Bluenose Focus

Cover Photo by Pam Mills

Bluenose Focus

In This Issue

Newsletter Submissions

We welcome your submissions to Bluenose Focus and will do our best to make sure the best submissions make it into print - or at least virtual print in this digital age!

Articles should be submitted using MS Word 97 or higher in DOC or DOCX formatted files and any imbedded images should be JPEG format, sRGB colour space and 300 dpi.

Submitted images should be JPEG format, sRGB colour space and at least 2550pixels wide (300dpi for printing at 8.5 inches wide) or 3300 pixels tall (300 dpi for printing at 11 inches tall.

Submission should be e-mailed to mike@mccarthyphotographic.com

The Photographic Guild Of Nova Scotia

Directors:

President:	Dean Hirtle
Vice-President:	Laszlo Podor
Past-President:	Jen Fried
Recording Secretary:	Pam Mills
Newsletter Editor:	Mike McCarthy
Treasurer:	Ken Renton

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Entry:	Wayne Garland
Judging:	Fred Greene
PSA Representative:	Joseph Szostak
CAPA Representative:	Joyce Chew

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	Barry Burgess
	Etta Parker
Host:	Dean Hirtle
Hospitality:	*Vacant*
Banquets:	Etta Parker
A/V Advisor:	Mervin Kumar-Misir
	Peter Steeper
Statistician:	Laszlo Podor
Webmaster:	Peter Steeper
Judging Equipment:	Hubert Boudreau
Event Photographer:	Hubert Boudreau
Workshop/Field Trips:	Fred Greene
Shubenacadie Wildlife Park Guides:	Jen Fried
	Vic Fraser
	Doug Leahy
Outside Evaluations:	Colin Campbell
Digital Coordinator:	Mervin Kumar-Misir

Visit www.photoguild.ns.ca for more information

Editor's Corner

By Mike McCarthy

Welcome to the Fall 2010 edition of the Bluenose Focus!

Since this is my first edition as editor, you'll likely only notice a few tiny changes to the layout... OK. You got me... You'll actually see quite a few.

In an effort to streamline the newsletter production and make it read more like a magazine, I've introduced a little more whitespace and standardized fonts and styles throughout the publication. I still want to keep things as bright and up beat as our previous editor as she did a fantastic job. Thanks for all your hard work Etta! You'll be a hard act to follow!

I welcome constructive comments and suggestions and look forward to hearing from you all.

In this issue of Bluenose Focus you will find updates from our regular contributors as well as a few new technical articles and tutorials. I hope to keep this trend alive and bring in even more outside contributors over the next few issues.

I have to admit, there is no shortage of photographic submissions and I would like to ask you as a member to consider writing about what you do and submit your short article for consideration. Many of our members have very distinguished careers as photographers and have developed specialties. Not a biographical article, per se, more of a journalistic story of what and how you shoot.

I'm convinced that other members would enjoy reading about the style, career path and tips many of our members have learned over the years.

If you think I'm talking to you, that's because I am. Out of the over 150 current members of the Photographic Guild of Nova Scotia, I would like to hear from each and every one of you. Everyone has a story, and I'd like to give you an opportunity to share yours. Don't be shy, we're all pretty friendly around here. This is Nova Scotia after all.

See you next time!

President's Message

By Dean Hirtle

I hope your summer has been enjoyable and filled with chances to pursue photography.

We are preparing for another year of Guild activities. Fred Greene is putting the finishing touches on a Program which will provide ample opportunity to learn, create, compete, socialize and, above all, have fun with photography.

We have a new competition and award this year. Etta Parker has generously donated a trophy in memory of Reta Cook which will be awarded annually to the person who wins a competition we have developed in collaboration with the Nova Scotia Nature Trust. More details will follow.

Just a reminder that membership fees for 10/11 are due and should be forwarded to Ken Renton, our Treasurer. Fees are the same as last year. Thank you.

As always, I encourage all members to be ambassadors for the Guild. Letting people know about our website, our varied and extensive Program, and the fact that guests are welcome to attend any of our regular meetings at the Museum of Natural History to see first hand who we are and what we do, may encourage some to consider joining our club. I urge you to spread the word!

I wish you well in your photographic pursuits in 2010-2011 and hope that the Guild Program enhances your opportunities and enjoyment in photography.

Dean Hirtle

President

2010-11 Guild Themes
At A Glance

November 7th • Silent Slide Competition

December 13 th• 1st Guild Assignment "Shades of Colour" (Must have been photographed after May 1st, 2010)

January 10th • CAPA Theme "Footwear"

January 10th • 2nd Guild Assignment "Shadows" (Must have been photographed after September 1st, 2010)

February 14th • RK Mann Theme "Action is Eloquence"

February 14th • Mayor of Halifax (HRM) Theme "Canada Games 2011" (Including Canada Games Sites outside HRM)

February 20th • 3rd Guild Assignment "Balance" (Must have been photographed after September 1st, 2010)

March 14th • Sight & Sound Competition

The Northwood Project

By Charles Plant

In the fall of last year, a notice went out to the members of the Guild about a project needing volunteers.

Northwood Care were looking for people to help select the artwork that would appear in the new long term care facility, opening up in Bedford this spring. I had never been involved in any charitable organization, let alone volunteer for one. And I am not sure why I decided to in this case..... I am so glad I did.

Photo By Charles Plant

The Northwood Art Selection Committee was organized and within a few months we had a game plan. As the member of the committee in charge of photography, it was my duty to collect the photographs, present them for selection, and arrange printing. In the beginning we originally planned on having the artist present hard copies of their pictures so that all we would have to do is mount and frame them, but as I realized quickly.... you need to be flexible.

