

# *Bluenose Focus*

The Newsletter of the Photographic Guild of Nova Scotia  
August 2016 Volume 51 Issue 3

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2015-16 Winning Images

From Skara Brae to Scapa Flow:  
Five Days in Orkney

Partridge Island Field Trip

Five Lightroom Tips

Infrared Photography

Photo Editing Using Star Ratings

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## Newsletter submissions

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

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

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

Submissions should be e-mailed to:

[georgefm41@gmail.com](mailto:georgefm41@gmail.com)

## The Photographic Guild of Nova Scotia

### Directors

President:	Dean Hirtle
Vice-President:	Darryl Robertson
Past President:	Laszlo Podor
Recording Secretary:	Pam Mills
Newsletter Editor:	George Mitchell
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PSA Representative:	Viki Gaul
CAPA Representative:	Joyce Chew

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Host:	Laszlo Podor
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Banquets:	Edie Greene
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Visit [www.photoguild.ns.ca](http://www.photoguild.ns.ca) for more information



# A Few Words from the Editor

By George Mitchell

The 2016-17 Photo Guild season is beginning! The schedule is now available at the PGNS website, <http://www.photoguild.ns.ca/>. As usual, the year is packed with competitions, seminars, and field trips.

Much of this issue of the Bluenose Focus is taken up with the Awards Banquet, including presentations of certificates and trophies. There are many images, which seems appropriate for a photography newsletter. I have included (I hope!) all the 1st and 2nd place images in the various categories.

There are other good things in this issue. A trip to the Orkneys by Rob and Lorraine

Fensome is described, with many images, beginning on page 30. Frank Scheme has submitted images of the Partridge Island Field Trip (p. 26). Kevin Finch has five useful Lightroom tips (p. 28). I am sure you will find Natasha Dilkie's guide to infrared photography entertaining (p. 37). Kent Speiran has obtained permission for us to reproduce Krista Rossow's guide to photo editing (p. 43). Finally, the Members' Gallery has returned (p. 43).

Again, I encourage you, our members, to submit images, news items, and articles for future issues of the Bluenose Focus. You can reach me at [georgefm41@gmail.com](mailto:georgefm41@gmail.com).

## 2016-17 Guild Themes At A Glance

### 1st Guild Assignment

"Light Painting"

(Must have been photographed after May 1, 2016)

### 2nd Guild Assignment

"From the Sea"

(Must have been photographed after September 1, 2016)

### R. K. Mann Trophy

"Can one desire too much of a good thing" (As You Like It, Act IV, Scene 1)

(Must have been photographed after September 1, 2016)

# President's Message

by Dean Hirtle



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

Our members survey in early summer to receive feedback and ideas on our program provided no significant comments about the program changes we made in our competition format last year, so the competition structure generally will remain unchanged this year with a few exceptions. There will not be a slide competition this year. There will be an opportunity to show and view some slides on December 4<sup>th</sup>. There will be some new CAPA competition categories – details are in the program and more information will follow.

Our 2016-17 Program Schedule is online now. Fred Greene, with input from our executive, has put together another great program which will provide ample opportunity to learn, create, compete, socialize and have fun with photography. As always,

our executive welcomes comments and suggestions about our Program.

We have some great new field trip opportunities this year. Please check the schedule for details. Field trips can be organized at any time, so if you have an idea and would like to contribute to our program, please contact Fred or other executive members to set something up.

Just a reminder that membership fees for 16/17 are due and can be paid through PayPal on our website, forwarded to Kent Speiran, our Treasurer, or paid at any Guild meeting. Fees are the same as last year. Thank you.

I wish you well in your photographic pursuits and hope our program adds to your enjoyment in photography.

Dean Hirtle

President



# CAPA News

By Joyce Chew



It seems like summer has flown by much too soon. I hope you all have had a chance to get out and enjoy the weather and take pictures that inspire you.

I would like to take this opportunity to echo the CAPA Atlantic Zone Director's (Michiko Nishijima) sincere appreciation to the Photographic Guild of Nova Scotia. After a long hiatus, the Atlantic Zone of CAPA held a two-day conference at Mount Allison University in Sackville, NB, at the beginning of the summer. The conference could not have been a success without the strong support of the Guild who hosted the conference information on the PGNS website, and Darryl Robertson and Laszlo Podor who helped me throughout the entire process.

The conference was a wonderful learning experience and was well attended by many club members who attended (can you spot them in the photos?) and made new photo friends. All this was a warm-up for the national conference that will be held in Ottawa June 28-30, 2017. The next CCC will be hosted by the Ottawa RA Photo club at Algonquin College. It will be an exciting conference with presentations from speakers like Richard Martin and Jeffery Wu, hands-on ses-

sions, field trips and opportunities to visit special collections like the works of Karsh. You will be well situated at Algonquin to take advantage of the Canada 150<sup>th</sup> celebrations, so stay tuned to <http://www.ccc2017.ca> for updates.

Over the summer there have been a few changes with CAPA competitions and refinements made for category definitions. If an image has won a CAPA medal, Merit award or Honour Award, it cannot be entered into competition.

There has been a key change to the Portrait competition. The Portrait category will accept planned portrayals (studio, environmental) of a human as well as candid photos (i.e. street photography). Entrants in the CAPA Portraiture competition **must** be able to provide a signed model release for planned portrayals. For candid, model releases are not required (unless the subject is under the age of majority) but are encouraged. For the model release to be legally binding in Nova Scotia, the person must be over the age of 19 to consent without a parental signature. There should also be a witness. Examples of a model release can be found in the Members Only section of the PGNS website.

