor, and expert on Nova Scotia's fascinating granites. Rob Fensome, and perhaps other AGS members, will also provide geological perspective. If you have any questions, please call Rob Fensome at 426-2732 or 434-3392.



The new 2008-2009 Program is ready!

Fred Greene has created another excellent program for this season. All the events are now posted on our new calendar page using Google Calendars. For more details about an event just click on it. The program is also available as an iCal file that you can import into any calendar application like Outlook, Mac iCal, Groupwise, Blackberry, etc.

SLIDE COMPETITIONS



This is for all you slide photographers that still have gems in your closet but have never had a chance to show or compete with them.

There will be a new trophy this year called: "Slide Competition Trophy". Kindly dig out your slides and submit the titles two days before the competition at:

<http://photoguild.ns.ca/competition/login.php>

(please check the homepage for an update to this link) It may change.

The competitions that qualify for 1st, 2nd, and 3rd place will be four Guild Competitions, the first being Sept 7th with submission date of Sept 5th for the titles only and a Special Original Slide Film competition on Nov. 16th-all categories.

This is your chance to keep showing and competing in "chromes".

There will be a Special Original Slide Film Competition: No Film Recorder Images accepted-Pictorial, Nature, Creative, Portrait, Photo Travel, P/J, and Humour. A total of 7 Slides. All slides must never have been entered in previous competitions.

Anybody that has trouble with submitting their titles "on line", kindly contact **John Webb** at **902-757-2599**.

Email: **JohnWmWebb@eastlink.ca**

GUILD GOODIES






Volunteers are always needed to bring in *Guild Goodies* to accompany our refreshments at the end of Guild evenings. Please take a turn bringing in *Guild Goodies* sometime during the year. A sign-up list is posted at each meeting (or contact Melvina Weatherby.

ATLANTIC PHOTO SUPPLY, AND CARSAND MOSHER

Atlantic Photo provides a discount of 15% for film processing, and 10% for accessories and film (Restrictions apply). Again, show your card: PGNS also receives a REBATE from APS. Atlantic Photo is located at 5505 Spring Garden 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.

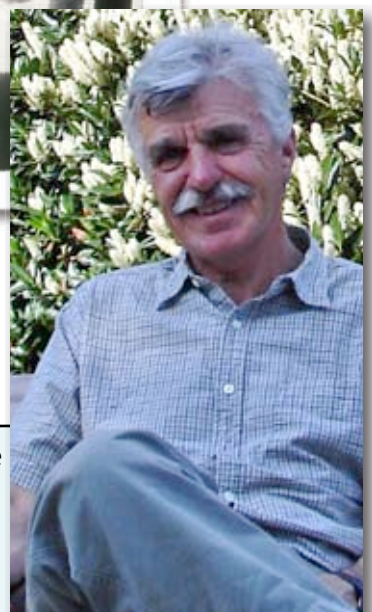
THEMES FOR 2008-09

-  TREES (Must be taken after May 1, 2008)
-  LOOKING UP (Must be taken after Sept. 2, 2008)
-  GLASS
-  R.K. MANN THEME -
"ALL THAT GLITTERS IS NOT GOLD"
-  MAYOR OF HRM THEME - "RURAL HRM"

HOW TO

Infrared Photography

The photograph was taken with Kodak HIE infra red black and white film using a 25A red filter. Exposure was 1/125 at f8 and focus was altered to the IR mark on a Pentax 50 mm lens. I usually bracket around this exposure in bright sunlight as most meters are useless for IR exposures. Film developed in Kodak HC110 dilution B (1:32) for 8 minutes at 200C. Film scanned in by a Minolta Dimage III film scanner using the colour negative film scanning setting. In Photoshop, the image is then selected using the channel mixer, changed to grayscale and the contrast and sharpness modified to personal taste.



Dr. Ken Renton enjoys exploring the world of infrared photography.

Winner, Guild Theme,
Halifax Cemetery

Fred Joyce who is recovering at home from a broken hip resulting from a fall this summer.

Also our thoughts go out to Atze Douma, and George Ghiz.



RUN FOR LUNG ASSOCIATION – CAMP TREASURE CHEST

On August 10th, Stephen Patterson, a member of the PGNS, ran in the 5K Atlantic-Lung run placing second in his age group, 26th overall out of 179 runners.

Stephen and his wife, Mary Lee, who also ran, collected pledges for this cause to send kids with asthma to Camp Treasure for one week at Camp Mush-a-Mush.