The first thing I did was get in touch with the Guild executive to obtain their help and advice. They were glad to help out and had a lot of great advice about the logistics of organizing a selection process. With their assistance, we sent out flyers and emails to specific locations and groups throughout Nova Scotia.

In late January we started receiving images from numerous artists from around the area and Joyce Chew organized the images for me so that a selection process could begin.

Photo By Bernadette Morris

In February, after the almost 130 images received were organized, the Art Selection Committee sat in an office and began to make the final selections. The artists, of the selected images, were then contacted and full size files were obtained so that the printing process could occur. Northwood decided that to speed up the process, they would have to look

The Northwood Project

after the printing of the images, and with the help of Larry at Atlantic Photo Supply, that process was easier than expected.

The prints were then sent to National Art for mounting and framing. They were

Photo By Joyce Chew

could attend could see their work up. And the results are beautiful!

All in all it turned out to be a great experience, stressful at times, but worth every lost hair. I even got to be interviewed for a "Live at Five" segment about the project… Liz Rigney is kind of cute.

Photo By Peter Steeper

then hung up in various locations throughout the new building in Bedford in early May, and on June 18th an open house was organized, complete with media and the Premier, so that those who

Photo By Joyce Chew

I want to take this time to thank the Guild for their participation and to thank all of you that helped, gave advice, and submitted images. I especially want to thank Joyce Chew for her efforts. Without them I know I would have been completely lost. Thanks Joyce.

Photo By Ken Renton

Photographer of the Year

Marian Boyer

Photo By Joyce Chew

Marian joined Bernardsville Camera Club somewhere around 1983 because they were 'strong' in prints. She was interested in the black and white darkroom printing as she had taken a 6-week course the summer of 1978 at Fairleigh Dickinson University (where her husband, Paul, taught) and learned the basics - not only of finding her way around an enlarger in the dark, but how to load and fire a 35mm camera! Until then, she had NO idea how to open it or even load it - yes, with film! - what an f-stop was, or anything else, EXCEPT she did know that one should not fingerprint the lens.

Marian's instructor encouraged her to drop the course as students were sup-

posed to be familiar with the camera and it's operation. Thanks to her persistence and that they needed a warm body to make up the minimum number of students she stuck with it and even got an A!

Bernardsville turned out to be on their last legs and even though she took on the responsibility of treasurer - it failed.

She joined Morris Photocolor a few weeks after joining Bernardsville. MPC only did slides, no prints, so there was no conflict. Morris has three classes of competitors depending upon the members' experience and proficiency. It took a lot to rise through the ranks to the 'salon' class but she finally made it. Marian says she owes much to Morris and has a deep

Photo By Marian Boyer

loyalty to that club. Some of the top PSA photographers of the time, were mem-

CAPA Report

By Joyce Chew

Firstly, I'd like to thank all those who submitted entries for the Four Nations Cup Competition. We had a number of club members who had an image go away as one of the 100 images comprising CAPA's entry. The results are expected in late September and I will keep everyone posted on how Canada did against the photographic societies of Australia, New Zealand and South Africa.

The new season brings about more changes to CAPA's competition system. Unfortunately, due to low participation, CAPA has discontinued its Film Division.

In the Digital Division, CAPA will continue to have its "Altered Reality" category. Images submitted in "Altered Reality" must be heavily manipulated and obviously creatively enhanced. This includes use of composites, creative filters, etc. We have obtained ProShow presentations of the high scoring Individual and Club entries from last year and will be showing these at the club to give everyone an idea of what CAPA considers "Altered Reality".

Also, please remember that in order to encourage the use of new work in all of its competitions, CAPA has included a time limitation of 24 months prior to the competition deadline when images should have been taken. Original images submitted for the Fall Round in the Digital and Print Divisions should have been shot after October 30, 2008.

The Digital Theme for the Club competitions is entitled "Footwear".

It has been 4 years since the last Canada Camera Conference, but in 2011 there will be one in London, Ontario. This is a great opportunity to meet and learn from photographers across Canada. Members who join CAPA as individual members also enjoy numerous benefits which include discounts at Henry's, HDRSoft Photomatix software, Photodex Proshow Gold and Proshow Producer software, and a 15% Discount from Topaz Labs (leaders in Photoshop Plug-ins). Individual members are also eligible to enter the Annual Digital competition where they can win great prizes which include a Sony dSLR, CS5, Lightroom 2, and Lowepro gear.

The theme for 2010 is "well-aged..." with a submission deadline of **September 30, 2010**. Complete competition details can be found at **http://capacanada.ca/digital_competition.html**

I hope everyone has had a great summer of shooting and I look forward to seeing your images.

PSA Report

By Mike McCarthy

As you may recall from the AGM last May , I will not be returning this year as the PSA rep. Joe Szostak has kindly volunteered to step up and assume this role for the 2010-11 competition season and I am filling in temporarily until September when he returns.

Please join me in welcoming Joseph to this new role and please help him bring PGNS back into the A competition class in many of the groups by offering your finest images for the coming year!

Not a lot has changed for this season within the PSA divisions except that the Nature Slide division is now officially defunct and we will not longer be competing for this reason. Nature Digital is still alive and well, however due to scores last year we are now part of the B Category.

Each year the lowest four in the A class move to the B group and the top four in the B group move to the A class I will be helping Joe assemble and display some of the top competing images in the Nature, Pictorial, EID, Photo Travel, Photo Journalism, Creative and Print categories so that guild members can see what people around the world are shooting and expand our horizons to try to bring our scores back to where they historically have been.

PGNS has been and will continue to be one the most respected clubs in the entire PSA world and I believe we also are home to some of the finest photographers. Let's show them what we're made of by examining what is expected for international competition and showing them we can lead the way outside the box.

