

BLUENOSE FOCUS

Newsletter of the Photographic Guild of Nova Scotia

JANUARY 2009 VOL 44 ISSUE 1

THIS MONTH:

- ~ *FACES OF INDIA • Keith Vaughn*
- ~ *TRIP TO ST. HELEN'S • John Wm. Webb*
- ~ *FIELD TRIPS*
- ~ *MAKING YOUR DIGITAL SLIDE ESSAY*
• *Merv Kumnar-Misir*
- ~ *BLUE BOOK CHEAT SHEET • Jen Fried*
- ~ *SPORTS PHOTOGRAPHY • Mike McCarthy*
- ~ *AND MUCH MORE!*

Cover Photo: Hubert Boudreau

Many PGNS Members braved the elements going out into the stormy winter. Here are examples of their winter images.



Merry Christmas 2008 John Wm. Webb



MyPlace-Winter John Wm. Webb



Salmon Hole Dam Road John Wm. Webb



Salmon Hole Winter John Wm. Webb



Snow River John Wm. Webb



Summer Tanager in Winter Etta Parker

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Need a Volunteer

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Webmaster:

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Chair Jen Fried, Doug Leahy, Vic Fraser

Home Evaluation:

(Colin Campbell)

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Mike McCarthy on
Sports Photography
PAGE 22



...and more!

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- 3.3. Nancy Johnston
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14. Eugene Mio
15. Merv-Kummar-Misir
16. Victor Fraseer
17. Sherry Burgess
18. Yau-Sun Tong
19. George Mitchell
20. Ralph Rosere



**HAPPY
SAINT
PATRICK'S
DAY**

**TO ALL OUR IRISH
FRIENDS.**



Old Chair at Peggy's Cove John Wm. Webb

The PGNS FALL SHOW which had to be cancelled due to a winter storm was held on January 24th and proved to be very successful. The audience enjoyed the Guild's top images, as well as a special show shown by Yau-Sun Tong.

DIGITAL PHOTO BASICS WORKSHOP held at St. Mary's University, Saturday, September 20th, was very successful. Congratulations and thanks to all who worked on this and made it so successful.

PHOTO GUILD OF NOVA SCOTIA 2008-2009

EXECUTIVE



- | | | | |
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Contact Us!

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

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BLUENOSE FOCUS

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Editing & Layout by Etta M. Parker.

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.

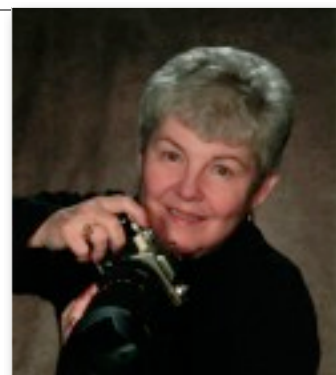


By Etta Parker

Editor's Page

'CREATIVITY IS ALLOWING YOURSELF TO MAKE MISTAKES. ART IS KNOWING WHICH ONES TO KEEP.'

- Scott Adams



Quirpon Island Newfoundland

This spring and fall were busy for me. I decided to forego everything and take two trips I have wanted to take for years. From mid-June to Mid-July I went to Northern Newfoundland, first to Quirpon Island that I had heard about while on a kayak trip in Humber River several years ago. On the first day we made it as far as Deer Lake and the next day to the boat landing at Quirpon, passing many the odd moose on the way. True to form for me, the Cape Islander was broken down so they had to ferry us to the island in a very small craft (I wonder if I'm part Albatross - the Marine Atlantic Ferry also broke down en route to Port-aux-Basque). The waves were flying along the sides of our heads and many in our group were very nervous. We landed at a small dock in a cove and walked a mile to the main building, an old lighthouse converted into an Inn. Icebergs were everywhere! We spent four days on this lonely, rugged island - so beautiful!. The rest of the trip was spent staying several days in each fishing village on the road back to Port-aux-Basque, hiking, plays, and boating in Gros Morne, searching out every out-of-the-way nook and cranny possible, and finally home.

I worked weeks doing the newsletter and learning the layout software, and when it was finished I took off again for B.C. to visit my brother who lives in Vancouver. Together we took the ferry for a two-day trip to Victoria, and another ferry to Nanaimo where I rented a van. We drove to Ucculet and stayed in a lovely cottage located in a rain forest for three nights. From there, it was on to the Pacific Rim Beaches before dashing off to Tofino, Coombs and Campbell River where I had booked a bush float plane to take us to a wilderness lodge called Knight Inlet.

Everything we were to see seemed to always be at least a two hour small boat ride out and back. We saw Black Bears feeding on the shores, overturning stones in search of a meal of grubs and crabs and starfish. On another excursion we saw Grizzlies swatting salmon from the river.

This was a whole day trip which started out in a rush as our native guide interrupted us all in the middle of breakfast: if we didn't suit up now we would not get out of the Inlet because a big blow was coming. Well we really didn't beat the Blow

as the small boat crashed on top of the waves and landed with a bang at the bottom of each one. My friend said she thought she was going to break her teeth when it hit, and everyone was rubbing their bums when we transferred to a huge barge and were pulled into shore.

The tide was out and disembarking from the barge proved to be a challenge as the rocks were covered with seaweed, but we all made it safely to shore. Here we were told we could have a "potty stop". The outhouse was a crudely built A frame, very small, *with no door* but it was looking out into the woods! We all had on those orange survival suits and it was a riot to watch one go to the outhouse and another with their survival suit hanging half off going in. We all had a good laugh but it was a welcome stop. Then we all piled into a rusty, dented old van and were driven miles through the woods on an old log road before we finally came to the stands where we could photograph the grizzlies. The last day we went again in a small motor boat to the Johnston Strait to seek out orcas. We were not disappointed, as the whales, including humpbacks, put on a brilliant display for us.

It was a wonderful summer! This is only a quick overview of my two trips but they will remain in my memory for a lifetime. Now as soon as I finish this newsletter I have promised myself two weeks at a winter cottage in Milford where I will catch up on practising music, skiing, snowshoeing, and sitting by the fireplace reading.

* * *

I would like to take this opportunity to congratulate Elio Dolente on his fifth award for his wonderful newsletters. As Elio mentioned in his Report it takes a lot of work on the part of volunteers to keep things running smoothly. I would never have thought of the newsletter taking so much time. **I would like to thank all the contributors to this newsletter.**

Hope you enjoy the newsletter and I will see you again in May! It's never too soon to think about what YOUR contribution to the next newsletter could be... Thinking Caps On! Deadline for articles, images mid April if possible.



Iceberg coming into Cove Raleigh, NF



Migrating Orchas, Johnston Strait, B.C.



Grizzly Bear waiting for salmon



My Brother Leaving for Telegraph Cove



President's Report

By Elio Dolente



I am happy to report that the Newsletter that I entered in the PSA International Contest for the year 2007-2008 has won a first runner up award. This marks the 5th consecutive year that the Bluenose Focus has won major International Awards.

Maintaining high quality products and projects requires a lot of hard work by a dedicated team. Unfortunately such devotion remains unrewarded and invisible to the general membership. At the beginning of the year I heard this revealing statement from our new PSA rep, Mike McCarthy, who has inherited one of the most onerous executive positions, "I didn't know so much went on in the background". The membership only hears of Mike when he gives out awards to deserving members but Mike has been busy all summer long discerning the intricacies of such a large organization as The Photographic Society of America, presided by our own Fred Greene.

In our competitions we use a dual projection system with a slide and a digital projector. Four volunteers are needed to ensure its success. Court Milley, nicknamed "Code Monkey" programs, before every competitions, our upload page in the Photoguild website. Then Mervin Kumar-Misir downloads the images and reformats them to be acceptable for our digital software projection software called Clubviewer. Three sheets of text data are converted into three Excel readable data for the recording of our

Prints, Slides, and Digital competitions and given to our Entry Chair, Dr. Wayne Garland.

Barry Burgess and Joyce Chew run the slide projections while Esther Theriault and Mervin operate the laptop computer for digital projection. Throughout the evening our Constitutional expert Joyce Chew also acts as comptroller to see that the entries do not violate our own Constitution known as the Blue Book but see that the images do not violate CAPA and PSA rules as well.

I mention only the above individuals because the above activities must be repeated with every competition and our volunteers deserve a special mention. Besides that we have a countless number of volunteers that are listed in our Newsletter posted on our website.

I would also add that the Guild executive is always looking for volunteers to fill our many positions. Give me a call. Be part of the team.

In addition to those mentioned above, a big Thank You goes out to all members of the Executive, our Chairpersons, Field Trip Leaders, and others who work long hours behind the scenes to help the PGNS maintain its high quality in competitions and all other aspects. -EMP



CHRISTMAS BANQUET 2008 ASHBURN GOLF CLUB



50 people attended the Christmas Banquet. They were entertained by a wonderful digital slide presentation by Colin Campbell of his honeymoon trip to Italy. Door prizes were given out by Edie Greene. One, a gift certificate from Fisherman's Market was won by Karen Dolente. Several boxes of chocolates were also won by people attending. President, Elio Dolente, gave a tribute to Atze Douma, followed by a blessing for the meal by Hugh McKervill. The meal consisted of a Turkey dinner with all the trimmings, buffet style and was enjoyed by all.





Photo: Eugene Mio

WATERFALLS FIELD TRIP

OCTOBER 18, 2008

JOHN WM. WEBB



Photo: Eugene Mio

When asked by Fred Green to do another waterfall field trip, I said, "Oh, no not again. Where should I take a large group of people to face the challenges of photographing one of my most favourite subjects? In the past I have sought out waterfalls in almost every province including the United States. Just ask Gene about Olympic National Park and the Columbia Gorge of Oregon where one day we hiked five miles in heavy rain and photographed ten gorgeous waterfalls. What a rush, figuratively and literally!

I decided to revisit several falls in the Upper Stewiacke area. This is an area that not too many people have ventured into. The terrain consists of rolling hills and verdant valleys interspersed with gorges and beautiful flowing rivers and streams. The farm land is fertile with grain, corn, cattle and a sod industry.

We met at Mastodon Ridge, Exit 11 Hwy. 102 at 9 a.m. Everybody had their waivers signed for me. I counted 30, no 31 since I forgot to fill mine out. After trying very hard to pool cars as much as possible, I led 14 vehicles out of the parking lot, all with yellow survey tape attached. Thanks to Ken Renton with his black SUV staying on the tail end so that I could see that we were all on track.

Our first stop was Findlay Falls in Meadowvale. As prearranged, we parked our vehicles on David Jaworski's field. He graciously had a tractor and wagon to pick us up and take us the 2 kms to the falls. He did this for us a couple of years earlier, David is a very energetic, gregarious person who entertained us throughout the whole venture. After some good financial advice from him (he is with Manulife and also subs as a teacher part time), we were off. A couple of

us with 4 wheel drives took the remainder of the group.

Once to the falls, everybody dispersed around the base of the 90 foot falls. Most were using tripods and one brought a seat and sketched the falls on site. This falls cascades in various streams at an angle from left to right, depending on the volume of water pouring over its body. Talking about body, if you look at the whole image of the falls it appears to resemble a ghostly figure protecting the clear crystal fishing pool at it's feet.

Earlier, I passed out grocery bags to ensure that the falls was cleaner when we left then when we arrived. The owner has had problems with rubbish and abuse at this very special place, mostly by ATVers. After filling up several bags full, we departed back down to the field and proceeded to another falls, a

couple of kms away. David lead the way again and off we went.

Butcher Falls is in a beautiful ravine surrounded by walls of rock. It consists of two parts, the first is a wide cascade of rushing water pouring into a clear deep pool with the main waterfall in the background dropping about 50 feet into another pool. If one is careful, you can navigate a rock ledge along the left side and get some good angles of the upper falls. Below the main falls is a smaller but very pleasant falls that drops off into a local swimming hole. Some photographers ventured down farther and explored the many smaller cascades and rivulets.

David and some other photographers at this point had to leave for other commitments. Court and Steve, led us to Burnside Falls. This falls has access that was prepared by the local community. They have a stairway down to the base of the falls, a parking lot, nasty outhouses, and fences for protection from falling over the cliff face. This falls is quite wide and only about 15 feet high, but nevertheless is very photogenic in its locale. Some photographers found lichens, and leaves in colour and many were captivated by a large spider that insisted on clinging to the women's washroom.

By this time, we were all very hungry and tired. As prearranged we arrived at Kennedy's Restaurant to eat copious amounts of food, drinks and desserts.

A couple of participants wanted David's address to send him a thank you note along with one from our president Elio Dolente.

Some helpful tips on photographing waterfalls below:

- Bring waterproof footwear and layered clothing.
- Bring a polarizer filter
- Bring a tripod and use it.
- Some techniques in photographing waterfalls are:

Weather: Best weather is high overcast cloudy days with light intermediate showers due to the high contrast of shadows and sunlit water, rocks and leaves.

TriPod: A must due to the low lighting conditions in the shaded areas, the exposures may be too low for hand held. I know, I know you can crank up your ISO and/or use image stabilizers, but the nasty digital noise may degrade the image somewhat. Why not take a good picture on-site, instead of spending your time in front of a monitor.



Photo: Eugene Mio

Polarizer filter: The use of a polarizer takes a lot of reflected light off the water, leaves, wet rocks, and makes the images more saturated and crisp. You will lose up to a couple of stops of light, which gets back to using a tripod.

Aperture or Shutter Priority: When you want the water to flow in a milky way and not everybody desires that, you can control your shutter speeds so that the exposures are in the in range of 1/25th second to over several seconds. I prefer aperture priority so that I can control better what exactly is in focus. Generally if you want the foreground, i.e vegetation, rocks, leaves, etc. in focus and the top of the waterfall or beyond in sharp focus, you would require an F stop of F20 or beyond and focus one third of the actual distance of the scene (not the one dimensional distance in your view finder)



Photo: John Wm. Webb

Scouting about: Wear good waterproof footwear and move about looking for different unique angles, such as in the middle of the river, across the other side and up the side of the falls.



Photo: Eugene Mio

Environment: Try not to damage the vegetation or cause unnecessary rock and soil erosion as you are negotiating the area. Take only pictures and leave nothing behind. Better still, a good rule is to always pick up after others.

Some waterfalls are now closed to the public due to abuse and litter of the area. Kindly pick up anything that should not be there. **"Life is Good"**



PARRSBORO - BLUEBERRY- FIELD TRIP *OCTOBER 2008*

By DEAN HIRTLE

LEADER: CLARENCE NOLAN



For many years, Clarence Nowlan has organized and led a Guild field trip in the blueberry fields around Parrsboro to take advantage of the incredible autumn colours this area offers. Clarence has been a Guild member for many years and lives in Memramcook, New Brunswick. Folks who attended the Guild Christmas Party in 2007 had the opportunity to view some of Clarence's inspiring images.