# CAPA News (cont.)

For Prints, there will only be a Fall Print competition this year. In addition to the regular CAPA competitions, we will be competing in the Minimal Manipulation “Landscape” competition. Although this category allows people, outdoor man-made objects and structures like cityscapes, the editing must follow the same principles as Nature,

PJ, and Photo Travel in that “digital realism” applies. The 1<sup>st</sup> Digital theme is “Capture a Single Image using a Smartphone or Tablet”. As the theme states, you must use one of these devices to capture the image. Examples of winning images can be found on the following websites:

<http://www.dpreview.com/news/0058326113/mobile-photography-award-winners/2>  
<http://iphonephotographyschool.com/category/contest/>  
<http://www.dailymail.co.uk/news/article-3018703/Sony-World-Photography-Awardsintroduces-moblie-phone-competition.html>

A second theme “Macro” has been added. The image may be of any subject, but it should be a true macro shot (a reproduction ratio of at least 1:1) without any cropping of the image.

If you hold an individual membership in CAPA and are a permanent resident of Canada you are eligible to participate in the 12<sup>th</sup> Annual Digital Competition which closes on September 30, 2016. **“Your Best Image”** is the theme and there are some serious prizes to be won. For example, first place will not only receive a CAPA Gold Medal, but a Canon PowerShot Camera G3-X (\$1,199.99), Epson

SureColor P600 Wide Format Inkjet Printer (\$639.00), \$150 Gift Certificate towards a Blurb Print Product, Lowepro Photo Hatchback BP 150 AW II Black (\$89.85), 1 year subscription to Adobe Creative Cloud (\$159.08), 12 month On1 Plus Membership Subscription (On1 Photo 10 as well as the new version of On1 Raw) (\$199.04) and One Topaz Complete Collection of 17 products (\$1,000). How is that for incentive for joining CAPA as an individual?

Looking forward to seeing everyone at the upcoming meetings and field trips!