I know we can.

From the PGNS field trip to Rissers Beach on the South Shore this past summer. Look for a report on this and other Guild Field Trips in the next issue of Bluenose Focus!

Image provided by Hubert Boudreau.

Back Row: Grant Dixon (Bridgewater Photographic Society), Joyce Chew, Terry & Pam Mills, Marian & Paul Boyer, Nancy Johnston

Front Row: Rob van Nostrand, Ward Isnor, Dean Hirtle, Hubert Boudreau

bers of Morris and were very supportive and encouraging.

Over the years, she had many responsibilities including the job of Vice-President, leading to President, Record Keeper, and Organizer for the annual End Of Year competition. Marian and Paul joined PSA in 1987. She began entering PSA sanctioned internationals with enthusiasm after their first trip to Africa the summer of 1996.

Photo By Marian Boyer

Marian and Paul bought property in Nova Scotia early 2000 and joined PGNS that Fall. As long as she was a member of Morris Photocolor she did not participate in the PSA inter-club competition eve-

nings at the Guild, but she has not been a member of MPC for several years now.

They did, however, form a new club: Garden State Six-Shooters. There are only six members, Paul and Marian being one-third of the membership! They all share common

Photo By Marian Boyer

interests, mostly wildlife - birds specifically - and all have 600's. It is a PSA member club although currently inactive in the inter-club competitions.

Marian took up wedding photography in the mid 80s with a medium format, all manual camera. She chased brides for a dozen years or more, shot for a well known studio out of the Boston area as well as shooting weddings under her own name.

Her darkroom work consisted of B&W, color negative and color slide printing.

Marian Boyer

Yes, she has even done Cibachromes!

Since arriving in Nova Scotia, the enlargers have been on sabbatical and have been replaced by an ink-jet printer.

The PSA sanctioned international salons have motivated her well over the years and forced her to keep striving to improve. For that, she says "I am truly appreciative."

Not usually one to brag, after some coaxing, Marian admitted that she has been listed several times in the top 20 North American exhibitors in the annual Who's

Photo By Marian Boyer

Who in PSA both in CPID and Nature. Her drawers runneth over with HM ribbons and medals, including several PSA Gold medals! She is quietly very proud of these accomplishments. Her fireplace

mantle in Nova Scotia has held many coveted trophies from the Guild and she says "I am deeply honored to have received them."

Photo By Marian Boyer

Marian says "We do owe our deepest gratitude to Fred and Edie Greene. They introduced us to our real estate agent who was one of the finest human being we have ever had the privilege to meet. If it weren't for that particular set of circumstances, we would probably never have been fortunate enough to call Nova Scotia paradise and 'home' !

We are glad that you call Nova Scotia and PGNS home Marian and are proud and happy to have you among us!

2009-10 Awards Banquet

Carsand Mosher Trophy

Highest Cumulative Points in Print Competitions

Presented by Bernadette Kennedy

Merit Certificate • Mike McCarthy

Trophy & Silver Medal • Ken Renton

John Wm. Webb Trophy

Highest Cumulative Points in Slides Competitions

Presented by Laszlo Podor

Merit Certificate • Hubert Boudreau

Trophy & Pewter Medal • Joyce Chew

Tim Randall Trophy

Highest Cumulative Points in Pictorial Competitions

Presented by Tanya Elson

Merit Certificate • Marian Boyer

Trophy & Silver Medal • Colin Campbell

Cyril Smith Trophy

Highest Cumulative Points in Nature Competitions

Presented by Charles Plant

Merit Certificate • Ken Renton

Trophy & Silver Medal • Marian Boyer

Gilbert van Ryckevorsel Trophy

Highest Cumulative Points in Creative Competitions

Presented by Charles Plant

Merit Certificate • Mike McCarthy

Trophy & Silver Medal • Ken Renton

Betty Orchard Memorial Trophy

Highest Cumulative Points in Portrait Competitions

Presented by Fred Joyce

Merit Certificate • Margaret Nolen

Trophy & Bronze Medal • Mike McCarthy

Schooner Cove Trophy

Highest Cumulative Points in "Guild Only" Competitions

Presented by Joyce Chew

Merit Certificate • Mike McCarthy

Trophy & Pewter Medal • Ken Renton

Barb & Paul Bingham Trophy

Highest Cumulative Points in Photo Travel Competitions

Presented by Marian Boyer

Merit Certificate • Joyce Chew

Trophy & Silver Medal • Keith Vaughn

Keith Vaughan Trophy

Highest Cumulative Points in Photo Journalism Competitions

Presented by Colin Campbell

Merit Certificate • Keith Vaughan

Trophy & Silver Medal • Mike McCarthy & Clive Elson

Betty & Ken Fraser Trophy

Highest Cumulative Points in Humour Competitions

Presented by Mike McCarthy

Merit Certificate • Bob Kerr & Esther Theriault

Trophy & Bronze Medal • Laszlo Podor

Mervyn Kumar-Misir Trophy

Highest Cumulative Points in CAPA Theme & Guild Assignments

Presented by Mervyn Kumar-Misir

Merit Certificate • Joyce Chew

Trophy & Pewter Medal • Viki Gaul

CAPA Award

Highest Cumulative Points in CAPA Digital & Print Competitions

Presented by Joyce Chew

Merit Certificate • Jen Fried

Rosette & Pewter Medal • Mike

Gordon R. Lay Trophy

Highest Cumulative Points in CAPA & PSA Competitions

Presented by Mike McCarthy

Merit Certificate • Ken Renton

Trophy & Silver Medal • Keith Vaughan

CAPA Slide Award

Highest Cumulative Points in CAPA Slide Competitions

Presented by Mike McCarthy

Merit Certificate • Joyce Chew

Trophy & Bronze Medal • Keith Vaughan

2009-10 Awards Banquet

Reid Sweet Trophy

Best Entry in Pictorial Category
Presented by Ken Renton
Merit Certificate • Marian Boyer
Trophy & Bronze Medal • Tanya Elson