In Parrsboro on October 11th we had the seemingly, inevitable rendezvous place for a Guild outing, the Tim Horton's. Attendees were Dennis Jarvis, Rob van Nostrand, Wayne Garland and myself. Clarence knows the area well and does some scouting to find the best locations given the variations in when and where fall colours are at their best from year to year. We were very fortunate this year. We visited four blueberry field locations in the morning, each offering vibrant colours in glorious sunshine.

Just before lunch, an impromptu stop at a gravel pit offered a great change of pace in subject matter. We were just going to take a few shots. Yeah, right. Well, one thing led to another, so lunch was a little late!





We fortified ourselves at the Glooscap Restaurant and then headed off to new locations. Some of the roads required using only four wheel drive vehicles so we carpooled a bit in some spots. The light was a bit flukier in the afternoon but we had more great locations to shoot in.

At one point we discovered a small bush along the road being totally devoured by a horde of blue bugs, the likes of which I have never seen. The "blue bug bush" was one of the most photographed subjects of the day!

Later in the day, we went to elevated ground where we encountered farmers finishing up for the day in their fields. The view allowed us to look across the Minas Channel towards Cape Split with Cape Blomidon to the left and Spencer's Island and Cape Spencer to the right. In better light, it would be a great multiple photo, stitching opportunity. Maybe next time.

We then went to Port Greville to catch the sunset and also got some shots of the old disintegrating wharf there as well.

Going full circle we had supper where the day began, at Tim Horton's. Great fellowship and great shooting opportunities.

Thank you Clarence, for a phenomenal day!



Photos: Dean Hirtle

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Photo: Hubert Boudreau

PGNS photographic group on Kejimukijik Seaside Adjunct field. The Field trip was led by Dr. Rob Fensome and . I have hear many favourable things about how great this field trip was. both from a photographic and geological point of view.

Watch for the May Issue of the Bluenose Focus. Dr. Rob Fensome has informed me that he would be willing to write up this field trip, but right now he is swamped. He has promised to write it up for the May Newsletter. It sounds so good it is worth waiting for!

Oh, My Slides!



The digital age is upon us - so it's out with the old, in with the new. Anyone else feeling nostalgic for these little cardboard-and-film friends from the past? Get your slides in for competition while you still can!

SOUTH SHORE FIELD TRIP OCTOBER 25

LEADER: NANCY JOHNSTON

Photos: Nancy Johnston



Gaff Point



Stonehurst



Blue Rocks



The annual South Shore field trip for 2008 took place on Saturday, October 25, on a beautiful, warm day. A group of 26 met in Mahone Bay at 9:30am and left shortly for Blue Rocks and Stonehurst to photograph fish shacks, rocks, boats, red ground cover, and reflections. Lunch was at the Knot Pub in Lunenburg and in the afternoon we drove to Hirtles beach near Rose Bay. Some people hiked out to Gaff Point, which is best photographed in the late afternoon light, while others stayed on the beach to enjoy, among other things, photographing a paraglider coming off the cliff at the other end of the beach.

Leaving the beach, we headed up the LaHave River to the 13 car ferry and Leaving ate some fine cookies during the quick crossing. Then with ten minutes to spare, we managed to reach LaHave Bakery for a very quick run-in, as they close promptly at 5. We then drove further down to the government wharf to West Dublin for a few shots with nice late afternoon light on the fishing boats but didn't stay long as hungry minds & stomachs needed nourishment. Eighteen of us drove up the river to Bridgewater for supper at Nancy Johnston's place. A fine day of food and photography was had by all.



THANKSGIVING AT MERSEY RIVER

-by Joseph Szostak

MERSEY RIVER FIELD TRIP

LEADER: GILBERT VAN RYCKEVORSEL

Fall is a wonderful time to be a photographer in Nova Scotia. Spectacular colours, the best weather of the year, and a myriad of locations to pick from. Last year, instead of heading to Cape Breton as we sometimes do, my wife and I decided to try something closer to home. We took advantage of a photographic getaway that Gilbert van Ryckevorsel has organized for the last two years: Thanksgiving Weekend at the Mersey River Lodge.

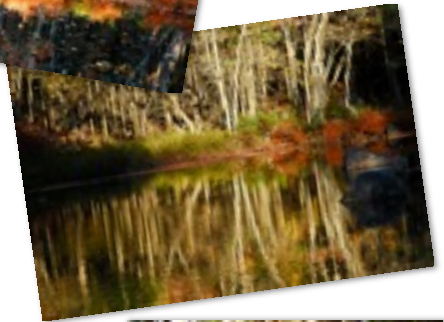
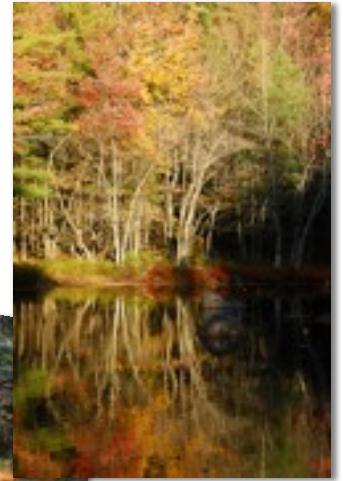
Thanksgiving often comes at the height of the fall colours. The Lodge is located on the Mersey River, 13 km northwest of Liverpool and only an hour and a half from Halifax. It is picturesque and speaks of both the old and the new. Built in the 1920s by the Bowater Mersey paper company, it is currently owned by Vladi Private Islands, and features five bedrooms. Although nicely renovated, it still resonates with its early history of fishing and hunting and traditional hospitality.

Scores of photo opportunities abounded within walking

distance of the Lodge. Although we had missed the peak by perhaps a week, the fall colours were plentiful. During the early morning, the Mersey River's dead calm provided perfect reflections of the multicoloured trees and shrubs along its banks. Walking trails fan out from the Lodge, making for interesting explorations. My favourite location was along a creek across the road from the Lodge, which had plentiful pools, abundant plant life and richly varied micro-environments. For spouses not photographing, and for photographers after a hard days work, the Lodge and grounds provided a congenial environment to hang-out, relax and socialize with one another. We had a sunroom, a deck, a large living room with rustic fireplace, a billiards and table tennis game-room, a separately-housed sauna and whirlpool, as well as several canoes. The meals, prepared by chef Nicholas Whynot and wife, were scrumptious. And to top it off, chief Whynot outdid himself in preparing us a spectacular Thanksgiving dinner, after which we built a huge campfire and sat around toasting ourselves. Although singles are more than welcome, five couples attended last years event. They were: Doug and Jacky Eisner, Ward and Sharon Isnor, Gilbert and Judy van Ryckevorsel, Joseph and Deborah Szostak, and Wayne Talbot and wife.

It was a great way to spend Thanksgiving, and the event, which is planned again for this year, comes highly recommended. Much appreciation to Gilbert for putting it all together.

Photos:
Joseph Szostak



**Gilbert & Judy Van
Ryckevorsel at Mersey
River Chalets**



**PGNS Group at
Mersey River Chalets**



Photos:
Gilbert Van Ryckevorsel



Three Men of Narlai

FACES OF INDIA

*BY KEITH VAUGHAN FPSA
EPSA HON FCAPA*



Three Boys at Narlai



Keith Vaughan

My first visit to India was arranged through TRINETRA of Delhi in 2005. The tour started in Delhi after a pleasant flight from London, England. My most vivid memory of the flight was the nighttime view of a small city somewhere in the Arabian Desert; I have never seen city lights from the air so clearly, presumably something to do with the clarity of the desert air at night. The welcome in Delhi was warm and friendly. After breakfast, I was treated to a guided tour of New Delhi, with a drive through the Embassy area and the Government buildings, with visits to such sights as the Bahai Temple, Humayun's Tomb (1586), the 72-metre high Qutab Minar, one of the most perfect towers in the Persian world. In hindsight the photographic opportunities in Delhi were not as plentiful as in the villages and towns of Rajasthan, which was the main objective of the trip. In the evening of my second day in Delhi, I was delivered to the railway station from whence I took the overnight Rajdhani Express to Ahmedabad, some 1400 kms to the south. I was met there at 11 am the next day by Ramsingh, who was to be my keeper and driver for the next two weeks, during which we drove north through the wonders of Rajasthan via the major cities of Dungarpur, Udaipur, Jodhpur, Jaipur and Agra. Somewhere in the middle,

we stayed in a Swiss tent village at Pushkar to give access to the legendary camel Fair.

I went to India for the first time with an open mind about what subjects I would find to photograph. My interests are broad, including landscape, architecture, nature and people, but before long I realized that the real interest in this part of India is the people and my focus of interest became the faces. Oh, my! What faces I found in every town, every village, around every corner! Mostly friendly faces, although some where distinctly aggravated if I was not forthcoming with a tip. I realized too late that I should have had a portion of my available rupees broken down into small denominations to be available for giving tips.

At the end of the first day on the road, we arrived in Dungarpur and checked into the Udai Bilas Palace, the first of several



Bearded Man in Jodhpur



Rajastham Ceremonial Dress

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magnificent “heritage hotels” that provided my accommodations. The history of the Udai Bilas Palace dates from the mid-19th century, when Maharajah Udai Singhj-II, a great patron of art and architecture, built it. The district of Dungarpur is the stronghold of the Bheels, a tribe whose history is said to date back to 4000 B.C. They are reputed to be one of the oldest and most primitive tribes in the world. What caught my attention on the way to and from Dungarpur was the intense agricultural activity taking place in the fields with only animals for power – not a tractor to be seen anywhere. My urge to photograph the field work along the roadside interrupted and delayed the scheduled drive from Dungarpur to our next destination,

to get there and along the way we made overnight stops in smaller towns, including Ghanerao, Narlai, Sodawas and Rohet. With the exception of Sodawas, the accommodations at these small places were magnificently comfortable and blessed with wonderful kitchens. In spite of the sparseness of the accommodation at the Sodawas Kot, the village of Sodawas was blessed with a wealth of beautiful people who were extremely patient with my photography, as were the peoples of the other towns in this segment. At Narlai, we checked into the Rawla Narlai, a 17th century fortress renovated over the years to have 15 exquisite double rooms. Narlai is a typical Rajasthani village bustling with activity and



Sunita



Woman On Step



At The Window of the Blue House

Udaipur, the royal capital of the divine dynasty, the “Languid Lake City” as it is known. Udaipur, the famed “city of sunrise”, was founded in 1567 by Maharana Udai Singh, and has come to be known as an oasis of romance within the warrior state of Rajasthan.

Although I found many incredible pictures in Udaipur, the scheduled stopover from midday one day to 9 am the next day was too short; when I visit again, I will insist on two or three days in Udaipur and rise early each day to exploit the morning light around Lake Pichola. After Udaipur, the next major destination was Jodhpur, but it took several days

bursting with colours, but inside the Rawla (fortress) there is only serenity and quiet, with a stupendous view of the nearby 350 ft-high granite rock crowned with a statue of a white elephant. At Sodawas, I visited the local school to witness the children sitting in rows on cotton mats, writing with chalk on slate boards! At Rohet in late afternoon, we embark on a jeep safari to visit a village of the Bishnoi tribe in the heart of Rajasthan where centuries-old traditions still permeate the life style. The Bishnoi tribe have, over centuries, made a unique blend of ecological sense and religious sensibility the cornerstone of their faith. The Bishnoi worship



Waiting For A Shave

nature in all its manifestations especially the ruthless and demanding desert where a desolate horizon meets a blazing sky. The smoothened mud floors of the village huts remind one of the simple and traditional living here. On the return road to Rohet, we call in at a Brahmin village to witness the opium ceremony.

At Jodhpur, the city is a contrast between two worlds. The magnificent and massive Red Fort, with its Royal Palaces, fascinating history and priceless jewels, dominates the skyline situated on top of a red rock massif. Below the red fort is the "blue city" where the ordinary people, members of the Brahmin faith, live in harmony with other faiths. The characteristic blue colour of the Brahmin house has been adopted by the city fathers to produce a "blue city". From Jodhpur, we drive to Pushkar and check into the Swiss Tents for two days to experience the amazing spectacle called Pushkar. Picture this - countless camels ambling their way across the golden sands of Rajasthan, horses marching towards the site of the fair with their masters and an assemblage of numerous cows and sheep, that's Pushkar Fair for you. But there is a lot more that make this fair a major event all over Rajasthan. The large gaudy turbans of the native males, women wrapped in exquisite jewelry from head to toe and children dressed in colorful tradition attire enjoying every moment is a sight to be remembered. The Pushkar fair is devoted to the trade of camels, sheep, horses and cows. Their owners, dressed in colorful attire use all their persuasive skills to sell them at most competitive prices. The festival offers a perfect opportunity to the local people



Woman and Child

specially the womenfolk to purchase the most exquisite jewelry items. Early morning at first light in the desert affords many opportunities to photograph the people of Pushkar.

After a leisurely breakfast in the Swiss tent, we embarked on our 3 hour drive to Jaipur. In a land steeped with heritage, picturesque with exquisite architecture, in a state vibrant with heroic memories and romance, Jaipur is the veritable "dream city". The people are dynamic, and colourful. Here every walk through the by lanes is a walk through history. Indeed, Jaipur could be compared to a vast open-air museum. Pink turbans jostle with saffron saris. Camels and elephants are as commonly found as motorcars and buses. The city is best explored on foot and only the inquisitive visitor willing to go into the side-streets and lanes will feel the spirit of the city. Jaipur's colorful bazaars tantalize the eye with enameled blue pottery, exquisite gem-studded jewelry, engraved brass work, traditional block-printed fabrics and brightly patterned rugs, together with traditional crafts and miniature painting.



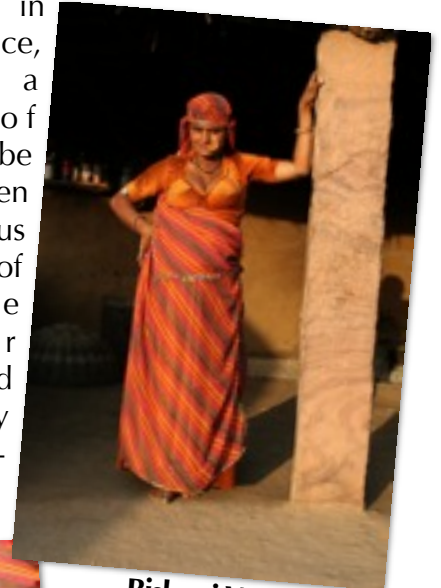
On The Bus

Morning in Jaipur is the time to visit the Amber Fort, the former capital of the royal Jaipurs. Few fail to be moved by the dramatic grandeur of this hilltop fortress-palace 11 km north of Jaipur centre. Set on the dry wrinkled Aravali Hills, and surrounded by fortified battlements, the palace straddles two sepia-hued tundra hills overlooking Maota Lake, and its sprawling crenellated walls lattice the surrounding hills. You can enjoy a ride up to this hilltop palace on a caparisoned, painted elephant, passing through the ancient main gate where Maharajas of Jaipur have entered for four hundred years. Afternoon in Jaipur is a time to visit the City Palace & Observatory. The City Palace in the heart of the old city is a blend of Rajasthani and Mughal architecture.