# Images from the Atlantic Canada Conference

By Joyce Chew



# 2015-16 Trophies and Awards

## **Reid Sweet Trophy**

Best Image in the Pictorial Category

Trophy and Bronze Medal

**Nick Honig**, Juvenile Red-tailed Hawk

2nd Place Certificate

**Viki Gaul**, Deer in the Road 2864

## **Tim Randall Trophy**

Highest Cumulative Points in Pictorial

Trophy and Silver Medal

**Fred Greene**

2nd Place Certificate

**Darryl Robertson**

## **Peter Herschorn Trophy**

Best Seascape/Landscape Image in Pictorial

Trophy and Bronze Medal

**Darryl Robertson**, Terence Bay Sunrise

## **Camera Shop Trophy**

Best Image in the Nature Category

Trophy and Bronze Medal

**Darryl Robertson**, Chickadee in Winterberry

2nd Place Certificate,

**Vicki Gaul**, Downy Father and Son 9948

## **Cyril Smith Trophy**

Highest Cumulative Points in Nature Category

Trophy and Silver Medal

**Fred Greene**

2nd Place Certificate

**Darryl Robertson**

## **Robert Thorpe Memorial Trophy**

Best Botanical Image in the Nature Category

Trophy and Bronze Medal

**Laszlo Podor**, Hay Scented Ferns

## **Mary Primrose Memorial Trophy**

Best Wildflower Image in the Nature Category

Trophy and Bronze Medal

**Joyce Chew**, Pink Ladyslipper Defender

## **Abbott's Trophy**

Best Image in the Creative Category

Trophy and Bronze Medal

**Joyce Chew**, Emerging from the Pack

2nd Place Certificate

**Fred Greene**, Sunset in the Forest

## **Gilbert Van Ryckevorsel Trophy**

Highest Cumulative points in the Creative Category

Trophy and Silver Medal

**Mervyn Kumar-Misir**

2nd Place Certificate

**Darryl Robertson and Laszlo Podor**

## **Mayor of HRM Trophy**

Theme: Urban Life

Trophy

**Mervyn Kumar-Misir**, Halifax Library at Sunset

# 2015-16 Trophies and Awards

## **Michael Walsh Trophy**

Best Image in the Photo Travel Category

Trophy and Bronze Medal

**Viki Gaul**, Morning Descent Bryce 0143

2nd Place Certificate

**Fred Greene**, Dunes 0575

## **Barbara and Paul Bingham Trophy**

Highest Cumulative Points in Photo Travel

Trophy and Bronze Medal

**Nanciellen Davis**

2nd Place Certificate

**Laszlo Podor**

## **Atlantic Photo Trophy**

Best Image in the Photojournalism Category

Trophy and Bronze Medal

**Mona Ghiz**, Sandtrap at NS Open

2nd Place Certificate

**Fred Greene**, Boys Will Be Boys

## **George Ghiz Sports Action Trophy**

Best Peak Action Image in Photojournalism

Trophy and Bronze Medal

**Mona Ghiz**, Sandtrap at NS Open

2nd Place Certificate

**Joyce Chew**, Tate Enters Home Stretch

## **Keith Vaughan Trophy**

Highest Cumulative Points in Photojournalism

Trophy and Silver Medal

**Joyce Chew**

2nd Place Certificate

**Mona Ghiz**

## **Frederick Joyce Trophy**

Best Images in the Portrait Category

Trophy and Bronze Medal

**Fred Greene**, Older Than Dirt 6253-Mono

2nd Place Certificate

**Joyce Chew**, The Volleyball Player

## **Schooner Cove Trophy**

Highest aggregate for "Guild Only" Competitions

Trophy and Silver Medal

**Viki Gaul and Laszlo Podor**

2nd Place Certificate

**Joyce Chew**

## **Sam Yanofsky Trophy**

Best Image in the Humour Category

Trophy and Bronze Medal

**Fred Greene**, Backscratch - MMMMM-5129

2nd Place Certificate

**Esther Thériault**, Anything for a Photo Op

## **Reta Cook Trophy**

Best Image of the Nova Scotia Nature Trust  
Competition

Trophy and Bronze Medal

**Darryl Robertson**, Beulach Ban Falls

## **Markus Stasiulis Trophy**

Highest Points in the Silent Essay

Trophy and Silver Medal

**Jen Fried**, Art of the Equine

**Laszlo Podor**, Impressions in Camera

2nd Place Certificate

**Fred Greene**, Florida Bird Sampler

# 2015-16 Trophies and Awards

**Frederick Greene Trophy**  
Highest Points in the Sight and Sound Essay

Trophy and Silver Medal  
**Vicki Gaul**, Wild and Woolly

2nd Place Certificate  
**France Boutilier**, Beauty of Colour  
**Mervyn Kumar-Misir**, Altered Reality  
**Ken Renton**, Mud Days

**Doris and Laurie Hancock Trophy**  
Best Image in the Print Category

Trophy and Bronze Medal  
**Darryl Robertson**, Screaming Eagle  
2nd Place Certificate  
**Darryl Robertson**, Grand Pré IR

**Carsand Mosher Trophy**  
Highest Cumulative Points in Print Competitions

Trophy and Silver Medal  
**Viki Gaul and fred Greene**

2nd Place Certificate  
**Darryl Robertson**

**John William Webb Trophy**  
Highest Cumulative Points in Slides

Trophy and Pewter Medal  
**Eugene Mio and Mervyn Kumar-Misir**

2nd Place Certificate  
**Joyce Chew**

3rd Place Certificate  
**Darryl Robertson**

**Mervyn Kumar-Misir Trophy**  
Highest Cumulative Points in CAPA Theme/Guild  
Assignment Competitions

Trophy and Silver Medal  
**Joyce Chew and Ken Renton**

2nd Place Certificate  
**Laszlo Podor**

**CAPA Award**  
Highest Cumulative Points in CAPA digital and  
Print Competitions

CAPA Medal of Excellence in Photography and  
Certificate  
**Viki Gaul**

2nd Place Certificate  
**Darryl Robertson**

**Gordon R. Lay Trophy**  
Highest Points for the Guild in External CAPA and  
PSA Competitions

Trophy and Silver Medal  
**Fred Greene**

2nd Place certificate  
**Viki Gaul**

**Robert K. Mann Trophy**  
Highest Points in Competition on Shakespeare-  
an Theme “**We have seen better days**” (chosen  
by the Guild Executive)

Trophy and Bronze Medal  
**Joyce Chew**, Boat of Hard Knocks

2nd Place Certificate  
**Laszlo Podor**, Abandoned Homes

**Nova Scotia Bird Society Trophy**  
Trophy and Bronze Medal  
**Viki Gaul**, Downey Father and Son 9948

# 2015-16 Trophies and Awards

## Distinction Awards



Platinum (750 points) **Nicolaas Honig**



Gold (500 points) **Fred Greene**



Novice (100 points) **France Boutilier**

## Last Billion Years Trophy

Trophy and Bronze Medal  
**Barry Burgess**, Milky Way Rising Arisaig NS

## Gerald Shea Memorial Trophy (Novice Photographer of the Year)

Trophy and Silver Medal  
**France Boutilier**  
2nd Place Certificate  
**Wade Pelly**