Peter Herschorn Trophy

Best Entry in Seascape/Landscape in Pictorial Category
Presented by Ken Renton
Trophy & Pewter Medal • Tanya Elson
"Antelope Canyon Sunbeams"

Doris & Laurie Hancock Trophy

Best Entry in Print Category
Presented by Laszlo Podor
Merit Certificate • Marian Boyer
Trophy & Bronze Medal • Peter Steeper
"Small Greek Café"

Atlantic Photo Trophy

Best Entry in Photo Journalism Category
Presented by Colin Campbell
Merit Certificate • Peter Steeper
Trophy & Bronze Medal • Laszlo Podor
"Whitewater Kayaking on Kananaskis"

Robert Thorpe Memorial Trophy

Best Botanical Entry in Nature Category
Presented by Carolyn Renton
Trophy & Pewter Medal • John Wm. Webb
"Leaf on Fungus" (Slide)

Camera Shop Trophy

Best Entry in Nature Category
Presented by Tanya Elson
Merit Certificate • George Mitchell
Trophy & Bronze Medal • George Mitchell
"Fly On Pink Flower"

Frederick Joyce Trophy

Best Entry in Portrait Category
Presented by Fred Joyce
Merit Certificate • Mike McCarthy
Trophy & Bronze Medal • Mike McCarthy
"Courtney"

Award Winning Images

Sam Yanofsky Trophy

Best Entry in Humour Category

Presented by Mervyn Kumar-Misir

Merit Certificate • Marian Boyer

Trophy & Bronze Medal • Laszlo Podor

"Yes Kids, That's How We Evacuate"

Michael Walsh Trophy

Best Entry in Photo Travel Category

Presented by Marian Boyer

Merit Certificate • Tanya Elson

Trophy & Pewter Medal • Peter Steeper

"Sunset At Ola"

Mary Primrose Memorial Trophy

Best Wildflower Entry in Nature Category

Presented by Carolyn Renton

Trophy & Pewter Medal • Dean Hirtle

"Cuban Tree Bloom"

Abbots Trophy

Best Entry in Creative Category

Presented by Charles Plant

Merit Certificate • Marian Boyer

Trophy & Bronze Medal • Colin Campbell
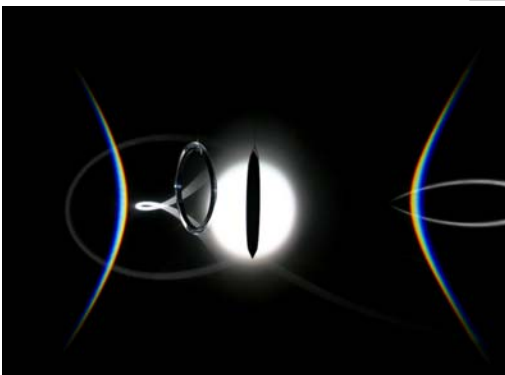
"Heron In Flight"

R.K. Mann Trophy

Best Entry in "In My Mind's Eye" Theme

Presented by Joyce Chew

Merit Certificate • Jen Fried

Trophy & Bronze Medal • Ken Renton

"Mind Bend"

2009-10 Awards Banquet

Nova Scotia Bird Society Trophy

Presented by Suzanne Borkowski

Trophy & Bronze Medal • Marian Boyer

"Hummingbird in Flight"

Atlantic Geoscience Society Trophy

Presented by Rob Fensome

Trophy & Bronze Medal • Viki Gaul

"Bryce After Sunrise"

Last Billion Years Trophy

Presented by Rob Fensome

Trophy & Pewter Medal • Keith Vaughan

"Stepping Stones"

Shubenacadie Wildlife Park

Announced by Vic Fraser

Icy Stare by Robert Moser

Black Bear by Jen Fried

Owl by Joseph Szostak

Award Winning Images & Distinction Awards

Novice Level

100 Points

Presented by Dean Hirtle, From Left:

Mervyn Kumar-Misir, Viki Gaul, George Mitchell, Dean Hirtle and Esther Theriault

Missing: Nancy Johnston

Bronze Level

200 Points

Presented by Dean Hirtle, From Left:

Eugene Mio, Carolyn Renton, Joyce Chew, Teunis Obdam, Clive Elson, Tanya Elson

Missing: Bob Kerr

Silver Level

300 Points

Presented by Dean Hirtle, From Left:

Hubert Boudreau, Marian Boyer, Laszlo Podor

Missing: Keith Vaughan, Nanciellen Davis, Yau-Sun Tog

Gold Level **500 Points**

Presented by Dean Hirtle, (Sorry... No Photo is Available)

Colin Campbell, Ken Renton

2009-10 Awards Banquet

Gerald Shea Memorial Trophy

Novice Photographer of the Year

Presented by Dean Hirtle

Merit Certificate • George Mitchell

Trophy & Silver Medal • Carolyn Renton

**The Photographic Guild of Nova Scotia
Volunteer of the Year Award**

Presented by Dean Hirtle

Pewter Medals

Hubert Boudreau
Esther Theriault

**Canadian Association of Photographic Art
Volunteer of the Year Award**

Presented by Dean Hirtle

CAPA Medal

Mervyn Kumar-Misir

Markus Stasiulis Trophy

Highest Points in **Silent Slide Essay**

Presented by Fred Green

Merit Certificate • Carolyn Renton

**Trophy & Silver Medal • Yau-Sun Tong
"A Day In Kanas"**

Markus Stasiulis Trophy

Highest Points in **Sight & Sound Essay**

Presented by Fred Green

Merit Certificate • Mike McCarthy

**Trophy & Silver Medal • Yau-Sun Tong
"Close-Up Scrutiny"**

Photographer of the Year - 2010

Highest Cumulative points for their Top 75 Scoring Submissions in Guild Competitions