During these magic hours in Jaipur, the two weeks of constant bustling, heat and spicy food caught up with me and I got the inevitable sickness. At the same time I realized sadly that my first visit to India was coming to a rapid conclusion. But before rushing back to Delhi to catch my flight home, there was one more wonderful experience to enjoy, the Taj Mahal. My itinerary had me arriving in Agra on a Thursday afternoon for a one-night stay, so I had assumed that the Friday morning would be the sunrise experience at Taj Mahal. When I was informed that the Taj Mahal is closed every Friday for religious reasons, I hit the roof. "How can an experienced tour company make such a basic mistake?" Of course my ranting was to no avail and I had to make do with an afternoon Taj Mahal complete with the anticipated crowds of people. Perhaps the most photographed monument in the world, there is a degree of enigma about the Taj. Once you hear about a building so much and once you see so many pictures of a building your expectations are really high; and this is the enigma about the Taj Mahal. No matter how many pictures you have seen or no matter how high your expectations are, the Taj never lets you down - the unparalleled glory and beauty of the building surpasses all human imaginations. As sun set approached, I witnessed the glory of the Taj

Mahal, a spectacular monument built for love, beautiful in spite of the crowd.

And so, my journey came to an end. I had waited a long time for the opportunity to undertake this adventure and my patience was amply rewarded with a wealth of unforgettable experiences. Most memorable were the people and the faces of India. "The beauty of the Indian people lies in the spirit of tolerance, give-and-take and a composition of cultures that can be compared to a garden of flowers of various colours and shades of which, while maintaining their own entity, lend harmony and beauty to the garden - India!"



Bishnoi Woman



Bishnoi Woman and Children



Flute Man Of Jodhpur

Photos: Mike McCarthy



SPORTS PHOTOGRAPHY- AN INTRODUCTION

By MIKE MCCARTHY

Fig. 5. Be At The Right Place At The Right Time

Sports photography is probably one of the most challenging types of photography. Timing is everything. Equipment is everything else. Not only is it easy to miss that great shot – sometimes only by a fraction of a second – but when you get that shot, the dramatic impact of the photo can be incredible. Sports photography not only requires the shooter to understand the sport involved and predict where the action will take place, but if you don't have the right gear or at the very least the right vantage point, you simply won't be able to get the shot. As far as gear is concerned, two things are necessary. A dSLR and a long lens. With a pocket point & shoot camera, sports action is just simply not an option. Many P&S cameras are quite acceptable for slower targets, still life, snapshots or portraiture. Due to the built in shutter lag and slow focusing, trying to shoot sports will be quite frustrating at the very least. When shooting sports, I carry two camera bodies. A Pentax K10D (10.2MP dSLR usually with an 18-50mm f/2.8 lens) for pit road action and people shots and a K20D (14.6MP dSLR) usually loaded with my 70-200 f/2.8 for on track action. *For the record, I still carry a film body in my bag, just because I loved it so much and just can't bring myself to leave it at home. I just haven't used it* In many sports situations, longer glass is better

glass. For indoor sports f/2.8-f/4 lenses are truly a requirement. Trust me... I've tried indoor hockey with my old 100-300mm f/5.6-6.8 and it just doesn't work unless you can get to 3200 or higher ISO and still have acceptable noise in the image. Then again, I don't have an extra \$4000-\$8000 lying around for a 300mm f/2.8 or 400mm f/4 lens either. And if you're a Canon or Nikon shooter and want VR lenses, you might want to buy shares in a bank somewhere. There are two types of sports as far as available lighting is concerned. "Good" light – baseball, football, racing, soccer and pretty much anything outdoors during the day and then you've got "night. Good light makes it easier to get away with slower (ie: consumer grade) glass and can allow stopping down to F/8-11 at ISO 100-200. This can result in shutter speeds in the 1/500s to 1/750s range which will result in nice sharp images with little to no noticeable digital grain and is fast enough to stop all but the fastest action. Bad light makes things very complicated. In many cases the consumer grade lenses just won't cut it. Even with fast f/2.8 or f/4 glass you'll still need to bump your ISO to 800-1600 just to try to keep the shutter above 1/200s, which is usually as low as you will ever want to go unless you are looking for a few specific types of techniques, such as panning. You also have to worry about white balance. Many types of lighting do not agree well with film or digital cameras. Fluorescents aren't too

difficult to deal with. We can use coloured filters with both types or adjust the electronic white balance with digital cameras. However, with many metal halide or high pressure sodium lights, they create a sickly hue in your images. Because we are shooting at decently high shutter speeds and the light is actually fluctuating at 60Hz due to the AC sine wave, it's very easy to have a perfect shot ruined because of the imperceptible lighting variations caused by the AC ballasts in these lights. Our eyes don't see it because it happens 60 times a second, but when you shoot at 1/180, 1/240, 1/300, etc., you end up catching either part of the image with a colour cast and the other part perfect or several shots in quick sequence with varying degrees of overall colour cast. See the insert of the three shot sequence of the figure skater. (See Fig.1 – Bad Lighting Example)

Another nice feature to take advantage of with today's dSLRs is AI focus and continuous drive shutter. With continuous focus, some cameras can shoot as many as 10 frames a second although most top out between 3 to 5 fps.



Fig. 1. Bad Lighting Example

Depending on the camera, some can only shoot a few images before the built-in memory buffer is filled and slow down, while others can fill an entire memory card without slowing down. The newer hypersonic or supersonic lenses allow much faster focusing and can do a much better job of grabbing the action.

The next issue is that you need to be intimately familiar with your camera's manual and settings. I usually carry my manual in my bag, just in case. Most cameras these days have lots of "features" to help get that perfect image. You

need to know how to use them. The K20D, for example, has a "Catch in focus" setting that lets me manually preset focus and select a focus sensor point and when something moves into that spot, it triggers the shutter automatically - which can be a great trick when trying to catch a motorcycle coming around a corner faster than the HSM lens can track it. (See Fig. 2 – Panning)



Fig.2 Panning - Fast Action With Frozen Details

You also need to understand how your camera's auto focus system works. There are usually different types of auto focus. There are usually several settings. Some cameras have AI servo modes which try to track motion and predict where it will be when the shutter is triggered. Others have single shot focusing, which focuses when the shutter button is pressed half way and locks the focus at that point. Finally, all dSLRs should have a manual focus selection as well. These will vary from camera to camera. Some will have a dedicated button – mine is a three position switch (Manual, Single and Continuous) on the front of the body next to the lens mount – while others will have a menu setting and no button at all.

Second, you need to know the focusing system and how your camera's sensors work. This is not to be confused with the type of auto focus. Some cameras have 3 or four focus points while some have as many as 31. There are presently two types of focus sensors. Vertical and Cross-Type. Vertical sensors look for horizontal contrast and use that to set focus. Cross-type sensors are exactly that. They combine a horizontal and vertical sensor in the shape of a cross or '+' and can use horizontal or vertical contrast for focusing. If you're every tried to focus on a flat

colour background, you'll quickly understand that the camera needs contrast to focus.

There is usually a focus selection control that selects whether the camera decided what to actually focus on or allows you to select which focus point on the screen to use. In auto selection mode, sometimes you can select to weigh more importance the center portion of the screen rather than to the side or corner, while the best method for sports – in my opinion – is to leave the camera in manual selection and learn how to change the focus point quickly while looking through the viewfinder. This method takes a lot of practice, but the results are definitely worth it. (See Fig. 3 - Panning)

Remember that with any sport, action takes place off the field too. Some of my most memorable shots were taken on pit road or on



Fig.3 Panning Fast Action With Frozen Details

the bench beside the court. So don't lose focus on the sidelines too. Watch for a teammate's reaction to a play or the coach after a winning play. (See Fig. 4 – Bad Light Fast lens)

The general public likely won't be allowed in the penalty box at a hockey tournament or outside the protective concrete barrier inside a turn at the race track. So, unless you have super long fast lenses, it's also important to be in the right place at the right time. That doesn't mean you can't get the shots. Only that it may be more difficult. Look for the pros and try to get close to where they are shooting from. But be warned - do not get in the way. Not only can it be dangerous, but it can easily get you thrown out

as the pros are getting paid to be there. If you're courteous and show that you understand, you might even be able to approach them during lulls in the action for a chat. (See Fig. 5 – Right Place Right Time)

If you're talking about a little league baseball game, talk to one of the coaches or umpires. They may be happy to give you access in exchange for a well posed team portrait after the game. If **Fig.4 Bad Light Fast Lens!**

there's a fee for entry this will be much less likely unless you have press credentials. If you're attending a pro-sport like baseball or hockey, spend a few extra dollars and get closer seats so you don't need as long a lens. Make sure you know in advance though if you're even allowed to bring a camera or use a flash. I've heard stories from more that one source about "6 inch lens" or "interchangeable lens" rules and amateur photogs having to leave the venue to put their camera gear back in the car or missing the show altogether. I know I wouldn't leave my bag with some security guard making barely minimum wage!

I'm sure there are lots of other little tips to be shared including the obvious... Check the weather forecast and dress appropriately. Bring extra water and lots of freshly charged batteries and memory cards. But most of all... Have fun! You simply will not enjoy the game or race anywhere near as much if you are watching it through a 1/2" square viewfinder. Be aware of your surroundings and keep your camera close. You might just be amazed at what you can find!



Fig.4 Bad Light Fast Lens!

MOUNT ST. HELEN'S

by JOHN WEBB



Mount St. Helen's is an active stratovolcano (or composite volcano), and is located in southwest Washington State, USA (46.20 N by 122.18 W) approximately a 3 hour drive south from Seattle, Washington (90 miles) and a 2 and 1/2 hour drive north from Portland, Oregon (65 miles).

Date and Time of eruption:

May 18th, 1980, 8:32 am (PDT). Eruption was triggered by a 5.1 earthquake centred beneath the mountain.

Height of MSH (before and after)

MSH was 9,677 feet before the eruption and 8,363 feet after. 1,314 feet was removed by the May 18th eruption.

Debris Avalanche:

The largest landslide in recorded history swept down the mountain at speeds of 70 to 150 miles per hour and buried the North Fork of the Toutle River under an average of 150 feet of debris. Some areas are covered by as much as 600 feet. In all, approximately 23 square miles of material was removed from the mountain

Lateral Blast:

The lateral blast swept out of the north side of MSH at 300 miles per hour creating a 230 square mile fan shaped area of devastation reaching a distance of 17 miles from the crater. With temperatures as high as 660 degrees F and the power of 24 megatons of thermal energy, it

snapped 100 year old trees like toothpicks and stripped them of their bark.

Mudflows:

The snow on MSH that was not instantly flashed to steam by the heat, melted and formed large mudflows that destroyed 27 bridges, 200 homes, 185 miles of roadway, and 15 miles of railway.

Pyroclastic flows rolled out of the crater for hours after the eruption. Covering 6 square miles, they sterilized the remaining soil with temperatures nearing 1,300 degrees F.

The massive ash cloud grew to 18 kilometres in 15 minutes and reached the east coast in 3 days. Although most of the ash fell within 300 miles of the mountain, finer ash circled the earth in 15 days and stayed in the atmosphere for many years. Photographers around the world had to give up photographing the alpen glow for several years. (sweet sunrise/set light on mountain slopes).

Fatalities: 57 people were killed as a result of the eruption. Of these, 21 bodies were never recovered from the blast zone. 7,000 big game animals, 12 million Chinook and Coho salmon, and millions of birds and small mammals were believed to have died in the eruption.

These are just some of statistics that came out of that devastating moment in history. I remember it well, as we all did. It was quite disconcerting at the time wondering how much devastation around the world this was going to create. For several years you could photograph the full sun from late afternoon until sunset, without getting



lens flare. The sky was always a hazy red, orange and magenta in colour. It produced some weird and wonderful landscapes.

When I planned my Cross Country Odyssey in 2005 in my camper van, one of the places that was on my hit list was MSH. Gene Mio and myself arrived at MSH in June, after coming from several wonderful days of photographing Olympic National Park, with its white capped mountains, rock strewn coastline and dense temperate rain forests. We entered the north entrance of park in late afternoon. The route to MSH took you through lush forests and vegetation and then suddenly the landscape started to change. The forest thinned out somewhat and started to look more under stress. Forests started to disappear with only dead standing trees with arms outstretched, then just tree trunks. The bark and branches was completely stripped off. This lasted for several miles and then a moonscape appeared before us. Not a tree standing for miles-just bare rock and a few shrubs and low lying vegetation. It took 25 years of re growth and rejuvenation, but now there is an abundance of wildflowers, lichens, and small shrubbery taking root. Numerous birds were fluttering about after the insects and nectar.

At the end of the road, at the base of the mountain, the wind was so powerful that we had to backtrack a couple of miles to find shelter for the night. The trail around the perimeter of the mountain was closed due to an increase in activity. Every 10 minutes or so she would spume steam and smoke from her innards. At one time it was quite predominate and worrisome to us.

Next morning we woke up to a full moon setting over MSH. We quickly grabbed our



camera equipment and dashed out of the van to capture the moon before it disappeared behind the mountain. Just as we started to photograph, a ground fog formed so quickly that we only got a couple of shots off before the whole scene disappeared. We then drove towards the base to Hurricane Ridge. When we got out we suddenly heard whinnying and whelping in the distance. Gene was quite certain they were wolf cubs crying for their breakfast. I will never forget the clear demanding sounds coming from the young. Then, suddenly silence, as probably one of the parents came back with breakfast. Shortly afterwards we wondered around the area and came across an elk cow. Desperately trying to get some good shots, we stalked her for a bit to get some close ups.

The day before, I remembered stopping at the lookoff and seeing a lake approx. one mile away. Spirit Lake, once stood at the base of MSH, surrounded by lush forest, an abundance of fish, wildlife and recreational lodges. Now it was a barren landscape. Not a living tree anywhere. A lodge owner, Harry Truman, living on the edge of the lake refused to evacuate the premises and he perished along with others who did not leave in time. The lake had an unusual appearance on one end. We could not figure out what it was, so we put on our longest lens, but were still not sure, so we decided to hike down to the lake's edge to get a better idea of what we were observing. On the way down we came across quite a bit of new growth. The area was hilly enough that parts of it got shielded from being completely stripped. We spent some time photographing the new growth, in particular, the red indian paintbrush.