## Atlantic Geoscience Society Trophy

Trophy and Bronze Medal  
**Fred Greene**, Bryce 2178

# 2015-16 Trophies and Awards



**Cameraland Trophy  
Photographer of the Year**  
(Highest cumulative points for top 35 scores)

Trophy and Gold Medal  
**Viki Gaul**

2nd Place Silver Medal  
**Joyce Chew**

3rd Place Bronze Medal  
**Darryl Robertson**

4th Place Pewter Medal  
**Laszlo Podor**

5th Place Certificate  
**Mervyn Kumar-Misir**

## **Volunteers of the Year**

CAPA Pewter Medal  
**Fred Greene**

PGNS Certificate  
**Joyce Chew**

**Esther Thériault Trophy**  
Highest Cumulative Points in External  
CAPA and PSA Print Competitions

Trophy and Silver Medal  
**Fred Greene**

2nd Place Certificate  
**Viki Gaul**

## **Shubie Wildlife Park Print**

**France Boutilier**, Fox on a Tree Limb

# 2015-16 Award Presentations



# 2015-16 Award Presentations



# 2015-16 Award Presentations



# 2015-16 Best Images: Pictorial



1st Place  
Juvenile Red-tailed Hawk  
**Nick Honig**



2nd Place: Deer in the Road 2864, **Viki Gaul**

# 2015-16 Best Images: Nature



1st Place: Chickadee in Winterberry, **Darryl Robertson**



2nd Place: Downy Father and Son,  
**Viki Gaul**



Best Wildflower Image: Pink Ladyslipper Defender, **Joyce Chew**

# 2015-16 Best Images: Creative



1st Place  
Emerging From the  
Pack

**Joyce Chew**



2nd Place  
Sunset in the Forest

**Fred Greene**

# 2015-16 Best Images: Photo Travel



1st Place

Morning Descent  
Bryce 0143

**Viki Gaul**



2nd Place: Dunes 0575, **Fred Greene**

# 2015-16 Best Images Photojournalism



1st Place

Sandtrap at NS  
Open

**Mona Ghiz**



2nd Place

Boys Will Be Boys

**Fred Greene**

# 2015-16 Best Images: Humour



1st Place

Backscratch -  
MMMMM-5129

**Fred Greene**



2nd Place

Anything for a Photo Op

**Esther Thériault**

# 2015-16 Best Images: Portrait



1st Place

Older than Dirt 6253-  
Mono

**Fred Greene**



2nd Place

The Volleyball Player

**Joyce Chew**

# 2015-16 Best Images: Various



Reta Cook Trophy: Beulach Ban Falls,  
**Darryl Robertson**



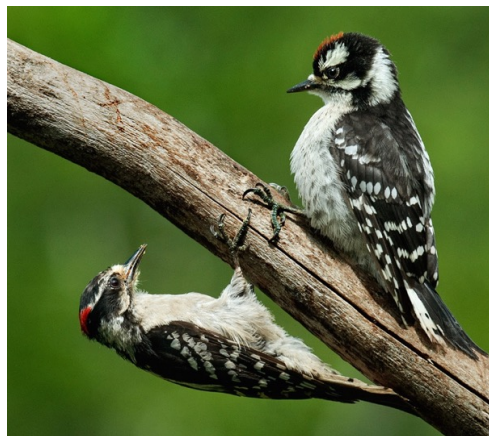
Shubie Wildlife Park Print: Fox on a Tree  
Limb, **France Boutilier**



Last Billion Years Trophy: Milky Way Rising  
Arisaig NS, **Barry Burgess**



Atlantic Geoscience Society Trophy: Bryce  
2178, **Fred Greene**



Nova Scotia Bird Society Trophy: Downy Father and  
Son 9948, **Viki Gaul**

# 2015-16 Best Images: Various



1st Place, R. K. Mann Trophy

Boat of Hard Knocks

**Joyce Chew**

2nd Place, R. K.  
Mann Trophy  
Abandoned Homes  
**Laszlo Podor**



Peter Herschorn Trophy  
Terence Bay Sunrise  
**Darryl Robertson**

# 2015-16 Best Images: Various



1st Place,  
George Ghiz  
Sports Action  
Trophy

Sandtrap at NS  
Open

**Mona Ghiz**

2nd Place,  
George Ghiz  
Sports Action  
Trophy

Tate Enters Home  
Stretch

**Joyce Chew**



# Partridge Island Field Trip (as guests of NS Nature Trust)

Images by Franck Scheme



# Partridge Island Field Trip



# Five Lightroom Tips

By Kevin Finch

**Save To An External Drive.** Many photographers use laptops now, which often have smaller hard drives than desktops. Put your images *and* your catalog on an external drive. If you have a laptop *and* a desktop, you can move the external drive between machines, and use the same catalog and files. When you run out of room, it's easier to move to a larger external drive than to swap out the drive built into the computer. I recommend a 4TB or larger drive.

**Back Up Your Catalog And Images.** Under Edit | Catalog Settings, on the General tab, set Back up catalog to "Once a day, when exiting Lightroom". The first time you close LR in a 24-hour period, you will be prompted to back up the catalog, and you should. These backups build up over time and take up space; I regularly delete backups that are more than a week old. This backs up your catalog, not your images. I recommend a second external drive for this; use syncing software to keep your image backups up to date.

**Set White And Black Points.** In the Develop Module's Basic panel, hold down the shift key and double click on the Whites slider to automatically set your white point. Do the same on

the Blacks slider. While you're at it, try the same trick with the Shadows slider.

**Automate Repetitive Tasks At Import.** In the Library Module's right panel, on the Metadata tab, choose IPTC from the drop-down menu; fill in your copyright and contact info, and save this as Default (YourName). When you next import, choose the preset on the Metadata tab to automatically embed all that information into every file. Now, select an unprocessed RAW outdoor summer scene – blue sky, green grass, etc. In the Develop module, set your camera calibration to Neutral; under Lens Correction, check Remove Chromatic Aberration and Enable Profile Corrections; set Tone Curve to Medium Contrast; and your Basic tab's White Balance to Daylight. On the left panel, press the + sign on the Presets tab and save these settings as Standard Daylight Import. The next time you import summer outdoor images, select Standard Daylight Import under Develop Settings on the Apply During Import tab and all those adjustments will be made to every image. (Add keywords that are common to all your images). You can build presets like this for any set-up you use consistently – Home Studio Portraits, Night Images, Office

# Five Lightroom Tips (cont.)

Lighting, etc., using settings you apply to every image. Then, you only need to make adjustments that are unique to each image because all of your normal adjustments are already made.

**Use A Tablet, Not A Mouse.** They seem awkward at first, like your mouse did when you started to use

one, but they are so much more intuitive when you are applying an adjustment brush. If you take the time to learn them, you will never turn back.

**Bonus Round, Tip Six!** Subscribe to the Creative Cloud Photography Bundle; don't buy the retail LR product. You'll miss out on upgrades.