Presented by Dean Hirtle

5th Place • PGNS Merit Certificate • Keith Vaughan

4th Place • Pewter Medal • Mike McCarthy

3rd Place • Bronze Medal • Jen Fried

2nd Place • Silver Medal • Ken Renton

Wambolt-Waterfield Trophy

Trophy & Gold Medal

Marian Boyer

Vice President's Report

By Laszlo Podor

It's unbelievable that this summer is already gone - and what a wonderful summer it was! I am hoping that every one of you had the opportunities to capture this summer's everyday moments and you managed to get away to some of the wonderful places of our great country.

As you might remember, we had an Atlantic Provinces theme on our last Fall Show and I thought we could continue going west and show some of the central and western provinces this time. If you have some time and you can put together a presentation from images of Quebec, Ontario, Manitoba, Saskatchewan, Alberta, British Columbia or any of the territories, please e-mail me or give me a call. I am convinced that together we can fill the program with exciting presentations for this Fall Show as well.

If you want to contact me, please e-mail to **podor@accesswave.ca** or call **902 -860-0034**. I am looking forward to speaking with you shortly.

Happy shooting,

Laszlo Podor

Treasurer's Message

From Ken Renton

This can be a busy time of year and I would like to remind everyone that it is also time to renew your membership with PGNS!

Regular individual membership remains $45, $40 for a senior and $5 extra for a second member of a couple. Junior or student membership is $25.

Dues can be paid by cheque (payable to Photographic Guild of NS) or cash to me at any Guild meeting or by mail.

My mailing address is PGNS Treasurer, c/o Ken Renton, 115 Shoreview Drive, Bedford, NS B4A 3E6
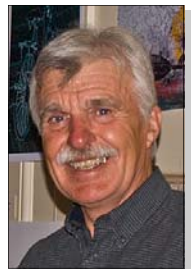
Digital Coordinator's Report

From the desk of Mervyn Kumar-Misir

It is hard to believe that it was September 2004 when the Guild ventured into the then new Digital Media. It seems unbelievable that six years have elapsed since acquired a laptop and projector. Finally we were all able to compete in this blossoming medium. Since then the club has acquired a new state of the art Canon SX 60 projector partnering it with a Macpro Laptop. Both have served us well and I expect will continue to do so for the foreseeable future.

Clubviewer has continued to work well. It has been partnered with both the digital scoring machine and the laptop. We still maintain the manual paper scores as a backup and reference.

From the scoring Clubviewer data output, XL spreadsheets are generated. All data are imported to a master XL spreadsheet developed and maintained by Laszlo Podor. Several eyes check the resulting sheet to ensure accuracy.

An updated coding system was developed to tag and identify the various divisions wherein slides and/or digital entries are placed. This coding system has worked well.

As far as our website is concerned, the job of uploading files for both digital and analogue images and data were streamlined. It is very user friendly. And as an on going process improvements occur weekly as deemed necessary.

Digital cameras are gaining in popularity, however diehard film users are accommodated and the switching from slide to digital during a night's competition has been streamlined.

All systems are running smoothly now. The PGNS website is accepting the uploaded images, slide and print names as programmed. It takes a fair bit of time to prepare the files for competition via Clubviewer.

As a matter of interest the table below displays data gleamed from the 2009/2010 trophy competition.

CODE	# ENTRIES	CATAGORY
C1	74	DIGITAL PICTORIAL
E1	6	SLIDE PICTORIAL
C2	72	DIGITAL NATURE
E2	7	SLIDE NATURE
C3	45	DIGITAL CREATIVE
E3	2	SLIDE CREATIVE
C4	23	DIGITAL PORTRAIT
E4	0	SLIDE PORTRAIT
C5	54	DIGITAL TRAVEL
E7	0	SLIDE HUMOUR

F1 There were 37 Prints.

Raw Capture, Linear Gamma and Exposure

"Raw Capture, Linear Gamma and Exposure" was written by the late Bruce Fraser. It was adapted from his book Real World Camera Raw, published by Peachpit Press, in August, 2004

Perhaps the biggest difference between shooting film and shooting digital is the way the two different media respond to light. Film responds to light the same way our eyes do, but silicon does not. If you're tempted to just file this information away as a mildly interesting factoid, let me point out that you'd be overlooking the important implications the quirks of silicon's response have on the way we set exposure on digital captures. If you expose digital the way you expose film, you run twin dangers of failing to exploit the camera's dynamic range, and creating exposures whose shadows are noisier than they need to be.

Film mimics the eye's response to light, which is highly nonlinear. Most of our human senses display a significant compressive nonlinearity—a built-in compression that lets us function in a wide range of situations without driving our sensory mechanisms into overload.