When we got down to the shoreline to investigate what we had seen from the lookoff, we discovered that logs were piled up 20 feet or so along the shore and across the lake for hundreds of feet. Trees were completely stripped of bark and branches. When MSH blew, every tree was ripped from the ground and hurled across the lake. A tsunami followed and the water, soil, trees and detritus crashed against the walls at the far end of the lake. I remember spending quite some time at this particular location, just soaking in the landscape and contemplating the spirituality of this place.

A plaque at the overview says it all:

"To the Indian, everything in nature has a spirit; rocks from volcano, snows flakes from the sky and a lake called Spirit Lake. Each spirit has its own language and song."

The whistle of the wind, the roar of a waterfall are voices of the spirit. Great ceremonies conducted by the Indians insured the favor of the spirits and avoided their wrath. If angered, the spirits of volcanoes will explode with tremendous fury. When content, the spirits of trees will rise from the ash. The spirits of nature control nature; if we respect the land, it will then be good to us."

"Life is Good"



John Webb - Mount St. Helen's



CAPA Changes

By Joyce Chew
CAPA Rep.

Summary- CAPA INTERCLUB FALL RESULTS



Hello all, it's been a busy Fall season with CAPA. Firstly, I'd like to take this opportunity to thank everyone who helped out with the Fall Film Nature round hosted by our club, especially Fred Greene, Dean Hirtle, Barry Burgess and Wayne Garland.

The Guild is doing quite well so far in the new CAPA competition system. In the Digital Division we were tied for sixth place out of 22 clubs with 124 points in the Open Category. We were five points behind the first place club and just missed receiving an Honour Award certificate. In Digital Nature we received 127 points and were tied for eighth place out of 20 clubs. In the Print Division, the club was 4th out of 9 clubs with 135 points. We received an Honour Award Certificate and were only 2 points behind the 3rd place club.

In the Film Division, we were one point behind the first place club with 118 points in the Open category and we were also in 2nd place in the Nature category with 119 points, only four points behind the 1st place club. Keep those great images coming!

| Entr y | | Judge | | | Scor e | Awar ds |
|-------------|---|-------|---|---|-----------|------------|
| No. | Image Title-Photographer Name | A | B | C | | |
| 1 | Hold That Pose- Dennis Jarvis | 8 | 6 | 7 | 21 | |
| 2 | Prairy Dogs- Melvina Weatherby | 6 | 6 | 6 | 18 | |
| 3 | Cape Split Fungus- Clive Elson | 6 | 7 | 8 | 21 | |
| 4 | Woodpecker on Cactus- Joyce S. K. Chew | 6 | 6 | 7 | 19 | |
| 5 | Another Catch for the Reddish Egret- Marian Boyer | 7 | 8 | 9 | 24 | |
| 6 | Bluebird Courtship-the Dinner Date- Paul Boyer | 8 | 8 | 8 | 24 | |
| Total Score | | | | | 127 | |

| Entr y | | Judge | | | Scor e | Awar ds |
|-------------|--|-------|---|---|-----------|------------|
| No. | Image Title-Photographer Name | A | B | C | | |
| 1 | Nubian Stinger- Dennis Jarvis | 6 | 6 | 7 | 19 | |
| 2 | Bluebird Male- Paul Boyer | 6 | 6 | 7 | 19 | |
| 3 | Red Umbrella- Tanya Elson | 7 | 6 | 7 | 20 | |
| 4 | Simi Doorway No.3- John Wm Webb | 6 | 8 | 7 | 21 | |
| 5 | Female Goldfinch Sitting on Branch- Marian Boyer | 8 | 8 | 8 | 24 | |
| 6 | Humming bird- Elio Dolente | 8 | 6 | 7 | 21 | |
| Total Score | | | | | 124 | |

| | |
|---------------------|-----|
| Standing This Entry | 8th |
| Number of Entrants | 20 |



Mike McCarthy
PSA Rep.

Well, it's been a learning experience, I must admit! Trying to fathom all the intricacies of the rules and make sure every entry form has been properly completed and submissions sent on time. People changing roles and new people getting settled into new roles... I'm just glad it wasn't just me this year.

And, of course, it's PSA's 75th Anniversary on top of all that. Check out <http://www.psa-photo.org> to read more about the benefits of PSA membership as well as a message from the president – our very own Fred Greene.

We've been participating in all the regular interclub competitions this year and you will find attached close to this update a summary of the returns thus far. There is still plenty to come this year including PGNS hosting of the "Best of the Best" print competition in June. We finished quite well last year and were home to several of the top prints from 2007-8.

I'd like to clear up some confusion about a comment I made during a Guild competition a short time ago regarding mounting of prints. Although the PSA print division has bounced around the idea of accepting unmounted prints, it is still standard practice to mount all prints – don't forget up to 16" x 20" maximum size. It is very expensive to ship prints to competition several times a year, but it is still the way it works for now. Many of the fees this year are being collected electronically now which saves quite a bit in money order fees as well as speeding up the transaction. Some of the divisions only cost \$5-\$9 to enter for the year and US money orders cost approximately \$5 each, so it adds up!

Finally, I would like to remind everyone who participates in the Nature – Digital or Photojournalism categories that there are several well known rules that must be followed for every entry – not the least of which is the "digital

realism" rule. I won't quote the bluebook here, but suffice it to say that there have been at least two entries this year that were entered into the local competitions that showed obvious digital manipulation. One made it to an actual PSA Nature competition.

I was contacted by the division chair and asked to remove it. We were given the opportunity to resubmit a replacement image. An assumed innocent oversight like this could very well have cost the Guild valuable points in addition to a black eye on our very highly regarded club. We presently enjoy being tied for 7th overall in our group of 28. Should a single mage be disqualified, we would fall to last place.

We have also had a couple of duplicate entries that had to be removed before being sent away as they had already been submitted in the same category recently. Although we always try to do our best between the judging and selection of images to go away, it is very important that all members try to track entries and not resubmit an image in a category in which it has already been away. This is yet another way for an image to be disqualified and we can again lose very valuable competition points.

There have been some great entries this year and I'm sure the best is yet to come! I look forward to seeing you soon. Keep shooting!

WEBSITES OF INTEREST

<http://www.tutorialized.com/tutorials/Photoshop/>

http://www.aidan.co.uk/article_secrets_photography_site.htm

<http://psdtuts.com/photo-effects-tutorials/super-fast-and-easy-facial-retouching/>

PSA Returns–

Scored out of 15 unless otherwise stated

Prints – October 2008

KK – Colour Maker (Scored out of 25)

“Immature Goshawk”, Marian Boyer, 22

“Blue Heron”, Ken Renton, 22

“Storm Light At Nubbie”, Keith Vaughn, 22

“Sedona Sky”, Eugene Mio, 23

TP – Trade Print

(Colour or Monochrome Maker (Scored out of 25)

“Tall Ships Sunrise”, Dean Hirtle, 22 – 2nd Place

“Grasshopper Portrait”, Laszlo Podor, 23 – 1st Place

Prints – December 2008

KK – Colour Maker (Scored out of 25)

“Adam Lancia Shoots”, Keith Vaughn, 19

“Glowing Tulip”, Peter Steeper, 20

“Eagle”, Ken Renton, 22

“Leopard In Tree”, Marian Boyer, 25 – 1st Place

TP – Trade Print (Colour or Monochrome - Maker
(Scored out of 25)

“Colchester Side Street”, Dean Hirtle, 20

“Marietta # 2”, Mike McCarthy, 20 – Honourable
Mention

“Sundown At Peggy’s Cove”, Keith Vaughn, 22, 2nd
Place

“Ottawa”, Dennis Jarvis, 24 – 1st Place

Photo Travel – October 2008

“Kurort Rathen”, Joyce Chew, 9

“Fire Ceremony Yun Nan Province”, Marg Nolen, 10

“Sunken Garden”, Laszlo Podor, 10

“Flute Man of Jodhpur”, Keith Vaughn, 11

“Navaho Bridge”, Colin Campbell, 11

“Weir On Avon River”, Teunis Obdam, 11

EID – Colour Projected Image – October 2008

“Hell Half Acre”, Teunis Obdam, 11

“Red Tulip”, Laszlo Podor, 11

“Carlos”, Marg Nolen, 12

“Cranebill”, Ken Renton, 12

“Turret Arch Through North Window”,
Keith Vaughn, 13

“Barred Owl In Pine”, Jen Fried, 14 – Award of Merit

EID – Colour Projected Image – December 2008

“Nubian Stinger”, Dennis Jarvis, 10

“The Arrow Flies Again”, Dennis Jarvis, 11

“1940 Chevy”, Elio Dolente, 11

“Large Hummingbird”, Marg Nolen, 11

“Amaryllis”, Joyce Chew, 11

“Mountains & Dunes”, Joseph Szostak, 12

Photojournalism – November 2008

“Disaster Awaits”, Rob MacAusland, 9

“Henin Serves”, Joyce Chew, 10

“The Dancers”, Merv Kumar-Misir, 11

“Unique Paint Scheme”, Mike McCarthy, 12

“Accident on the 27”, Marg Nolen, 13

“Skijumper 31 Red”, Keith Vaughn, 14

– Honourable Mention (General)

Photojournalism – January 2009

“Staggered Start”, Dean Hirtle, 9

“Washing Day in Burano”, Colin Campbell, 9

“Prom Date”, Charles Plant, 10

“Running Play # 3”, Keith Vaughn, 12

“Fireworks”, Joyce Chew, 12

“Whoops”, Mike McCarthy, 12

Nature (Digital) – October 2008

“Yellow Warbler With Grub”, Jen Fried, 10

“Two Aussie Pelicans”, Keith Vaughn, 10

“Leopard Frog”, Joyce Chew, 10

“Robin Feeds Young”, Elio Dolente, 10

“Chipping Sparrow With Spyder”, Jen Fried, 10

“Gannet At Perce In Flight”, Bob Kerr, 11

Nature (Slide) – October 2008

“Pink Lady Slipper”, Joyce Chew, 10

“Dewy Orchid”, John Wm. Webb, 11

“Someplace Special”, Hubert Boudreau, 12

“Sunrise Waves”, Hubert Boudreau, 12

“Frosty Blueberry”, Joyce Chew, 14 – Honourable
Mention

“Droplets On Lady Slipper”, Eugene Mio, 15
– Award of Merit

| PHOTOGUILD SCORES 2008/09 | | | | | | Updated: | | 1/22/2009 | |
|--|----------|--------------|-----------------|-----------------------------|-----------------|--|---------------------------|------------------|-----------------------|
| | | | Total Number | Total Slides- Digital | Total Images | Adjusted Score Top 75 Images POY | Total Score All Images | Average Score | Distinction Points |
| # | Name | Surname | Prints | | | | | | |
| | | | | | | | | | |
| 1 | Mike | McCarthy | 14 | 58 | 72 | 793 | 793 | 10.75 | 232.5 |
| 2 | Ken | Renton | 14 | 53 | 67 | 743 | 743 | 11.09 | 347 |
| 3 | Colin | Campbell | 10 | 56 | 66 | 742 | 742 | 10.85 | 327 |
| 4 | Elio | Dolente | 6 | 61 | 67 | 740 | 740 | 10.73 | 227.5 |
| 5 | Hubert | Boudreau | 12 | 57 | 69 | 672 | 672 | 9.46 | 201 |
| 6 | Teunis | Obdam | 0 | 60 | 60 | 642 | 642 | 10.35 | 167 |
| 7 | Marg | Nolen | 2 | 56 | 58 | 648 | 648 | 10.79 | 276.5 |
| 8 | Keith | Vaughan | 6 | 48 | 54 | 634 | 634 | 11.26 | 191.5 |
| 9 | Laszlo | Podor | 12 | 46 | 58 | 643 | 643 | 10.74 | 205.5 |
| 10 | Dean | Hirtle | 14 | 44 | 58 | 585 | 585 | 10.09 | 92 |
| 11 | Joyce | Chew | 0 | 53 | 53 | 583 | 583 | 10.60 | 68 |
| 12 | Carolyn | Renton | 0 | 54 | 54 | 560 | 560 | 10.37 | 57 |
| 13 | Marian | Boyer | 13 | 34 | 47 | 555 | 555 | 11.81 | 268 |
| 14 | Dennis | Jarvis | 8 | 38 | 46 | 526 | 526 | 11.04 | 78 |
| 15 | Bob | Kerr | 1 | 44 | 45 | 440 | 440 | 9.78 | 169.5 |
| 16 | John Wm. | Webb | 0 | 39 | 39 | 399 | 399 | 10.23 | 214 |
| 17 | Tanya | Elson | 0 | 33 | 33 | 376 | 376 | 10.73 | 93 |
| 18 | Charles | Plant | 4 | 31 | 35 | 375 | 375 | 10.14 | 47 |
| 19 | Eugene | Mio | 6 | 26 | 32 | 349 | 349 | 10.28 | 135 |
| 20 | Esther | Theriault | 0 | 36 | 36 | 346 | 346 | 9.06 | 40 |
| 21 | N. E. | Davis | 1 | 29 | 30 | 341 | 341 | 10.50 | 175.5 |
| 22 | Jen | Fried | 2 | 23 | 25 | 313 | 313 | 11.44 | 469 |
| 23 | George | Mitchell | 0 | 31 | 31 | 301 | 301 | 9.71 | 27 |
| 24 | Joseph | Szostak | 4 | 25 | 29 | 300 | 300 | 10.34 | 118.5 |
| 25 | Clive | Elson | 0 | 27 | 27 | 299 | 299 | 10.26 | 117.5 |
| 26 | Janet | Couper | 0 | 24 | 24 | 252 | 252 | 10.50 | 218.5 |
| 27 | Ralph | Rosere | 6 | 17 | 23 | 248 | 248 | 9.78 | 57 |
| 28 | Sandy | McClearn | 0 | 24 | 24 | 245 | 245 | 10.21 | 338.5 |
| 29 | Steve | Kaiser | 4 | 14 | 18 | 202 | 202 | 11.22 | 70 |
| 30 | Merv | Kumar Misir | 0 | 18 | 18 | 187 | 187 | 10.39 | 73.5 |
| 31 | Paul | Boyer | 1 | 13 | 14 | 170 | 170 | 12.14 | 29 |
| 32 | Nancy | Johnston | 0 | 17 | 17 | 165 | 165 | 9.71 | 48.5 |
| 33 | Robert | MacAusland | 0 | 16 | 16 | 159 | 159 | 9.94 | 105 |
| 34 | Barry | Burgess | 0 | 13 | 13 | 124 | 124 | 9.54 | 38 |
| 35 | Sherry | Burgess | 0 | 11 | 11 | 111 | 111 | 10.09 | 12.5 |
| 36 | Melvina | Weatherby | 0 | 8 | 8 | 94 | 94 | 11.75 | 275 |
| 37 | Peter | Steeper | 6 | 0 | 6 | 91 | 91 | 11.83 | 59 |
| 38 | Douglas | Eisner | 0 | 7 | 7 | 70 | 70 | 10.00 | 13.5 |
| 39 | Robert | Leblanc-Ross | 0 | 7 | 7 | 64 | 64 | 9.14 | 13.5 |
| 40 | Wayne | Garland | 0 | 6 | 6 | 61 | 61 | 10.17 | 219 |
| 41 | Ward | Isnor | 0 | 4 | 4 | 38 | 38 | 9.50 | 34 |
| 42 | Yau-Sun | Tong | 0 | 0 | 0 | 29 | 29 | #DIV/0! | 232.5 |
| 43 | Cheryl | Masters | 0 | 3 | 3 | 28 | 28 | 9.33 | 32.5 |
| 44 | Cliff | Sanderson | 0 | 0 | 0 | 24 | 24 | #DIV/0! | 49 |
| 45 | Cherie | McCarthy | 0 | 1 | 1 | 10 | 10 | 10.00 | 2 |
| Legend: | | | | | | | | | |
| Names in RED identify new members. | | | | | | | | | |
| "P of Y" = "Photographer of the Year" | | | | | | | | | |
| In 2008/09, 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. | | | | | | | | | |
| Silent Slide essay is scored out of 30. Sight and Sound essay is scored out of 60. | | | | | | | | | |

Congratulations to David Dobson who received an HM for his “Break Away,” Mike McCarthy for his image which won First “Down the Front”, and Keith Vaughan for his image “Mami Sato No. 4” in the P.J. competition. Also, congratulations to Marian Boyer in receiving an HM for her image “Male Yellow Warbler Posing”, and an AM for “Bluebird Male on Stick” in the Pictorial competition.