Photo by Doug Ward

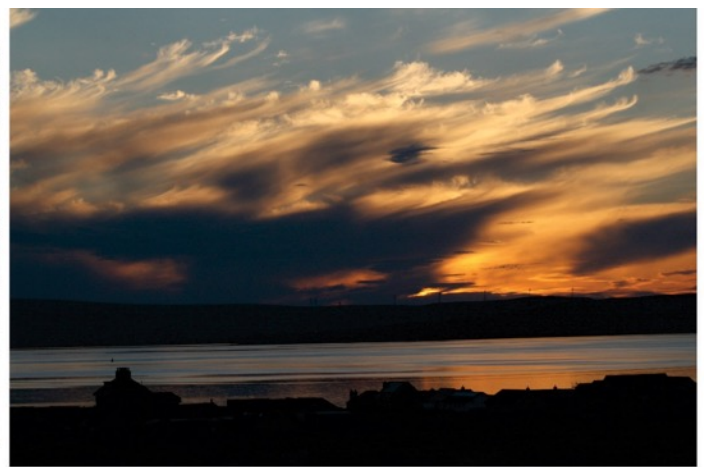
# From Skara Brae to Scapa Flow: Five Days on Orkney

By Rob Fensome

In June, Lorraine and I made a memorable visit to the Orkney Islands (or Orkney), in the company of fellow Haligonians Barrie and Susan Clarke. Orkney is an archipelago off the north-eastern corner of Scotland, separated from the mainland by the 13-kilometre-wide Pentland Firth. The principal and biggest island, confusingly called Mainland, is home to the two main towns, Kirkwall (the “capital” and our base) and Stromness. The timing of our visit was set to coincide with the local music festival and midsummer’s long hours of daylight. Most of our touring was on Mainland, but we also visited South Ronaldsay, which is connected to Mainland by causeways and two smaller islands; and we took the ferry to Hoy for a day trip. What is truly special about Orkney is its long and varied prehistory and history, spanning some 5,000 years. Orkney’s story can be best thought of in four phases: prehistoric, Viking, lowland Scots, and modern - the last including its momentous associations with two world wars.

Most famous of the prehistoric sites is Skara Brae, a Neolithic village rediscovered in the nineteenth century after a storm had uncovered it from beneath

coastal dunes. Now recognized as the oldest known preserved village in northern Europe, it was excavated by Australian archaeologist Vere Gordon Childe in the 1930s. But there is much more to Orkney archaeology: for example the striking stone circles of the Stones of Stenness and the Ring of Brodgar, as well as Maeshowe, a large burial cairn famous for the fact that its orientation allows the sun at winter solstice to shine along its entrance passage and create a kind of Neolithic light show. Such monuments, scattered throughout the islands, are several thousand years old. The Broch of Gurness is a representative of a younger, albeit still prehistoric culture. Built around the time the Romans were occupying southern Britain by Celtic people broadly labelled as Picts, brochs are thick-walled towers that dot the northern highlands and islands of Scotland. There are several brochs in Orkney, one of the best being the Broch of Gurness. Why they were built remains a mystery; there is no evidence for warfare in the region at the time, and the Romans didn’t make it this far north. They now stand, albeit usually truncated, as evocative sentinels of a lost culture.



**Clockwise from top left: pipe-band "welcomes us" to Orkney; sunset from our B & B room; Kirkwall waterfront; Haligonians on Yesnaby cliffs; the main street of Stromness, Orkney's second town; Stromness stairway; looking south from South Ronaldsay; St. Magnus Cathedral in Kirkwall; waiting for a late-night concert in the cathedral. Image to the right of the cathedral-interior scene shows a side entrance to St. Magnus. All images © Rob Fensome.**

## From Skara Brae to Scapa Flow (cont.)

Another mystery in Orkney's past is that when the Vikings settled here in the eighth century, there was apparently very little evidence of people living on the islands. The overwhelming majority of pre-modern place names are Norse: Kirkwall for example means "church bay" in Norse, and Hoy means high, reflecting the relief of that island. The cathedral in Kirkwall, St. Magnus, was built by the Viking Earl Rognvald in 1137 in Romanesque style (equivalent to Norman further south but, like the Romans, the Normans never troubled the islanders). Another Viking site is the Brough of Birsay, a ruined settlement with a church and houses, reached over a causeway at low tide. (Note that a brough is a settlement and a broch is a Pictish tower). In the late Middle Ages, as the Viking golden age declined and close ties with Scandinavia were lost, the population became infiltrated by lowland Scots, who brought English (or more correctly the Scottish dialect of English) with them. Orkney was formally transferred to the Scottish crown prior to union with England in the late fifteenth century. Even given this history, it comes as a surprise that Orkney has no Gaelic linguistic tradition, although bagpipes, kilts and whisky seem to have caught on.

Most unexpected for me was Orkney's wartime history. Of course I'd heard of Scapa Flow as a naval base, but was surprised at how interesting the story is, and how extensive the remains are. Scapa Flow is an enclosed body of wa-

ter within the islands, connected to the North Sea and Atlantic by several narrow straits. Its potential as a naval base was first recognized during the Napoleonic wars, and Hoy has two early nineteenth century Martello towers. But Scapa Flow first took centre stage during the First World War, when it was the base for a major part of the British fleet. In 1916, the fleet ventured from the haven of Scapa Flow to fight the Battle of Jutland, a battle that, although not decisive in producing a clear winner, prevented the German navy from again venturing beyond their Baltic ports during the war, indirectly a decisive factor in the allied victory. As part of the terms of the Armistice in 1919, the German fleet was ordered to go to Scapa Flow, but once there, rather than surrender the ships to the allies, the German naval hierarchy decided to scupper their own fleet ... to the advantage of many postwar salvage companies but to the detriment of a number of German sailors, who lost their lives in the event and are now buried on Hoy. The story of Scapa Flow during the Second World War was even more momentous, and Lyness on Hoy became a major naval base. The narrative includes the sinking of HMS Royal Oak by a German submarine that managed to enter Scapa Flow by avoiding blockships (deliberate wrecks to deter passage); and the subsequent building of the Churchill Barriers by Italian prisoners of war to more securely close off the eastern approaches. The wartime