If you place a golf ball in the palm of your hand, then add another one, it doesn't feel twice as heavy. If you put two spoonfuls of sugar in your coffee instead of one, it doesn't taste twice as sweet. If you double the acoustic power going to your stereo speakers, the resulting sound isn't twice as loud.
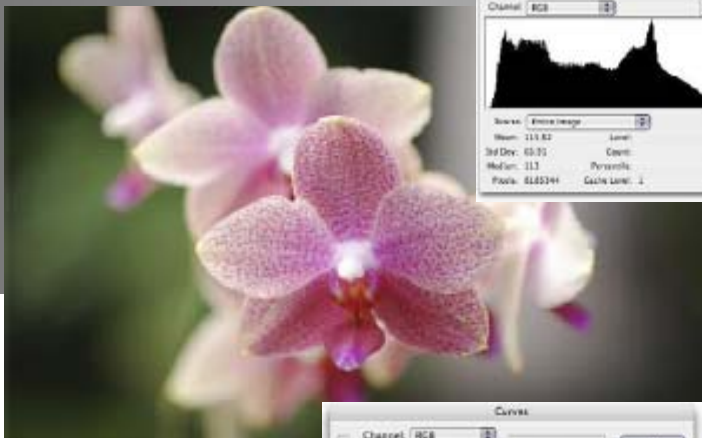
And if you double the number of photons reaching your eyes, you don't see the scene as twice as bright—brighter, yes, but not twice as bright.

This built-in compression allows your senses to function over an immense range of stimuli. You can go from subdued room lighting to full daylight without your eyeballs catching fire, even though you may have suddenly increased the stimulus reaching those eyeballs by a factor of 10,000 or so. But the sensors in digital cameras lack the compressive nonlinearity typical of human perception. They just count photons in a linear fashion.

This means that if a camera uses 12 bits to encode the capture into 4,096 levels, then level 2,048 represents half the number of
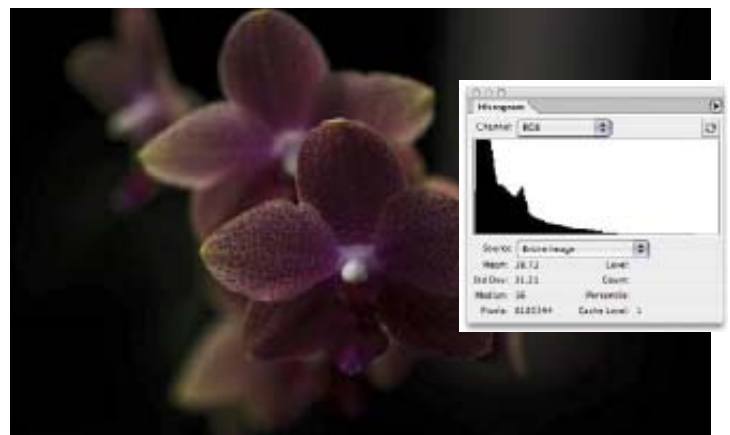
Linear processed raw captures look very dark. But all the data is there in the image. The histogram of the linear capture shows the majority of the data clumped toward the darker end.
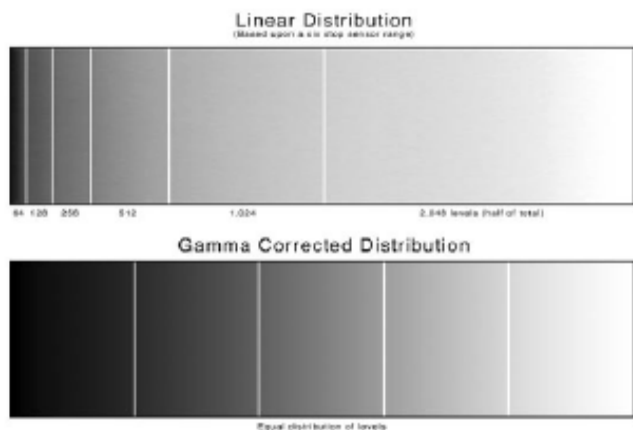
Bruce Fraser

Bruce emigrated from Edinburgh, Scotland where he escaped the dreary Scottish climes only to discover San Francisco's equally challenging weather. Rumor has it this was the inspiration of Bruce's lifelong fascination with all things relating to color. Bruce has made a study of human vision and how it relates to reproducible color in photography and photomechanical reproduction.

This is the curve required to apply a gamma corrected tone to the linear capture. After the tone curve, the histogram has a normal distribution throughout the image.
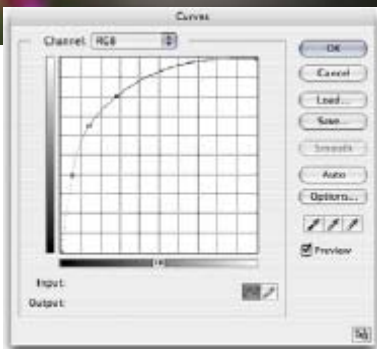
photons re-corded at level 4,096. This is the meaning of linear gamma—the levels correspond exactly to the number of photons captured.

Linear capture has important implications for exposure. If a camera captures six stops of dynamic range, half of the 4,096 levels are devoted to the brightest stop, half of the remainder (1,024 levels) are devoted to the next stop, half of the remainder (512 levels) are devoted to the next stop, and so on. The darkest stop, the extreme shadows, is represented by

only 64 levels—as shown above.

Linear capture

You may be tempted to underexpose images to avoid blowing out the highlights, but if you do, you're wasting a lot of the bits the camera can capture, and you're running a significant risk of introducing noise in the midtones and shadows. If you underexpose in an attempt to hold highlight detail, and then find that you have to open up the shadows in the raw conversion, you have to spread those 64 levels in the darkest stop over a wider tonal range, which exaggerates noise and invites posterization.

Correct exposure is at least as important with digital capture as it is with film, but in the digital realm, correct exposure means keeping the highlights as close as possible to blowing out, without actually doing so. Some photographers refer to this concept as "Expose to the Right" because you want to make sure that your highlights fall as close to the right side of the histogram as possible.