Photo Journalism – Hosted by Lockheed Martin

| No | D = digital F = film | Title | Maker | Judge | | | Score | Awards |
|-------------|-------------------------|------------------|----------------|-------|---|---|-------|--------|
| | | | | A | B | C | | |
| 1 | D | Playing Catch | Steve Kaiser | | | | 5 | |
| 2 | D | Peak of the Kick | Marion Boyer | | | | 7 | |
| 3 | D | Bubba | Colin Campbell | | | | 8 | |
| 4 | D | Break Away | David Dobson | | | | 11 | HM |
| 5 | D | Mami Sato no. 4 | Keith Vaughan | | | | 12 | 2nd |
| 6 | D | Down the Front | Mike McCarthy | | | | 12 | 1st |
| Total Score | | | | | | | | |

| | |
|----------------------------|--|
| Standing This Entry | |
| | 5 th (tied) 197. Saguaro CC is in 1 st with 209 points |
| Cumulative Standing | |
| Number of Entrants | 10 |

| | |
|-------------------------|--|
| Previous Total | |
| Cumulative Total | |

Pictorial – Hosted by Pilchuck Camera Club (IND. STANDINGS NOT YET PRESENTED-RIBBONS NOT YET RECEIVED)

| No | D = digital F = film | Title | Maker | Judge | | | Score | Awards |
|-------------|-------------------------|----------------------------|----------------|-------|---|---|-------|--------|
| | | | | A | B | C | | |
| 1 | D | Peggy's Cove Surf | Sandy McClearn | | | | 9 | |
| 2 | D | Paria Toadstool 2 | Colin Campbell | | | | 11 | |
| 3 | D | Starfish | David Dobson | | | | 12 | |
| 4 | D | Delicate Arch 3 | Keith Vaughan | | | | 13 | |
| 5 | D | Male Yellow Warbler Posing | Marion Boyer | | | | 14 | HM ✓ |
| 6 | D | Bluebird Male on Stick | Marion Boyer | | | | 14 | AM ✓ |
| Total Score | | | | | | | 73 | |

| | |
|----------------------------|--|
| Standing This Entry | |
| | CPT... 5 – 277 pts. 1 st place – 295 pts Boston West Photographic Society |
| Cumulative Standing | |
| Number of Entrants | 18 |

| | |
|-------------------------|--|
| Previous Total | |
| Cumulative Total | |

Congratulations to Jen Fried on receiving an HM for her image "Water Lily Fantasy, and Ken Renton for his image "Maritime Dories.

EID – Hosted by Photographic Society of Chattanooga (NOT YET PRESENTED)

| No | D = digital F = film | Title | Maker | Judge | | | Score | Awards |
|-------------|-------------------------|----------------------------|----------------|-------|---|---|-------|--------|
| | | | | A | B | C | | |
| 1 | D | Raven | Jen Fried | | | | 7 | |
| 2 | D | Antelope Canyon | Colin Campbell | | | | 7 | |
| 3 | D | The Chase Continues | Don Thompson | | | | 8 | |
| 4 | D | Hallstatt in Morning Mist | Keith Vaughan | | | | 9 | |
| 5 | D | Male Yellow Warbler Posing | Marion Boyer | | | | 9 | |
| 6 | D | Sandy McClearn | Sabre | | | | 10 | |
| Total Score | | | | | | | 50 | |

| | |
|---------------------|------|
| Standing This Entry | |
| Cumulative Standing | 10th |
| Number of Entrants | 23 |

| | |
|------------------|--|
| Previous Total | |
| Cumulative Total | |

Creative – Hosted by ? (NOT YET PRESENTED)

| No | D = digital F = film | Title | Maker | Judge | | | Score | Awards |
|-------------|-------------------------|------------------------|----------------|-------|---|---|-------|--------|
| | | | | A | B | C | | |
| 1 | D | Spiral Colts Foot | Wayne Garland | | | | 9 | |
| 2 | D | Unicycle Moon | David Dobson | | | | 11 | |
| 3 | D | Starry Night | Carla Rowlings | | | | 11 | |
| 4 | D | The Evil That Man Does | Bob Kerr | | | | 12 | |
| 5 | D | Water Lily Fantasy | Jen Fried | | | | 13 | HM |
| 6 | D | Maritime Dories | Ken Renton | | | | 13 | HM |
| Total Score | | | | | | | 69 | |

| | |
|---------------------|-----|
| Standing This Entry | |
| Cumulative Standing | 2nd |
| Number of Entrants | 8 |

| | |
|------------------|--|
| Previous Total | |
| Cumulative Total | |

Congratulations to Melvina Weatherby in receiving an HM in Nature Digital for her image “Sparrow Feeding”.

Photo Travel – Hosted by Boise Camera Club (NOT YET PRESENTED)

| No | D = digital F = film | Title | Maker | Judge | | | Score | Awards |
|-------------|-------------------------|-------------------------|------------------|-------|---|---|-------|--------|
| | | | | A | B | C | | |
| 1 | D | Kilchurn Castle | Sandy McClearn | | | | 10 | |
| 2 | D | Korean War Memorial | Ken Renton | | | | 10 | |
| 3 | D | Beaver Pond Tetons | John Wm. Webb | | | | 11 | |
| 4 | D | Waiting for a Shave | Keith Vaughan | | | | 11 | |
| 5 | D | Plow Matching | Jen Fried | | | | 12 | |
| 6 | D | Sichuan Woman and Goats | NanciEllen Davis | | | | 12 | |
| Total Score | | | | | | | 66 | |

| | |
|---------------------|-----------------|
| Standing This Entry | |
| Cumulative Standing | 6 th |
| Number of Entrants | 15 |

| | |
|------------------|--|
| Previous Total | |
| Cumulative Total | |

Nature Digital – Hosted by Stony Brook Camera Club (NOT YET PRESENTED)

| No | D = digital F = film | Title | Maker | Judge | | | Score | Awards |
|-------------|-------------------------|------------------|-------------------|-------|---|---|-------|--------|
| | | | | A | B | C | | |
| 1 | D | Pinkie Jellyfish | Bob Kerr | | | | 11 | |
| 2 | D | Gull | Don Thompson | | | | 12 | |
| 3 | D | White Egret | Ken Renton | | | | 12 | |
| 4 | D | Sparrow Feeding | Melvina Weatherby | | | | 13 | HM |
| Total Score | | | | | | | 48 | |

| | |
|---------------------|--------------|
| Standing This Entry | |
| Cumulative Standing | Tied for 3rd |
| Number of Entrants | 22 |

| | |
|------------------|--|
| Previous Total | |
| Cumulative Total | |

Due to some software problems, all statistics from October on will be included in the May Newsletter.

Congratulations to David Dobson on receiving an HM for his image "Zebra and Lion", and to Carla Rowlings for receiving 2nd for her image "The Grand Opening".

Print - Hosted by Photographic Guild, Detroit (NOT YET PRESENTED)

| No. | T - Trade M - Maker | Title | Maker | Judge | | | Score | Awards |
|-----|---------------------------|-------------------|------------------|-------|---|---|-------|-----------------|
| | | | | A | B | C | | |
| 1 | T | Mentone | Dean Hirtle | | | | 18 | |
| 2 | T | Zebra and Lion | David Dobson ✓ | | | | 18 | HM |
| 3 | T | The Grand Opening | Carla Rowlings ✓ | | | | 19 | 2 nd |
| 4 | T | | | | | | | |
| | | | | | | | 55 | |

| | |
|----------------------------|------------------------------------|
| Standing This Entry | 1 st |
| Cumulative Standing | CPT... 1 st -287 pts |
| Number of Entrants | 8 |

| | |
|-------------------------|--|
| Previous Total | |
| Cumulative Total | |

Print - Hosted by Photographic Guild, Detroit (NOT YET PRESENTED)

| No. | T - Trade M - Maker | Title | Maker | Judge | | | Score | Awards |
|-----|---------------------------|--------------------|-----------------|-------|---|---|-------------|--------|
| | | | | A | B | C | | |
| 1 | M | Poppies on Poplars | Eugene Mio | | | | 18 | |
| 2 | M | Yellow Mushroom | Hubert Boudreau | | | | 18 | |
| 3 | M | Taj Mahal No. 3 | Keith Vaughan | | | | 19 | |
| 4 | M | Playing in Snow | Jen Fried | | | | 20 | |
| | | | | | | | Total Score | 75 |

| | |
|----------------------------|--|
| Standing This Entry | |
| Cumulative Standing | CPT... Tied for 5 th - 310 pts 1 st place -329 Photographic Guild, Detroit |
| Number of Entrants | 10 |

| | |
|-------------------------|--|
| Previous Total | |
| Cumulative Total | |

PJ - Hosted by Chicago Camera Club (NOT YET PRESENTED)

| No. | D = digital F = film | Title | Maker | Judge | | | Score | Awards |
|-----|-------------------------|----------------|----------------|-------|---|---|-------------|--------|
| | | | | A | B | C | | |
| 1 | D | Basketball | David Dobson | | | | 10 | |
| 2 | D | Determined | Jen Fried | | | | 10 | |
| 3 | D | Stephanie Reid | Keith Vaughan | | | | 11 | |
| 4 | D | Plow Match | Jen Fried | | | | 12 | |
| 5 | D | Flypast | Sandy McClearn | | | | 12 | |
| 6 | D | Sky jumper | Keith Vaughan | | | | 13 | |
| | | | | | | | Total Score | 68 |

| | |
|----------------------------|-----------------------------|
| Standing This Entry | |
| Cumulative Standing | Tied for 6 th |
| Number of Entrants | 10 |

| | |
|-------------------------|--|
| Previous Total | |
| Cumulative Total | |



"I would like to thank the participants that have entered slides for the "Slide Trophy Competition". The number of entries have been higher than I expected with 89 entries in the November "Film" competition. It was gratifying to see the members lovely images that was in storage for some time. It is also good to see PSA and CAPA still promoting slides and having dedicated competitions devoted to that medium. Keep up the good entries until the "dark" takes over."

PGNS John Wm. Webb Trophy 2008/09

| # | Name | Surname | Total SLIDES | Total Score SLIDES | Average Score SLIDES |
|----|----------|--------------|--------------|--------------------|----------------------|
| 1 | Keith | Vaughan | 28 | 315 | 11.25 |
| 2 | Eugene | Mio | 28 | 299 | 10.68 |
| 3 | Joyce | Chew | 28 | 280 | 10.00 |
| 4 | N. E. | Davis | 26 | 271 | 10.42 |
| 5 | John Wm. | Webb | 18 | 185 | 10.28 |
| 6 | Nancy | Johnston | 17 | 171 | 10.06 |
| 7 | Barry | Burgess | 17 | 167 | 9.82 |
| 7 | Hubert | Boudreau | 18 | 164 | 9.11 |
| 8 | Yau-Sun | Tong | 13 | 151 | 11.62 |
| 9 | Ralph | Rosere | 9 | 91 | 10.11 |
| 10 | Douglas | Eisner | 7 | 70 | 10.00 |
| 11 | Marg | Nolen | 6 | 65 | 10.83 |
| 12 | Teunis | Obden | 6 | 65 | 10.83 |
| 13 | Dean | Hirtle | 7 | 64 | 9.14 |
| 14 | Robert | Leblanc-Ross | 7 | 64 | 9.14 |