**Clockwise from top left: Stones of Stenness; 5,000-year-old village of Skara Brae; preserved furniture in Skara Brae house, made from Stromness Flagstones; passageway at Skara Brae; modern wall of flagstones; Ring of Brodgar; Broch of Gurness; lichen covered sandstone block at Gurness; detail of the Stones of Stenness, showing the thinness of the flagstones. The upper inner image shows the burial mound, Maeshowe; and the lower one shows a do-it-yourself visit to the Tomb of the Eagles on South Ronaldsay. All images © Rob Fensome.**

## From Skara Brae to Scapa Flow (cont.)

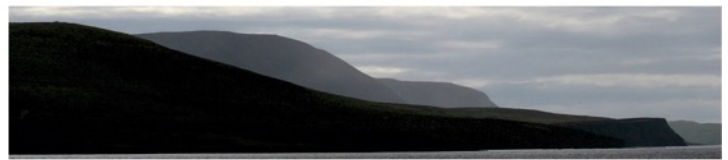
story is fascinatingly told at the museum in Lyness, and is even more enjoyable if you stumble upon a guided tour, as we did.

A common thread that runs through much of the islands' story is its geology. The islands are composed almost exclusively of Devonian sandstones and mudstones, well exposed in the many precipitous cliffs, but also ubiquitous as building stones, from Skara Brae to modern structures - not least the striking drystone walls. Many of the stones are thinly bedded, and so historically have been called flagstones, or flags ... because they are thin, like flags, albeit that they don't flap in the wind.

I can recommend Orkney as a very fulfilling photographic destination. The weather could be a challenge, but we were only completely rained out for a few hours on the last day, and the changing weather led to constantly changing light, at times frustrating but also presenting interesting opportunities, some more fleeting than others. The long days in June meant that I could keep shooting well into the evening. It was sometimes a challenge to introduce a variety of colours, but when the sun came out the sea could be Mediterranean turquoise; and

the reddish hues of the building stones, the green grass and colourful wildflowers helped.

If you go, you can fly directly from Glasgow, Edinburgh, or (as we did) Aberdeen to Kirkwall. But you can also take a ferry from Aberdeen, or from the northern Scottish mainland coast near Thurso. On the latter ferry you might get a glimpse of Britain's most famous sea stack, the Old Man of Hoy. There are numerous places to stay on Orkney, at rates equivalent to those in the rest of the UK. I can enthusiastically recommend ours to anyone thinking of going. But booking well ahead of time for accommodation and car rentals is strongly advisable for the May to September window. There's plenty to see and do on Mainland and South Ronaldsay, but if you would like to go to the other islands, a ferry is necessary, and it's best if taking a car to book several days ahead. Hoy is well worth the £45 (\$90) round-trip ferry trip, but if you don't have overnight accommodation on Hoy, you'll only have about 5–6 hours on the island. Going on the ferries as a passenger is cheaper, and a number of the islands have guided tours that can be booked ahead ... a must for our next visit. As go back we surely will!



**Clockwise from top left: cascading flowers (thrift and birdsfoot trefoil) at the Viking Brough of Birsay; part of the ruined Viking settlement at Birsay - note the tidal causeway in the distance; centuries-old drainage system at Birsay; view of Hoy from ferry; another such view; cliffs at Rackwick, Hoy; lichen-covered rocks in rustic wall; stone cottage at Rackwick; on the Hoy Ferry; detailed stonework at the Brough of Birsay. Interior photo shows ruin of the Viking church at Birsay. All images © Rob Fensome.**



Clockwise from top left: Scapa Flow in grey mood; Scapa Flow, with Orkney flag; oil rig in Scapa Flow; military graveyard at Lyness (image to left shows grave of German soldier from WW1); interior of chapel built by Italian prisoners of war; museum at Lyness, Hoy; one of the Churchill barriers built to block vulnerable entrances to Scapa Flow during WW2; close-up of same; WW2 naval womens` quarters; our guide, John, with photo of British wartime entertainer Gracie Fields, who sang here; distant view of `cinema`, the largest in Europe at the time; wrecks of ships that were sunk to protect one of the entrances to Scapa Flow. The inner image towards bottom left shows anti-submarine netting. *All images © Rob Fensome.*