Raw Capture, Linear Gamma and Exposure

Note that the on-camera histogram shows the histogram of the in-camera conversion to JPEG: a raw histogram would be a rather strange-looking beast, with all the data clumped at the shadow end, so cameras show the histogram of the image after processing using the camera's default settings. Most cameras apply a fairly strong S-curve to the raw data so that the JPEGs have a more film-like response, with the result that the on-camera histogram often tells you that your highlights are blown when, in fact, they aren't.

There's one more important factor that plays into exposure setting when you shoot digital captures. The response of a camera set to ISO 100 may really be more like ISO 125 or even ISO 150 (or, for that matter,

Looking at the camera histogram will only offer a general guide to exposure

ISO 75). It's well worth spending some time determining your camera's real sensitivity at different speeds, and learning just how far you can trust the on-board histogram to show highlight clipping. Once you've done so, you can dial in an appropriate exposure compensation to make sure that you're making the best use of the available bits.

I'd be remiss if I didn't mention one of the great strengths of Adobe® Camera Raw in this area, the extended highlight recovery feature, which kicks in when you set the Exposure slider to negative values. Most raw converters give up on highlights once a single channel is driven to clipping, but Camera Raw does its best to reconstruct highlight detail from a single channel. Depending on the camera model and the color temperature settings, you may be able to recover as much as one stop of highlight detail, though one-third stop is more typical. If you use Camera Raw, it's worth spending some time conducting exposure tests to see just how far you can comfortably push the exposure.

For more information on Camera Raw and other technical papers from Adobe, please visit www.adobe.com

Atlantic Motorsport Park Field Trip

Lead by Mike McCarthy

Photo By Mike McCarthy

It was a gorgeous spring day in May when nearly 30 photographers from PGNS, another photo club and a group of students converged on the obscure 1.6 mile stretch of asphalt near Shubenacadie called Atlantic Motorsport Park to document the first round of Atlantic Roadracing League's motorcycle racing for the 2010 season.

Most of the visitors had never been to a race track and were more than pleasantly surprised to find that they had been granted virtually unrestricted access to infield, pit area and personnel, marshals tower and just about every aspect of the facility for their photographic enjoyment.

We spent about 45 minutes as a group reviewing track safety before letting the crowd loose on the poor unsuspecting racers and crews. I answered dozens of questions ranging from safety, speed, technique, locations of the restrooms... ;)

By noon, most people had found a spot they liked and had hunkered down for the afternoon. Many realized what a challenge shooting these super fast machines really can be. That said everyone had fantastic comments about the field trip and ear to ear grins. I look forward to seeing some of your images in competition this year at the Guild.

By the end of the day, I estimate nearly 20,000 photos were taken by nearly 30 photographers. Many told me later that they only expected 1 or 2 to be worth keeping. A few even decided to return to the track over the summer to try for a little more practice!
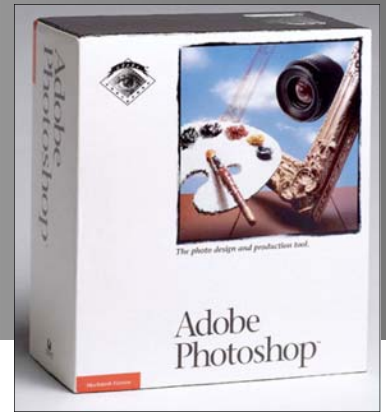
Just remember... If your photos score better than mine in competition, you won't be allowed back next year. LOL! Just kidding, of course!

Photo By Mike McCarthy

Photoshop... 20 Years of History

By Mike McCarthy

Although I've only been using digital photography for about 6 years now, I've been a computer geek since junior high school and the first TRS-80 Model 1 and Apple II were purchased by my school. I even remember punch cards left over from the high school mini computer. I learned a little assembler programming around 1979 and BASIC by 1980 and had a brief flirtation with C/C++ in the early 80s while running a BBS (Bulletin Board System) with a 300 baud acoustic coupler on my Tandy 1000.

Suffice it to say, I've been into computers since there were micro computers. I also learned about photography and was my high school's yearbook photographer and worked in our own darkroom.

I remember manually dodging and burning on the enlarger and eagerly awaiting the results and breathing in the chemical fumes.

Years later... A couple of gifted brothers -Thomas and John Knoll - shortly after purchasing one of the first commercially available Mac computers in 1987 wrote a subroutine that converted a mono-chrome image to grayscale and decided to turn the routine into a fully featured image editor for their father Glen, a photographer.

With Thomas as the programmer, John as the designer the routine developed as Thomas' thesis and in 1988 they released "Image Pro" at John's suggestion they try to market their brain child. Within a few months, they partnered with a scanner company, Barneyscan, to package "Image Pro" and sold their first 200 copies. Not long after, they pitched their product to Adobe's management and in February 1990, Adobe Photoshop 1.0 was released.

In 1991, after many changes and updates, Photoshop 2.0 was released with the biggest new feature added being called "Paths" created by engineer Mark Hamburg who Adobe hired to work with the Knoll brothers on the code and design. An interesting point is that Photoshop 2.0 required an incredible 4MB of RAM. In 1992, Adobe released version 2.5 which was the first version to support Microsoft Windows as well as the
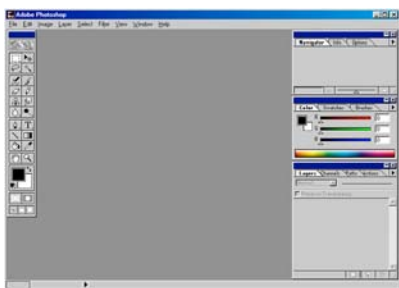
Mac.

Version 2.5 introduced 16-bit file support and moved Filters

Version 2.5 for Windows

to their own menu.