Thanks to all the runners and organizers over \$ 20,000 was raised for this worthwhile project.



Photos: Robert MacAusland



Editor's Page... continued

wants the newest technology in order to improve the image being shown.

Film is increasingly difficult to come by. After several attempts to buy my favourite film at a local store, I was finally told it was no longer available. I ordered a large amount of film from the U.S. Never being in a hurry to get my films processed - a quality in me that drove my friend, the late Mary Primrose, mad. I shot 21 of these films and took them in for processing all at the same time much later. I got back nothing. The film had either been improperly stored before shipping, or the more likely culprit was that they were x-rayed at the airport.

"That's it", I said and purchased the new Pentax K20 (digital) and off I went on a three-week trip to Northern Newfoundland. I felt so free and took pictures for which I would never have taken my film camera out, I could look at what I had captured each night, erase the ones I didn't want, and know that I got the picture. Much better than getting home with dozens of film and then finding out they were no good!

I was sold. If I didn't get what I wanted I could go back and do it over before driving all the way home only to find out after three weeks that I got nothing. Yes, the moose came back to the same places each day at the same time. Their "moose clocks" were more accurate than my old Timex. Now the big thing will be doing something with them in the computer. Brightness / contrast is easy, but this manipulation process - it's another learning experience.

Yes, I still believe strongly that manipulated images are a different art form and shouldn't be in competition with straight shots. To me it is like an artist taking a photograph and then painting it putting their own interpretation on it. It is no longer the original photograph but is changed to another art form. But, I changed my mind about digital, didn't I?

To those of us who have used film all our lives, digital colour is not the same relaxing colour of film - it is different. It is bright and sometimes stark. But, As my mother used to say when I was unhappy with something: "Get over it".

I would like to take this opportunity to thank Jen Fried for all her encouragement both in coming to terms with digital and helping me find the courage to do this Newsletter. Also, to Elio for his continuing interest and help, to Peter Steeper for his help in many areas. A special thanks to Mark Rushton, my screen sharing good friend in Mexico for his help, and to all the Contributors to this my first Newsletter.

I would like to invite all members to send me a write-up on anything that may interest the club members. Suggestions might be: a profile on yourself as a photographer, a field trip write up, or anything at all. Let's have a great year! Etta

www.photoguild.ns.ca





Welcome to the 2008-2009 Season of PSA with PGNS!

I'm your new PSA rep for this year and I must say I did not realize there was so much that went on behind the scenes!

There are some new rules this year and as I digest them, I'll be sure to pass all the details as

to how they affect us along to all our members. It promises to be a very busy year...

The annual PSA conference is happening in Portland, Oregon from August 31st through September 6th and although I am not able to attend, once I receive reports from the various division chairs, I will offer a run down of the conference in the next newsletter.

I think the biggest surprise this year is that in the CIP (Projected Image) division with the introduction of a new restriction. We can no longer submit slides in addition to digital entries. We can only submit one format or the other for each competition. So, we will have to review the submissions during the local judging nights to determine if there will be enough slides to allow us to participate with anything other than digital images.

There will be four PSA competitions we will be participating in this year plus an extra bonus. Check the annual program for dates and categories. Also, we have been invited to host the year end "Best of the Best" PSA print competition for the 2008-9 season. We did quite well in the print category for the 2007-8 season including a 1st place with Don Thompson's "Mother's Anguish" print in the last competition of the year. I believe it will be an honour for us to judge the best prints of the 2008-9 season from all over North America.

There is still a lot for me to learn and I'm looking forward to getting to know you all a little better in this, my second year as a guild member. Should you have any comments or questions in regards to PSA and PSA membership, please contact me at mike@mccarthyphotographic.com. I'll do my best to find an answer for you.

See you next time!

Mike McCarthy, PGNS PSA Rep
(902) 488-1441



UPCOMING EVENT

The Digital Photography Basics workshop is now officially on the program for this fall. The auditorium at SMU is booked for Saturday September 20th.

This workshop will be advertised to the public and anyone may attend that wants to improve their photography skills. In the morning we will have several presentations about how to use and get the best results from your camera. In the afternoon we will be splitting the attendees into groups of 10 for hands on experience in the field. I need 5-8 volunteers to lead these groups. Each group will have a theme and the field trips will be in Point Pleasant Park or other locations near SMU. For information, contact Peter Steeper.