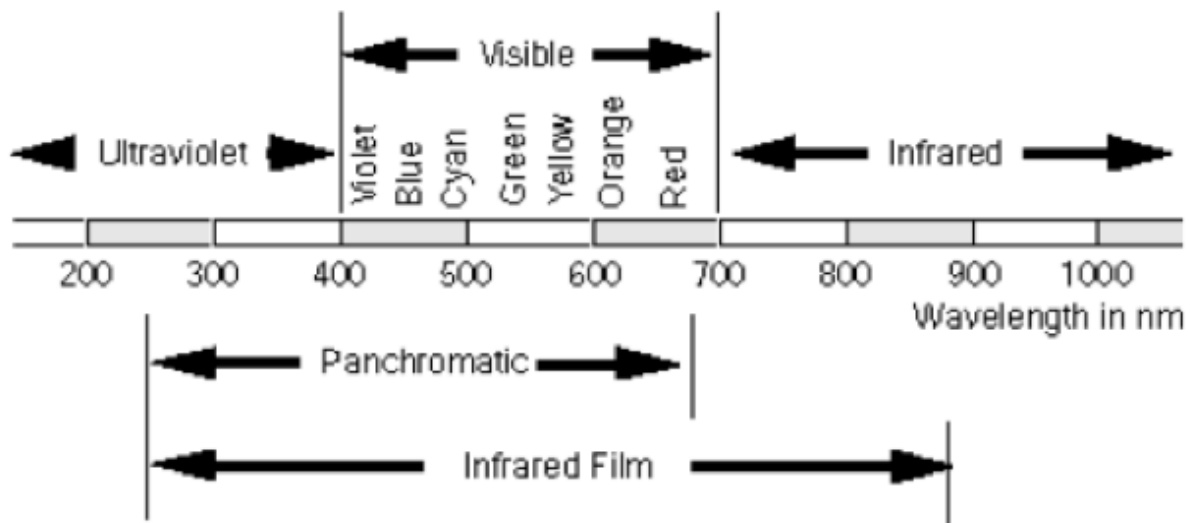
# Everything You Wanted to Know About Infrared Photography But Were Afraid to Ask

By Natasha Dilkie

Infrared photography has been around for a number of years but has made a recent resurrection with the advancement of photography equipment and post-processing capabilities. Infrared photography was popular as an alternative medium of practice with film. The infrared sensitive cameras and film are still available for us to this day, but with proper knowledge of equipment and

techniques, digital infrared photography can be accomplished.

Firstly, what is infrared photography and why might someone want to use it? In terms of photography, only the near-infrared light spectrum between 700-1100 nanometres can be photographed.



There are also multiple different definitions of infrared photography, but this article is specifically discussing reflective infrared photography. There are

many other types of multi-spectral photography techniques that can be explored, but let's leave that for another day.

# Infrared Photography (cont.)

Infrared photography has many important uses, especially in the field of forensic photography. It is often used in examining forged documents and other evidence analysis. In simplified terms, infrared radiation can cause a specific reaction to different targets based on complicated physics and chemistry involving electrons and the Stokes shift. Basically, some things can absorb infrared radiation making the subject appear dark, some things can reflect the radiation making the target appear light or brighter, and some things transmit radiation much in the same way visible light can be transmitted through glass.

If I'm not trying to figure out who forged a bank cheque or what that stain on the wall is, why would I want to use infrared photography? Good question! It makes things weird colours and that's pretty cool, right?! It's a great way to try something new, but there is so much literature out there it might be difficult to start. From a forensic photography perspective, here is just one way to get into the practice of infrared photography.

There are four things that you will need in order to capture images in the infrared light spectrum: a camera capable of recording infrared radiation, a lens capable of allowing infrared radiation to pass through, filters to place on the lens that block visible light from

entering the camera, and a light source that produces infrared radiation.

There are quite a few cameras on the market that are capable of capturing images in infrared light. In my experience, the Fuji Finepix Pro IR/UV camera is one of the best, and just like all the good equipment it has been discontinued. If you can get your hands on one you are one of the lucky ones! There are a few new IR cameras on the market now that should be just as capable, so take your time and shop around. Another option, and one that is a lot cheaper, is to convert a DSLR into an IR camera. There is a filter located on the sensor that blocks infrared light which can be removed. There are multiple online tutorials available for self-removal, however, due to the delicate nature of the internal sensor it is not recommended you do this yourself, but instead send the camera off to a company that can remove the filter for you at a reasonable price.

Okay, you have your camera, now for a lens! An interesting thing to note is that glass absorbs infrared radiation; however, the nanometre of absorption is slightly below the capabilities of the near-infrared DSLR camera, so a normal glass lens can be used! Alternatively, a quartz-silica fused lens would be ideal for photographing in the infrared, since it allows a wider range of light through!

## Infrared Photography (cont.)

They are horribly expensive but worth looking into if you have an interest in this field. If you are shooting with a normal glass lens you will need to adjust the focus to take the 'IR shift' into consideration. Do you have an old film camera lens and remember seeing a red dot on top? That was the typical 'mode' of focusing for infrared photography! Infrared photography penetrates surfaces a few micrometres and causes the subject to be blurry if this focal shift isn't taken into consideration. However with a quartz lens there is no need for this shift. Experimentation is key! One of the perks of shooting digital instead of film! The third and most important component for infrared photography are the filters. These filters are known

as Longpass filters capable of allowing specific wavelengths of light through the lens. There are filter kits from Peca, B&W, and Tiffen available on forensic equipment websites. These filters are also available from certain camera stores, but if you want to find a wider range of filters to play with it might be a good idea to check out the Peca line through Evident.