GUILD SLIDES 7SEPT2008

| | | | | |
|----|----------------------------|----|----------|------------|
| 1 | Ice in Brook | 11 | Burgess | Barry |
| 2 | Pensive Monk | 11 | Davis | Nancieller |
| 3 | Rice Terraces Misty Mornin | 9 | Tong | Yau-Sun |
| 4 | Sand Dune Vegetation | 11 | Webb | John Wm.- |
| 5 | Mirrored Iris | 10 | Chew | Joyce |
| 6 | Green Cove in Water | 9 | Burgess | Barry |
| 7 | Death Valley Dunes no 11 | 12 | VAUGHN | Keith |
| 8 | Cymbidium | 10 | Chew | Joyce |
| 9 | Warm Light of Dawn | 10 | Webb | John Wm.- |
| 10 | Chimney Rock no 3 | 11 | VAUGHN | Keith |
| 11 | Lady Slipper | 9 | Davis | Nancieller |
| 12 | Annapolis Azalea | 11 | Davis | Nancieller |
| 13 | A Monk in Suor Proat | 11 | Tong | Yau-Sun |
| 14 | Green Farmland | 14 | Mio | Eugene |
| 15 | Red Doors | 10 | Johnston | Nancy |
| 16 | Beargrass Valley | 12 | Mio | Eugene |
| 17 | Trinity Light Nfld | 10 | Johnston | Nancy |
| 18 | Spotty White | 12 | Tong | Yau-Sun |
| 19 | Orchid-in-a-Forest Bog | 10 | Burgess | Barry |
| 20 | Autumn Red | 9 | Johnston | Nancy |
| 21 | | 10 | Burgess | Barry |
| 22 | Another Butterfly | 14 | Tong | Yau-Sun |
| 23 | Quiet Cove | 9 | Johnston | Nancy |
| 24 | Nature Calls | 9 | Mio | Eugene |
| 25 | Waterdrops on Orchid | 12 | Mio | Eugene |
| 26 | Young Iris | 9 | Webb | John Wm.- |
| 27 | Flaming Huckleberrys | 11 | Webb | John Wm.- |
| 28 | Drumheller Hoodoos | 9 | Chew | Joyce |
| 29 | First Light-on Grand Teton | 12 | VAUGHN | Keith |
| 30 | Grotto Bay Cave | 11 | Chew | Joyce |
| 31 | Hint of Leaf | 9 | Davis | Nancieller |
| 32 | Texture on Bark | 11 | Mio | Eugene |
| 33 | Diagonal Colours | 9 | Mio | Eugene |
| 34 | Canadian Rockies | 10 | Webb | John Wm.- |
| 35 | Off Fogo Island | 12 | Webb | John Wm.- |
| 36 | Mormon Barn Antelope Fl | 9 | VAUGHN | Keith |
| 37 | Algarve Seascape no 2 | 11 | VAUGHN | Keith |
| 38 | Kurot Rathen | 12 | Chew | Joyce |
| 39 | Meissen | 11 | Chew | Joyce |
| 40 | Punky Palermo | 9 | Tong | Yau-Sun |
| 41 | Balloon over Nivelles | 11 | Tong | Yau-Sun |
| 42 | Yunnan Market | 11 | Davis | Nancieller |
| 43 | Xitang Canal | 11 | Davis | Nancieller |
| 44 | Tickle Cove Nfld | 10 | Johnston | Nancy |
| 45 | Boyds Cove Nfld | 9 | Johnston | Nancy |
| 46 | 192 Goes-In | 10 | Chew | Joyce |
| 47 | Skijump 24 | 11 | VAUGHN | Keith |
| 48 | Black and White Notre Da | 9 | Tong | Yau-Sun |
| 49 | Last Shots of Elephant Roc | 11 | Mio | Eugene |
| 50 | Trimming the Moustache] | 12 | VAUGHN | Keith |
| 51 | Artful Work | 9 | Davis | Nancieller |

HIGHEST SCORES

| GUILD PICTORIAL 7 SEPT 2008 | | | | |
|-----------------------------|-----------------------------------|----|------------|-----------------|
| 1 | Summer on campus | 9 | THERIAULT | ESTHER |
| 2 | THE MOON AND A BLUE SKY | 9 | Boudreau | Hubert |
| 3 | Seaside Adjunct Boardwalk | 9 | Hirtle | Dean |
| 4 | Peggys Waves | 12 | Dolente | Elio |
| 5 | Valley View in Autumn | 10 | Hirtle | Dean |
| 6 | Fishing Sheds | 12 | Campbell | Colin |
| 7 | Alligator at Dawn | 12 | Boyer | Paul & Marian |
| 8 | S Class | 9 | McClearn | Alexander |
| 9 | Oh Canada | 11 | Couper | Janet |
| 10 | THE GREEN FISHING BOAT | 10 | Boudreau | Hubert |
| 11 | Tri-color Splashing While Fishing | 14 | Boyer | Paul & Marian |
| 12 | Beautiful Showgirl in Red | 11 | Nolen | John & Margaret |
| 13 | Hummingbird | 11 | Dolente | Elio |
| 14 | Prow of a boat | 9 | Renton | C |
| 15 | Bluebird Male | 14 | Boyer | Paul & Marian |
| 16 | Light Butterfly | 11 | Fried | Jen |
| 17 | Oxford Park Lake | 9 | THERIAULT | ESTHER |
| 18 | Asian Lillies | 12 | Renton | Ken |
| 19 | Final Light | 11 | Renton | Ken |
| 20 | Red | 10 | MacAusland | Robert |
| 21 | Butterfly On Flower | 10 | Fried | Jen |
| 22 | Fly on Flower | 12 | Campbell | Colin |
| 23 | tree | 9 | MacAusland | Robert |
| 24 | Oriental Poppy | 10 | Podor | Laszlo |
| 25 | Halifax Business Reflections | 9 | Kerr | Bob |
| 26 | 8 Year Old Racer | 11 | McCarthy | Mike |
| 27 | End of the day | 12 | Obdam | Teunis |
| 28 | Fishing Couple | 9 | Podor | Laszlo |
| 29 | At the Lido | 9 | Couper | Janet |
| 30 | Tri-Colored Parrot-Finch | 11 | Nolen | John & Margaret |
| 31 | Aloft | 10 | McClearn | Alexander |

| GUILD CREATIVE 7SEPT2008 | | | | |
|--------------------------|---------------------|----|-----------|---------------|
| 1 | Wall Painting | 11 | Webb | John Wm.- |
| 2 | Cluster of Three | 12 | Boyer | Paul & Marian |
| 3 | Church Window | 9 | THERIAULT | ESTHER |
| 4 | Warped space | 9 | Renton | C |
| 5 | 1940 Chevy | 12 | Dolente | Elio |
| 6 | Moulin Rouge | 12 | Campbell | Colin |
| 7 | Painted Daisy | 12 | Fried | Jen |
| 8 | PAINTING WITH LIGHT | 10 | Boudreau | Hubert |
| 9 | Lady Showing Off | 11 | Boyer | Paul & Marian |
| 10 | Fish fantasy | 9 | Renton | C |
| 11 | Radiant Brush | 10 | Campbell | Colin |
| 12 | Rain Shower | 10 | Renton | Ken |
| 13 | Friendly Parrot | 11 | Renton | Ken |
| 14 | Lupins on fire | 9 | Dolente | Elio |
| 15 | Black-Eyed Susan | 11 | Fried | Jen |

| GUILD HUMOUR 7SEPT2008 | | | | |
|------------------------|--------------------------------|----|-----------|---------------|
| 1 | Some old fossils never give up | 12 | THERIAULT | ESTHER |
| 2 | Whatcha Doin After School | 9 | Kerr | Bob |
| 3 | Halifax Three-holer | 9 | Boyer | Paul & Marian |
| 4 | Sis, how did Mom fly out | 11 | Podor | Laszlo |

| GUILD NATURE 7 FEB 2008 | | | | |
|--------------------------------|-------------------------------------|----|------------|-----------------|
| 1 | Robin With Worm | 12 | Weatherby | Melvina |
| 2 | LISCOMB GAME SANTUARY | 8 | Boudreau | Hubert |
| 3 | Osprey Stare | 10 | Fried | Jen |
| 4 | Osprey with Fish | 12 | Dolente | Elio |
| 5 | Busy Cuban Bees | 11 | Hirtle | Dean |
| 6 | Prancing Spoonbill | 12 | Boyer | Paul & Marian |
| 7 | Wood Stork Male Returns with Branch | 12 | Boyer | Paul & Marian |
| 8 | Tiny Hummingbird Posing | 12 | Nolen | John & Margaret |
| 9 | Cactus Flower | 12 | Couper | Janet |
| 10 | INGOISH BEACH WAVES | 11 | Boudreau | Hubert |
| 11 | Ring-billed Gull with Worm Tube | 12 | Boyer | Paul & Marian |
| 12 | Blue Flag | 10 | Obdam | Teunis |
| 13 | Fly on Leaf | 11 | Couper | Janet |
| 14 | Wood Ibus couple | 10 | Renton | C |
| 15 | Bluebird Courtship- the Dinner Date | 15 | Boyer | Paul & Marian |
| 16 | Plover | 12 | Weatherby | Melvina |
| 17 | Osprey Family | 12 | Fried | Jen |
| 18 | Lupins | 12 | THERIAULT | ESTHER |
| 19 | Showy Ladies Slippers | 12 | Renton | Ken |
| 20 | Young Blue heron | 12 | Renton | Ken |
| 21 | White Egret River Dulce | 11 | Kerr | Bob |
| 22 | Robin Feeds Young | 12 | Dolente | Elio |
| 23 | Prospect Point | 10 | Campbell | Colin |
| 24 | Ladybug | 10 | MacAusland | Robert |
| 25 | Pelican Portrait | 11 | Renton | C |
| 26 | Gannets in Love | 12 | Kerr | Bob |
| 27 | Lunch! | 13 | McCarthy | Mike |
| 28 | Butterfly | 9 | Podor | Laszlo |
| 29 | Grasshopper Portrait | 10 | Podor | Laszlo |
| 30 | Wild Irises | 10 | Campbell | Colin |
| 31 | Clump of Fungus | 12 | Obdam | Teunis |
| 32 | Snowy White on Pond | 13 | Nolen | John & Margaret |

| GUILD JOURNALISM 7SEPT2008 | | | | |
|-----------------------------------|--------------------------------------|----|------------|---------------|
| 1 | Hispanic Dancers | 9 | THERIAULT | ESTHER |
| 2 | Ride the Lobster Unicyclist Team #23 | 12 | Boyer | Paul & Marian |
| 3 | Young Recruits | 11 | Obdam | Teunis |
| 4 | Concrete Bucket | 11 | McClearn | Alexander |
| 5 | Ice Rescue | 10 | Renton | C |
| 6 | Three Trumpets | 10 | Hirtle | Dean |
| 7 | Blonde Busker Bouncing | 12 | Dolente | Elio |
| 8 | Peacock | 11 | MacAusland | Robert |
| 9 | TREATY DAY SEAVIEW PARK | 9 | Boudreau | Hubert |
| 10 | Homeless in Ottawa | 10 | Couper | Janet |
| 11 | Lost - With A Bag Of Chips | 10 | McCarthy | Mike |
| 12 | Heeresmusikkorps at Grand Parade | 9 | Hirtle | Dean |
| 13 | Thai Woman | 11 | Obdam | Teunis |
| 14 | Masonry Work | 10 | McClearn | Alexander |
| 15 | Trampoline Busker Guy | 9 | Kerr | Bob |
| 16 | Catching the Wave | 11 | Renton | Ken |
| 17 | dog | 10 | MacAusland | Robert |

HIGHEST SCORES

| GUILD TRAVEL 7 SEPT 2008 | | | | |
|--------------------------|--------------------------------|----|----------|-----------------|
| 1 | Selfportrait with Theodore Too | 12 | Podor | Laszlo |
| 2 | SF Businesswoman in Her Office | 9 | Boyer | Paul & Marian |
| 3 | Soling Sailing | 9 | McClearn | Alexander |
| 4 | Las Vegas Lizards | 10 | McCarthy | Mike |
| 5 | Tatto Guards Marching | 10 | McClearn | Alexander |
| 6 | Revolution Square | 10 | Couper | Janet |
| 7 | NY Reflection | 11 | Campbell | Colin |
| 8 | Westerkerk View | 11 | Hirtle | Dean |
| 9 | GREEN FISHING BOAT | 10 | Boudreau | Hubert |
| 10 | Turning the Cable Car | 11 | Boyer | Paul & Marian |
| 11 | Morning Swim at Cape Perce | 10 | Kerr | Bob |
| 12 | In the Lock | 10 | Couper | Janet |
| 13 | Forboding Entrance | 9 | McCarthy | Mike |
| 14 | The London Eye | 11 | Obdam | Teunis |
| 15 | A Taste Of India | 9 | McCarthy | Mike |
| 16 | Theodore In The Big Harbour | 10 | Fried | Jen |
| 17 | Hai-Ni Minority Mom and Babe | 13 | Nolen | John & Margaret |
| 18 | Plaza de la Catedral | 10 | Hirtle | Dean |

| GUILD PORTRAIT 7 SEPT 2008 | | | | |
|----------------------------|---------------------|----|------------|-----------------|
| 1 | Muffin III | 9 | THERIAULT | ESTHER |
| 2 | Alex VS Puddle | 10 | MacAusland | Robert |
| 3 | Zoe | 10 | Renton | C |
| 4 | Face Right | 10 | McClearn | Alexander |
| 5 | Freckles 1 | 9 | McCarthy | Mike |
| 6 | Thai Youngster | 11 | Obdam | Teunis |
| 7 | MLadys Wooden Stare | 9 | Kerr | Bob |
| 8 | Briana | 9 | MacAusland | Robert |
| 9 | Old Man | 10 | Podor | Laszlo |
| 10 | Loran 2 | 10 | McCarthy | Mike |
| 11 | Cora in White | 11 | Nolen | John & Margaret |
| 12 | Laura in Purple | 9 | Nolen | John & Margaret |

| GUILD PRINTS 7 SEPT 2008 | | | | |
|--------------------------|--------------------------------|----|----------|-----------------|
| 1 | Peggys Cove Evening | 12 | Steeper | Peter |
| 2 | THE LOOKOFF IN THE SPRING | 10 | Boudreau | Hubert |
| 3 | Poppy field in Pescinnanna | 11 | Mio | Eugene |
| 4 | Hand Written Wishes | 12 | McCarthy | Mike |
| 5 | James in Black | 9 | Nolen | John & Margaret |
| 6 | Snow Squall on Nuttby-Mountain | 10 | Campbell | Colin |
| 7 | Male Bluebird on Spring-Branch | 13 | Boyer | Paul & Marian |
| 8 | Flying High | 12 | Steeper | Peter |
| 9 | Colcheste Mainstreet | 10 | Hirtle | Dean |
| 10 | RED LEAF | 10 | Boudreau | Hubert |
| 11 | Hibiscus | 12 | Boyer | Paul & Marian |
| 12 | Patermoster Square | 11 | Hirtle | Dean |
| 13 | Rocky Shore | 11 | Campbell | Colin |
| 14 | Pink On Green | 12 | Mio | Eugene |
| 15 | Buoys | 11 | Podor | Laszlo |
| 16 | Hard In-Turn 10 | 10 | McCarthy | Mike |
| 17 | Angry Eagle | 11 | Dolente | Elio |
| 18 | Morning Walk on Long Beach | 9 | Podor | Laszlo |
| 19 | Laura in White | 9 | Nolen | John & Margaret |
| 20 | Siberian Iris | 11 | Renton | Ken |
| 21 | Brooke | 10 | Dolente | Elio |
| 22 | Softly | 11 | Renton | Ken |