In 1994, Photoshop 3.0 was released and brought about layers for the first time, the creation of Thomas. Also, tabbed panels made their first appearance.

In 1996, with the release of Photoshop 4.0, adjustment layers and macros appeared and Adobe unified the user interface with several of their other product offerings, something Adobe has remained consistent about right up to today. This basically

Version 4.0 for Windows

makes learning any other Adobe product, like Illustrator or Dreamweaver a much less steep learning curve. This was the first version of Photoshop I remember using on a rental Mac at a printing store in downtown Halifax.

In 1998, Photoshop 5.0 introduced editable type, colour management and the History palette. Imagine, not being able to edit and change a string of text after
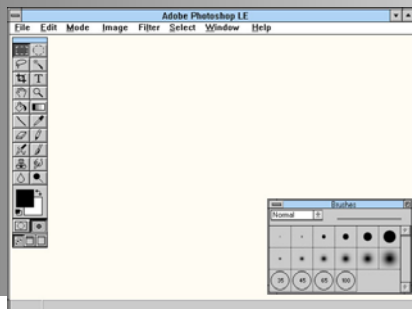
typing it! Many third party tool companies, however, did not like being made obsolete by having their bread and butter built-into the software that had been supporting them.

In 1999, Photoshop released version 5.5 which included "Save for Web..." and Adobe ImageReady for those developers and artist creating for the web - a new media format of the day. Many of ImageReady's core features were later incorporated into Photoshop itself.

By 2000, Photoshop 6.0 was on the market. The ability to draw vector shapes, add layer styles and blending options appeared along with the crop and marquee tools.

In 2002, Photoshop 7.0 made it's debut and included such new tools as the Healing tool and fully vector based text. A file browser also was introduced and could allow things like batch renaming and several other useful commands for dealing with "batches" of files.

2003 saw the first Creative Suite version of Photoshop called Photoshop CS. Improvements to
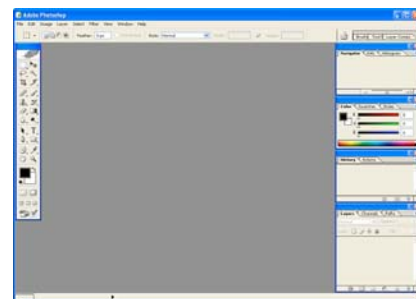
Version 8.0 AKA Photoshop CS

Photoshop... 20 Years of History

the file browser, scripting.

Two years later, Photoshop CS2 (version 9.0) was released with such tools as Red Eye Removal, smudging and the ability to select multiple layers were added. Vanishing Point allowed artists to edit with a perspective in their image. Smart Objects were introduced. Still one of the most underutilized tools to this day in my opinion. This was the first version of Photoshop that I actually purchased myself. Not long after I started getting serious about my photography again.

In 2007, Photoshop CS3 (version 10.0) and according to many, the only noticeable improvement in the software was that it loaded quicker. It was the first version to split into Standard and Extended versions.

2008 saw the release of Photoshop CS4 (version 11.0) which added the ability to offload graphic information processing to capable video cards, thus improving performance dramatically on systems with approved hardware. The user interface was significantly improved and adjustment layers were moved to ad-

justment "panels" so you could continue to work on an image and still have access to the adjustments. The addition of the Masks panel and the refine edge tool significantly improved there functionality.

2010 saw the most extensive update yet, in my opinion. With several "killer" features including "Content Aware Fill", Smart Refine Edge that allows the selection of fine detail such as hair with the stroke of a brush and a list of over 75 "Must Do" fixes and general improvements from Adobe users. Not to mention a whole new processing engine for handling RAW image files. Photoshop CS5 (Version 12.0) represents a dramatic improvement and has become THE industry standard with no single competitor coming close.

Ask anyone on the street and they know "Photoshopped" as a verb. Not as the process of editing an image, but as the act of making them look better in pictures. Very few of my images aren't "touched" by Photoshop. Thanks for making my work look better Adobe!

Here's to another 20!

Member's Gallery

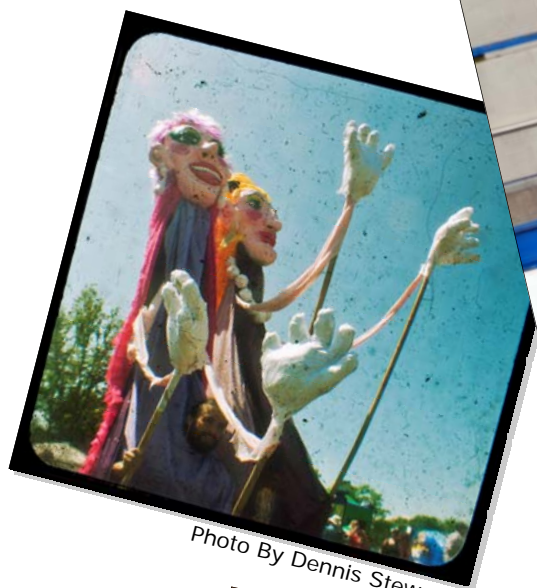*A collection of photographs submitted by you, our members!*

Photo By Dennis Stewart

Photo By Mona Ghiz

Photo By Mona Ghiz

Photo By John Wm. Webb

Photo By Mike McCarthy

Member's Gallery

A collection of photographs submitted by you!

Photo By John Wm. Webb

Photo By Mervy

Photo By Carolyn Little

Photo By John Wm. Webb

Photo By Dennis Stewart

yn Kumar -Misir

Photo By Dennis Stewart

Photo By Pam Mills

CONSTANTLY
MISJUDGED!

Photo By Carolyn Little

Photo By Mike McCarthy