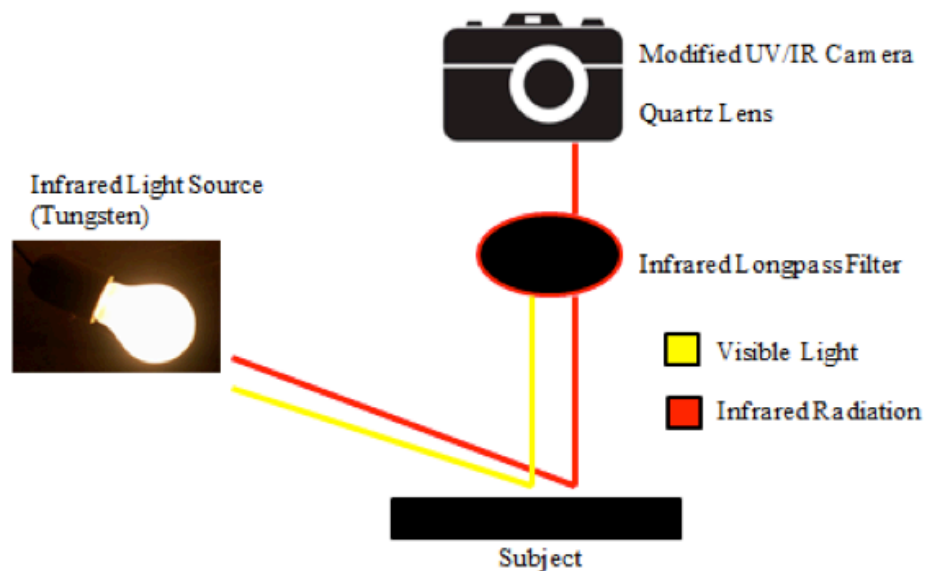
These filters are really important since they will block visible light from entering the camera, and they can control the specific region of the near-infrared spectrum that is entering the camera.



# Infrared Photography (cont.)

Finally, you need a light source capable of emitting infrared radiation. There is one really excellent light source. It can sometimes be hard to find, and is impossible to use from approximately 9pm to 7am every day. That light source is the sun! Infrared photography is fun to experiment with while outside! As long as you have a visible light blocking Longpass filter on the camera, the infrared radiation from the sun is an excellent source. Another wonderful source of infrared radiation are tungsten lights, easy to procure and you can use them indoors

and at nighttime! Now when you shoot with infrared photography you will realize this very quickly, but a medium powered light source and a very opaque filter over the lens will result in long exposures. It is highly recommended that you put your camera on a tripod or you won't have to worry about the IR shift since your resulting images will be very blurry from your hand shaking. To help visualize what this set-up might look like, here is a representation of the infrared photography process.



I hope this helps some people in their quest for new and interesting images! There are quite a few beautiful and surreal infrared nature photographs

available for viewing online, and experimenting with infrared photography is a lot of fun! Good luck everyone and happy shooting!

# Members' Gallery

A collection of photographs submitted by PGNS members



photos by Carol Morrison



# Members' Gallery (cont.)

photo by Douglas Ward



photo by Frank Scheme



photo by Frank Scheme



photo by Douglas Ward

# Photo Editing Using Star Ratings



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Editing using star ratings is an efficient way to narrow down your photographs to your best shots, or final selects. By looking through your images multiple times, you become more familiar with the images and reduce second-guessing.

These recommendations for using star ratings are derived from the system I used to edit stories at National Geographic Traveler magazine, distilling coverage of over 10K images down to the approximately 20 final files that were published. Hopefully you will find this advice to be helpful in developing your own editing technique.

**ONE STAR:** Is it worth a second look?

In your first “pass” through your images, move quickly and react instinctively. In this phase you’ll assign one star to any image that is worth a second look. Essentially this weeds out obvious mistakes, strange facial expressions, or anything that just doesn’t work.

Pace: SPEEDING—On the freeway driving over the speed limit.

**TWO STARS:** Is it ok?

In your editing software, display only your one star images. During your second pass assign two stars to images that are “ok.” These images are technically acceptable and the composition works. Don’t get too picky just yet.

Pace: FAST--On the freeway driving the speed limit.

**THREE STARS:** Go for good.

Going from two stars to three is a critical stage. You’ve had the chance to look at your images twice, and have a reasonable sense of which are working best. The process has been low-pressure and choices have been liberal, yet you’ve been able to narrow down your selection substantially, but now it is time to bring out your critical eye. Display only two stars. At this stage I find it helpful to group similar subject matter (i.e. by kinds of animals, type of scenes, etc.) into collections (Lightroom), and might even group similar horizontal and vertical shots. (For Lightroom users, if 1-to-1 previews have not been built, do so at this point). In this third pass, I often use a compare or survey view to look at similar images next to one another. Assign three stars to the good images from a scene. Check focus; get picky.

Pace: MODERATE--Cruising on a main city street.

# Photo Editing Using Star Ratings (2)

FOUR STARS: Is it great?

Display only three stars. With images of a similar subject matter, this is where you decide which situations worked best, and elevate these images to four stars. Viewing images in compare or survey mode side-by-side is helpful at this stage. Pace: SLOW--Driving slowly through a school zone.

FIVE STARS: Elevate only the best!

Display only four stars. In this final pass through the images, I find it helpful to display images in a lightbox, grid, or survey view to see how they work together for the story you want to tell. Your eye is most critical at this stage, giving a five star to only the best images, making them your final selects.

Pace: SLOW MOTION—Foot is barely on the accelerator.

\*\*\*Remember, by making images your final selects, this doesn't mean the choices remain set in stone. Tastes evolve and sometimes you may need to edit for different usages than your original edit. The beauty of the star rating system is that you can go back one or two steps to find images that suit your new needs, but you shouldn't have to return to analyzing the entire collection of images. Most of your work is still already done.

HELPFUL HINTS:

--If this process is daunting, take breaks between passes through your images. Consider letting time pass.

--Try to separate yourself from the personal story behind a photo, and look at the image through a stranger's eyes. Does the image "read" to somebody who wasn't there?

--Be mindful of the technical. If images are coming out soft or other issues are showing up, this can be a helpful way to assess your shooting settings in your file metadata to see if you are having an easily resolved technical problem.

--Less is always more. Good photographers are the best photo editors because they only show their best work.

--Train your eye by studying photography and making yourself articulate what makes the photograph work or not work.

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photo by Laszlo Podor