| GUILD SLIDES 7SEPT2008 | | | | |
|-------------------------------|-----------------------------|----|----------|------------|
| 1 | Ice in Brook | 11 | Burgess | Barry |
| 2 | Pensive Monk | 11 | Davis | Nanciellen |
| 3 | Rice Terraces Misty Morning | 9 | Tong | Yau-Sun |
| 4 | Sand Dune Vegetation | 11 | Webb | John Wm.- |
| 5 | Mirrored Iris | 10 | Chew | Joyce |
| 6 | Green Cove in Water | 9 | Burgess | Barry |
| 7 | Death Valley Dunes no 11 | 12 | VAUGHN | Keith |
| 8 | Cymbidium | 10 | Chew | Joyce |
| 9 | Warm Light of Dawn | 10 | Webb | John Wm.- |
| 10 | Chimney Rock no 3 | 11 | VAUGHN | Keith |
| 11 | Magdalen Shore | 9 | Davis | Nanciellen |
| 12 | Annapolis Azalea | 11 | Davis | Nanciellen |
| 13 | A Monk in Suor Proat | 11 | Tong | Yau-Sun |
| 14 | Green Farmland | 14 | Mio | Eugene |
| 15 | Red Doors | 10 | Johnston | Nancy |
| 16 | Beargrass Valley | 12 | Mio | Eugene |
| 17 | Trinity Light Nfld | 10 | Johnston | Nancy |
| 18 | Spotty White | 12 | Tong | Yau-Sun |
| 19 | Orchid-in-a-Forest Bog | 10 | Burgess | Barry |
| 20 | Autumn Red | 9 | Johnston | Nancy |
| 21 | Lady Slipper | 10 | Burgess | Barry |
| 22 | Another Butterfly | 14 | Tong | Yau-Sun |
| 23 | Quiet Cove | 9 | Johnston | Nancy |
| 24 | Nature Calls | 9 | Mio | Eugene |
| 25 | Waterdrops on Orchid | 12 | Mio | Eugene |
| 26 | Young Iris | 9 | Webb | John Wm.- |
| 27 | Flaming Huckleberrys | 11 | Webb | John Wm.- |
| 28 | Drumheller Hoodoos | 9 | Chew | Joyce |
| 29 | First Light-on Grand Teton | 12 | VAUGHN | Keith |
| 30 | Grotto Bay Cave | 11 | Chew | Joyce |
| 31 | Hint of Leaf | 9 | Davis | Nanciellen |
| 32 | Texture on Bark | 11 | Mio | Eugene |
| 33 | Diagonal Colours | 9 | Mio | Eugene |
| 34 | Canadian Rockies | 10 | Webb | John Wm.- |
| 35 | Off Fogo Island | 12 | Webb | John Wm.- |
| 36 | Mormon Barn Antelope Flat | 9 | VAUGHN | Keith |
| 37 | Algarve Seascape no 2 | 11 | VAUGHN | Keith |
| 38 | Kurot Rathen | 12 | Chew | Joyce |
| 39 | Meissen | 11 | Chew | Joyce |
| 40 | Punky Palermo | 9 | Tong | Yau-Sun |
| 41 | Balloon over Nivelles | 11 | Tong | Yau-Sun |
| 42 | Yunnan Market | 11 | Davis | Nanciellen |
| 43 | Xitang Canal | 11 | Davis | Nanciellen |
| 44 | Tickle Cove Nfld | 10 | Johnston | Nancy |
| 45 | Boyd's Cove Nfld | 9 | Johnston | Nancy |
| 46 | 192 Goes-In | 10 | Chew | Joyce |
| 47 | Skijump 24 | 11 | VAUGHN | Keith |
| 48 | Black and White Notre Dame | 9 | Tong | Yau-Sun |
| 49 | Last Shots of Elephant Rock | 11 | Mio | Eugene |
| 50 | Trimming the Moustache] | 12 | VAUGHN | Keith |
| 51 | Artful Work | 9 | Davis | Nanciellen |

HIGHEST SCORES

CONGRATULATIONS



...to **Elio Dolente & Victor Fraser** on being presented by the RCMP Halifax District with a certificate of appreciation in recognition of support of the "On Deck for Safety" programme (A partnership to save lives and reduce crime), which took place in September 2008.

Every year, Nova Scotians die needlessly while boating recreationally on both salt water and fresh water. The two causes are a lack of personal floatation devices and substance abuse. Law enforcement is required to increase the use of personal floatation devices and to reduce substance abuse within the boating community. Since an education and awareness program is always the other half of an enforcement policy, the following agencies are proudly working together to reduce drownings.

- Transport Canada - Boating Safety,
- Red Cross- Water Safety ,
- Coast Guard Auxiliary,
- Hfx. Reg. Ground Search and Rescue,
- RCMP Coastal Watch ,
- RCMP Community Policing.
- RCMP Community Policing.

The Bedford / Sackville Wal-Mart proudly supports this program by donating safe boating articles for the public via our community policing offices. Whistles, flashlights or personal floatation devices are currently being distributed by the patrolling RCMP to the boating public.

On Sept. 5th, 2008, Elio Dolente and Victor Fraser attended The Shining Waters Marina and took photo's of the partners aboard a Coast Guard Auxiliary 23 ft .Ridged Hull Inflatable and an RCMP 21 ft. Boston Whaler. "

The RCMP Halifax District presented Elio Dolente and Victor Fraser with a Certificate of Appreciation in recognition of photographic support of "On Deck for Safety" which took place in September, 2008.

A community awareness opportunity was extended to all endorsing partners in this pilot program to engage the public at the Bedford-Sackville Wal-Mart on Saturday, Sept. 6th 2008. Information tables were at the entrance where the partners can engage the public to promote safety programs. Approximately 3,000 people passed through these information booths whereupon all agencies could engage them.

Partners were identifiable by their working clothes and/ or uniforms. Furthermore, all partners will be offered the same ball cap to wear. These ball caps were custom made to identify all of the partners involved with this pilot program.

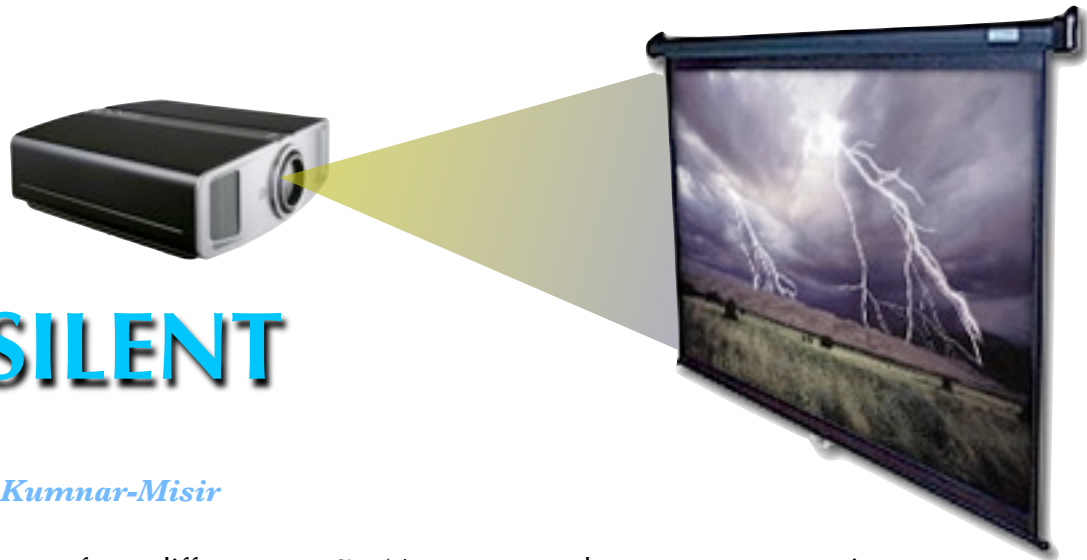
Currently, promotional products & posters are under development for the Halifax International Boat Show at Exhibition Park Feb. 19th/22nd., 2009. Also, a repetition is set for another community awareness event at the Bedford / Sackville Wal-Mart for May 9th., 2009. The tactical priority of this date is that precedes the Victoria Day weekend, which is notorious for boating problems.

Ideally, this program will be deployed throughout Nova Scotia in the near future.

Cst. Curt Wentzell. is Community Policing Co-Coordinator for Lower Sackville RCMP. During the boating season Cst. Wentzell is the Marine Co-Coordinator for Halifax Detachment RCMP.

MAKING YOUR DIGITAL SILENT ESSAY

By
Merv Kunnar-Misir



There are a few different ways of meandering through **Proshow**, I'll try to stick to a simple one.

1. Make up a folder on your hard drive, name it 00 SILENT ESSAY 2008. 00

(ZERO ZERO) is used so that this file will appear at the top of your listing on the hard drive, saves hunting for the folder later on.

2. Open this folder and adjust the size to occupy 1/3 of the screen area, this is where you will be pasting the files you will be selecting for the show.

3. Open up other folders where your JPEGs are housed. Copy those you will be using to this 00 SILENT ESSAY 2008 folder. Use copy and paste since at times when you drag files from folder to folder the original file gets moved over to the new position. I think you would like to keep the original file intact. You can copy more images than you need for the show so there will be a nice selection with which to work.

4. Close all source folders and maximize the 00 SILENT ESSAY 2008 one. You may have selected more images than you would ever need for the show so now is the time to look at them and eliminate some. Don't delete then yet just rename them making sure you start off the names with 100. This done will mean that resorting the images will place them out of the way at the bottom of the file list. They will be available should you change your mind and wish to use some of them.

5. Now rename the ones you are going to use. For your first image rename it using 01 at the beginning of the name...use 03 for the second image etc. skipping 02 allows you to place an image between 01 and 03 if you so wish as you go down the list. Renaming them with 01, 03, 05 etc will keep them in the order you want them to be when you bring them into PROSHO - this will save a lot of muttering and swearing later on.

6. Now activate PROSHO, on the left of the screen you will see two windows, a timeline at the bottom, and another larger window middle right. Of course all the menu options are along the very top - we will be using these later.

The top left window is where you look for the 00 SILENT ESSAY 2008 folder - should be easy to find. Click on it and the individual contents will show up in the second window below it. You should see your 01, 03, 05 images.

Right click on a clear space in this second window. You will get a menu, left click on select all and all your selections will be highlighted.

Right click again in an open space in this window. You will get a menu, left click on add all files to show.

If your files are large it will take time to add all of them to the timeline.

7. Once all the images are on the timeline, you can still reposition some if need be. If you decide at this time that you want image 08 to go just before image 05, left click on 08 holding down the click and moving the image across the timeline, drop it where you want it.

8. On the timeline you will notice between each image there is a smaller window, this is where you will find the transition signal between images. The default time is 3 seconds same as the time each image stays on the screen. If you right click on an image you will get a menu, click on select all, change the transition number to 2 or 1 second whichever will work for you, note that all the rest will change too. Change the image time to 7 seconds - all will change from 3 to 7.... 7 is the normal screen time for an image.

9. Right Click on an image, click on select none. This will deselect the images and transitions, they will no longer be highlighted but whatever changes you have made will stay. If you want to make a single image stay on longer, just click on the seconds of that image and change it.

10. Remember the larger window at the middle right? notice the play controls. Use these to play your show to see what it looks like.

11. You can edit any of the images individually, simply double click on image you want to edit. A menu will show up. For this competition concern yourself only with the edit item on the left of this window. Click on it and use the controls to fine tune your image if need be. I am referring to the brightness through to sharpen. When finished fine tuning click on done and the changes you have made will be applied.

12. Now you want to create the show. We use the top menu items. Whatever version of Proshow you have, look for the executable file, click on it. Depending on the version you may have to look carefully for this menu option. I am using the latest Proshow 3.5 not because I must have the latest and the best but because if you make up the show on 3.5 for example, 3.2 may not play it at all! version 3.5 is fully backwards compatible.

13. Click on create PC EXECUTABLE you will get another window. On the left look for and click on shows...look for the big yellow decal that says PROSHOW, you should place

a checkmark to turn this darn thing off. If not turned off - no big deal, just that when your disc is activated for the competition, this logo is displayed along with a loud rushing sound - perhaps to keep the judges awake??

Next click on output options: Window size = 1024 x 768, check mark on "Start Maximized", in the quality set to 100%

14. When done click on create, It will ask you where you want this file stored. Go to folder 00 SILENT ESSAY 2008 - don't forget to name the thing.

15 By the way as with any work save, save, save at intervals as you develop the show just in case JWW cuts the power lines to the house!

Since this assignment is a short one the file will be ready in no time. Anyway you will be told that the job is done and if you want to see it.

16. Once done go to the top left where you will see file. click on it and look for a menu item that says COLLECT SHOW FILES. You can try this menu item to see how it works. For this Silent Essay though, all you have to do is copy the images, the **psh** file and the Executable file to a CD and make sure I get tis CD. All can be stored on a DVD too the MACBOOK will read both.

17. Once on CD play it in your cd/dvd player, make sure it works!

18. Try to get the CD to me by 25th.

You can mail or drop in my box at:

Merv Kumnar-Misir

6430 Cork St.

Halifax, Nova Scotia

B3L 1Z4

19. For those that are using SLIDES. Email the title along with your name to:

mkmphtok@netscape.net

So that I can record the names etc on the proper score sheets.

Any questions...456-1449



You may wonder how you get to be Photographer of the Year or if not that at least how to play within the rules of the Guild for competitions. The short answer is to read the "Blue Book". It is the user's manual for everything Guild. Now I know, not everyone likes to read the manual for anything, but it is what we live by so it is necessary. I will break it down, into manageable bites, or bytes, depending on your preference.

Rules, rules and more rules. Most of ours are made to conform to the outside competitions that the Guild competes in as a club, those being PSA and CAPA. We didn't make them, we just follow them. It is much easier and less confusing than having three separate sets of rules for each type of competition. Just as we didn't make the "rules of composition" we follow them, at least for the most part. Following the rules and giving the judges what they expect increases your chances of being successful. Please understand that what competition judges are looking for and what may go well as a stock image, art image or a commercial image are vastly different. We are talking about competition images here and there is a certain look, subject and technical expectation that

work for that venue only. The only way to get a feel for that is to go to competition nights and see what the judges score higher. For instance, birds tend to score higher in a nature category, give them birds. If sports actions score higher in PJ, then give them sports action. The very first thing a judge wants to see is **IMPACT**. The image has to grab you as soon as it pops on the screen. Then we go for the **technically correct, proper exposure, sharpness, composition and colour, etc.** If a judge has to take six seconds to figure out what it is, it will probably give a lower score. The quicker they "get the picture" so to speak, the better.

You may have noticed that before each category is shown, the rules are read to remind the judges what they are looking for and what is allowed. If you haven't read them, do so. The purpose of competition is for members to see the full variety of other work, compare theirs and see differing techniques. We use a three Judge system, each scoring an image out of five and the total of the three scores gives the total score for a possible fifteen. You will receive twos if the image is technically flawed, out of category, or broke a rule. A three denotes an average image that is technically sound. Four is for a very good image and a coveted five is for the exceptional in the top few percent of those shown.