Examples of these themes are:

- People and Kids (Portraits)
- Flowers and Bugs (Macro & Nature)
- Sports and Events (PJ)
- Landscapes
- Creative

Tired of reading manuals??

Digital Photography Basics

Morning Sessions

- How Your Camera Works
- Creating Better Images
- Working With Your Images

Afternoon Field Work

- Hands-on
- Bring Your Camera

Saturday, September 20

8:30 AM to 4:00 PM

Burke Education Centre
Saint Mary's University

Admission \$35

Presented By Photographic Guild of NS
www.photoguild.ns.ca



TIPS 'n' TRICKS

Underexposed (dark) photos

Why it happens

Underexposure simply means that not enough light made it into your camera, resulting in a dark photo. Numerous things could make this happen:

The lighting in the room is inadequate.
You're standing too far away from your subject.
Your shutter speed (how long the camera's shutter stays open) is too fast.

How to prevent it

If you're taking pictures indoors, move near a window or bring a lamp or two into the room.

Move closer to your subject.

Manually adjust the shutter speed on your camera.

Change exposure settings. Digital cameras allow you to adjust the exposure of your photos from the main Capture menu. For lighter photos, adjust exposure up; for darker photos, adjust down. You are able to see what your image will look like as you adjust this setting.

Fixing it after the photo has been taken

The HP adaptive lighting feature is also available in HP Photosmart Essential software, so you can adjust the lighting of your pictures after the shoot.



Red-eye

Why it happens

Red-eye is caused when light from your camera's flash reflects off the retina of your subject's eyes. It is a very common problem that even pros face.

How to prevent it

There are a few proven strategies for avoiding red-eye:

Turn off your camera's flash.

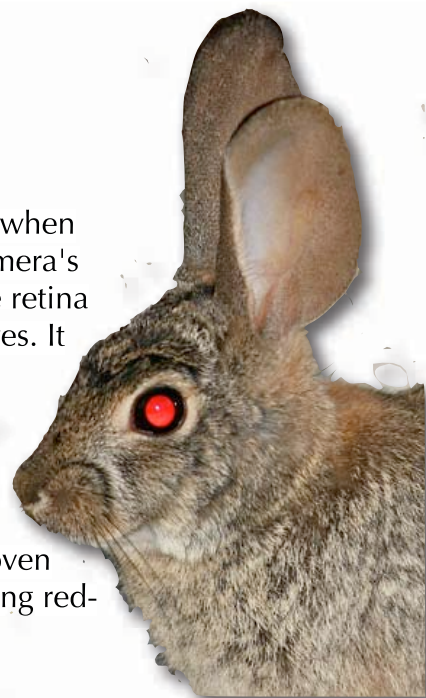
If it's too dark to go without a flash, ask your subject to look toward the camera, but not directly at the lens.

By taking photos during the day, you'll most likely eliminate the need for a flash. If necessary, bring in additional light sources.

Stand farther away from your subject.

Fixing it after the photo has been taken

HP Photosmart Essential software allows you to quickly remove red-eye from your pictures. After you open the software, choose Red-eye from the Edit menu. Then, to correct the problem, place the red-eye removal pencil over the area you want to fix, and click. Presto!





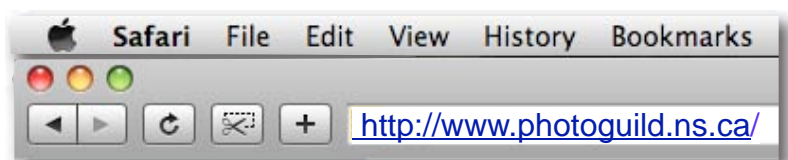
How to Submit Material To The Bluenose Focus

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 – ie. Special trip, held an art exhibition, photo tours, photo seminars, bought a new camera, joined the dark side and more ----- EVERYONE PLEASE SEND ME SOMETHING !!!

plover@ns.sympatico.ca (Etta Parker).

PHOTOGRAPHIC GUILD OF NOVA SCOTIA WEBSITE

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.





GUILD COMPETITION SUBMISSIONS



COLIN CAMPBELL'S "Peggy's"



MERV KUMAR-MISIR'S "Ben's Stream"



MARG NOLEN'S "Flower in the Wind"



BOB DELUCA'S "Gnarled in Plastic"



TANYA ELSON'S
'Hebrides Standing Stones'



NANCIELLEN DAVIS'
'Yunnan Mother and Child'