The first rule is the image must be yours. No part may be used from any other work other than one you made yourself. The following clarifies all categories.

Pictorial

"The Pictorial category is an open category and may include any subject. All portions of the image, or combined images, must be the work of the entrant."

This is pretty much an open invitation to any subject and



method, but keep in mind, there will still be the general nuance of **impact, composition and quality** being looked for.

Nature

“The **Nature** category is restricted to use of the photographic process to depict observations from all branches of natural history, except anthropology and archeology, in such a fashion that a well informed person will be able to identify the subject material and to certify as to its honest presentation. The story telling impact of the photograph must be weighed more than the pictorial value.” This does not mean that if you have an



This image **Greater Yellow Legs** was not manipulated and scored a 15 and a 14 in Guild and CAPA Nature competitions. The blurred background was done correctly in camera.



This image **Mourning Dove** scored a 12 in the Pictorial Category. It was NOT a Nature shot as the background was manipulated by placing a gradient over the background to eliminate the distracting branches. It should have been done properly by “depth of field in camera”, but wasn't so Photoshop was used. By doing it that way, it became illegal in Nature.

image of a rare bird and it is grainy and out of focus it is a 15. You still have need of a **clear shot, good composition with no distracting elements in the image.** Merging of elements over the main subject will lessen the quality of the shot, for instance, a branch in front of a bird.

“Human elements shall not be present, unless those human elements enhance the nature story.” This means **NO elements of the hand of man.** Most judges will mark it down regardless of the story so don't tempt fate.

“The presence of scientific bands on wild animals is acceptable.” If you can get one without them, so much the better.

“Photographs of artificially produced hybrid plants or animals, mounted specimens, or obviously set arrangements are ineligible, as is any form of manipulation, manual or digital, that alters the truth of the photographic statement.” This means that if you want to take images of tulips, they should **not** be entered here. If you are not sure a flower is wild or cultivated, look it up on the Internet to be sure.

Taking a wildflower and setting it up outside of its natural place is also wrong. Shoot them where you find them. You are allowed to take images of captured animals in a zoo or park, just make sure none of the fences or man made things are in the shot anywhere. There is a wildlife category in PSA, which we do not enter that is for strictly wild uncaged animals. Any form of manipulation is also wrong. Some judges will spot it right away and give you a one or two.

What does no manipulation mean? Here it is and this also applies to Photo Travel and Photo Journalism.

"All images used in Nature competitions must be considered "Digital Realism". No elements may be moved, cloned, added, deleted, rearranged or combined. No manipulation or modification is permitted except resizing, cropping, selection lightening or darkening, and restoration of original colour of the scene." This means the only legal way to clean up an image is by cropping, dodging and burning and bringing the colour back to what the scene was originally. No more than 20% of the original image may be cropped." Most camera sensors are 1 to 1.5 format (e.g. 3000 X 2000 pixels) therefore if you make it square you broke this rule.

"No special effect filters can be applied. Any sharpening must appear natural." This is pretty clear, DO NOT mess with them. You can't take a branch out of the image to get rid of a distraction by any other means than cropping. You can, for instance, darken a bright distracting spot in your background by using burning, or lighten up an eye by dodging. You cannot blur backgrounds, change colours, or add anything to the image. If you have to do any of that to it to make it a better image, enter it in pictorial instead. Some judge who knows what he is looking at will mark it down and rightfully so. There are whole books written on sharpening techniques, it is an art of its own. It is easy to over sharpen, if in doubt, do less.

Creative

"The Creative category depicts a departure from realism often through the use of derivations, montages, motion blur, patterns, selective focus, zoom exposures and other techniques. The purpose of such techniques is to alter reality to the



White Wolf was entered in Guild Creative Category and scored a 12. The wolf was removed from the background, a couple of layers of grey\blue added below it and a layer of Photoshop snow added.

Life In Water (below) scored a 12 and also won the individual Abbot's Trophy for Creative.



point that the picture is essentially surreal or abstract. All portions of an image, or combined images, must be the work of the entrant." This is an open invitation to be creative. Let your imagination take over and go for the weird and wonderful. Remember, the quicker a judge gets the impact and message the better.



Photo-Travel

"The Photo-Travel category contains images that capture the feeling of a time and place and portray a land, a people or a culture in its natural state. Ultra close-ups that lose their identity, model shots or manipulated slides do not qualify. Photo-Travel slides have no geographical limitations. All images used in Photo-Travel competitions must be considered "Digital Realism" (See above in Nature Digital Realism.)

This does not mean you have to go to the end of the earth to compete, we have culture, people and land here at home. Models posing in front of Peggy's Cove Light are not allowed nor is adding

Roadside Rescue scored an 11, it would be considered spot news.

the odd seagull, changing the sky or other manipulations.

Photojournalism

"The Photojournalism category contains images that consist of pictures or sequences with informative content and emotional impact, including human interest, documentary and spot news. Human Interest images depict a person or persons in an interactive, emotional, or unusual situation, **excluding sports ACTION."** This does not mean sports are eliminated from this category., it means that human interest outside of sports action is okay to do. "The journalistic value of the photograph shall be considered over the pictorial quality." Again this does not mean you can enter a low quality image because it is unusual. Judges given the choice between a good quality image



This image **"Determined"** scored a 12 and would be considered Sports Action.



This image, **Plow Match**, was taken in Falmouth, NS and scored a 12 in Photo Travel and also in Photo Journalism.

of lesser journalistic value (which is totally subjective and not always apparent to others) to one of poor quality even with an outstanding story, the latter will score lower. In the interest of credibility, photographic manipulations that misrepresent the truth or situations that are set up for the purpose of photography are unacceptable in photojournalism competition. **All images used in Photojournalism competitions must be considered "Digital Realism".** This is pretty clear, don't mess with it since you are recording news not making it.

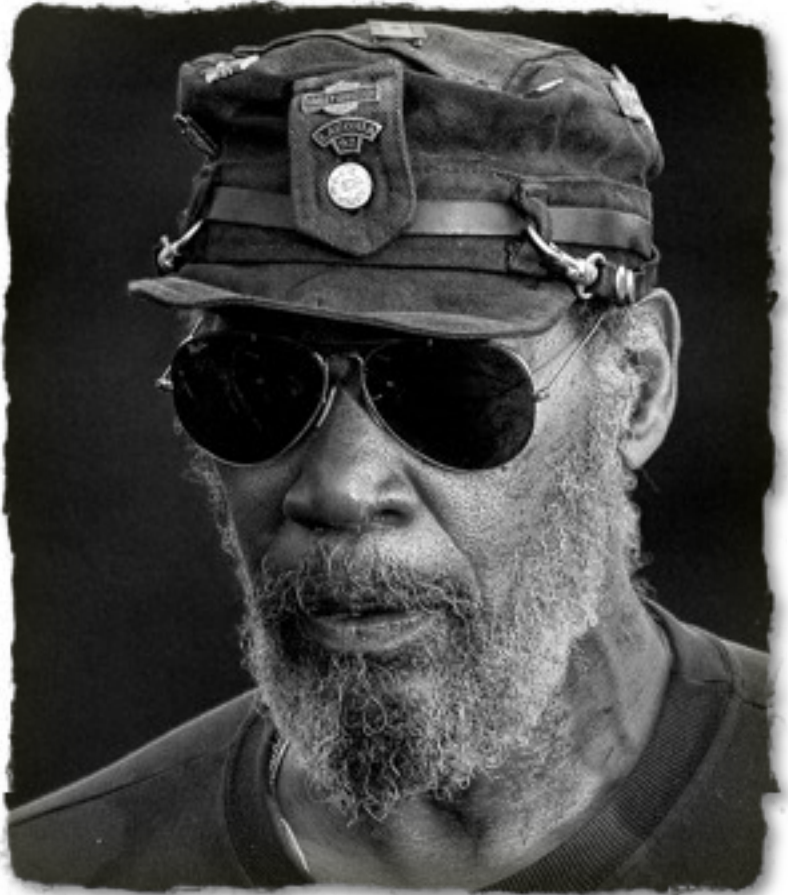
Portraiture

"The Portraiture category was created to encourage members to improve their portrait images. The category, which includes figure studies, shows a **planned portrayal of the subject including the use of creative techniques.** The photographer must be in control of all aspects of the setting. Images made in situations where another individual controlled any aspect of the setting are ineligible. **In this, you must set up the images, backgrounds, lighting, make up on models, etc. and do the post production without anyone else setting it up. Portraits are not limited to people, as animals are also okay.**

Humour

"The Humour category contains images that tend to make the viewer laugh. Titles are an integral component of this category as they are read out loud just before the image is projected for judging. An image in which there is an attempt to maliciously embarrass an individual will not be accepted." Pretty clear, just make 'em laugh, but not at someone else's expense.

There are other categories such as: **Shubenacadie Wildlife Park, Atlantic Geoscience , NS Bird Society, Mayor's Trophy and print.** All the specifications are in the Blue Book and are pretty clearly defined.



This image " **Russell**" received 12 in both portraiture and as a print.

So how do you score the most points and use your images to their best advantage? **First you start with new images in Guild competitions.** You cannot show an image in Guild that has ever been shown before. Therefore put all your new images there. **The ones that score well, use in the CAPA and PSA competitions.** This increases your chances of collecting more points and more chances for Guild to do well in outside competitions. If the image is chosen to go to CAPA or PSA, it will receive extra points. **CAPA images can only be entered once. PSA can be entered more than once as long as if they go out, they are not entered in the same category. You can enter one image four times in one year by entering it once in Guild then in CAPA once and in PSA once or twice or as a print.** There are about 135 possible entries during the competition year so the more you enter the better your chances of getting 75 good scores. **Enter the maximum that you are allowed . That means seven images and two prints in each Guild and PSA**

www.photoguild.ns.ca

competition and four images and two prints in CAPA every time. Also enter in all the Guild theme, CAPA theme, Geoscience, Shubie, Bird and Mayors competitions. Your top 75 scores will count towards Photographer of the Year.

It can be confusing to keep all the categories straight. I use a spreadsheet to keep track, but a data base will also work just as well. I also print a contact sheet of entries and mark the scores as they come up on competition nights. I keep each competition in a folder on my hard drive tracking them by changing the prefix of the file name to the score. This way I can see which file was entered in each competition, what category and its score. Despite all of the tracking, it is still easy to make mistakes so I suggest double checking your records.

There are many trophies to compete for and a full list is provided in the Blue Book. Some are for single images. At the end of the year there is a closed session in which outside judges look at the scoring images in all categories. Your best four images in each category are to be entered for those. Other trophies are for the highest cumulative points, the member with the highest points for the year in one category wins those.

New members of two years or less are eligible to receive the Novice Photographer of the Year Trophy. Cumulative points for this category are what counts for this so enter everything you can to increase your chances. There are Distinction Awards for new Guild images and points which can be accumulated as long as you are a member.

Another way to improve is by sitting in the audience and play the score game. As images appear on the screen, score them from one to five using the rules to go by and then see if you were in the ball park with the judges. After a while you will understand a bit better what does well and what doesn't in all the categories. No matter if you are playing poker, hockey, or competition photography, you have to follow the rules of that venue. I hope this will clarify the "rules" of how to play this particular game.

As always, keep shooting, keep smiling and have fun.

*Thinking of members
who are unwell and
unable to attend
meetings... We miss you!
Bob Deluca, Fred
Joyce, & George Ghiz*



CORRECTIONS: My apologizes to Laslo , Colin, Sandy. for mistakenly awarding them with the wrong awards. Also to Melvina whose image, "Kimberley" went funny when it was optimized for the website. The following is the way they should have appeared.



Sue

**FIRST PORTRAITURE
FRED JOYCE TROPHY
+Bronze Medal**



LASZLO PODOR

**SECOND
NOVICE OF THE YEAR**



Susanna

2ND PORTRAITURE



**REID SWEET TROPHY
Pictorial**

**1ST PICTORIAL
Grasshoppers**

"To The Left Please"

**SAM YANOFISKY TROPHY
(Humour category)**



"Kimberley"

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



MELVINA WEATHERBY

CORRECTIONS: My apologizes to Laslo , Colin, Sandy. for mistakenly awarding them with the wrong awards. Also to Melvina whose image, "Kimberley" went funny when it was optimized for the website. The following is the way they should have appeared.

COLIN CAMPBELL



2ND Sight & Sound Essay
"Minimalism"

2ND Silent Slide Essay
"Light and Space, American SW"

2ND Highest Points
CAPA Competition

**GERALD SHEA
MEMORIAL TROPHY
FIRST PLACE**

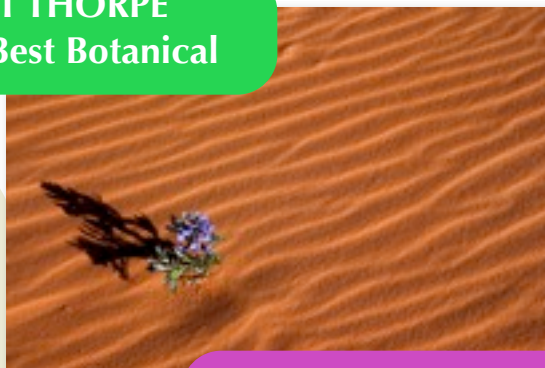
**FIFTH PLACE - CERTIFICATE OF MERIT
SANDY McCLEARN**



"Tall Ship Salute"



**ROBERT THORPE
TROPHY Best Botanical**



**MARY PRIMROSE
TROPHY Best Wildflower**



2ND Photojournalism
Washington Square



"Inukshuk"



Greetings From Nova Scotia Winter
Yau-Sun Tong



Winter Tree #1

Ralph Rosere



Church in Snow **Ralph Rosere**



Sherry Burgess



Braving The Nova Scotia Winter
Yau-Sun Tong



Seashore In Nova Scotia Winter
Yau Sun Tong



Fall Colours

Hubert Boudreau



The Red Leaf

Hubert Boudreau



Public Gardens in Winter

George Mitchell



Peggy's Cove in Winter

Hubert Boudreau



Yau-Sun Tong

Invitation To The 2009 Glennie Nature Interclub Exhibition

The Photo Guild of Nova Scotia is cordially invited to participate in the 29th annual George W. Glennie Nature Interclub Exhibition, which will be held by the Merrimack Valley Camera Club, North Andover, MA on March 28, 2009. While this digital-only showcase event is conducted as an interclub activity, awards for individual images will be presented as well.

In 2008, the invitation area was expanded beyond the New England boundaries with great success. Visit www.glennie-exhibition.com to view last year's results. For the 2009 Exhibition, the invitation area will be enlarged again. The intent is to provide many more clubs with the opportunity to participate in this premier event. The increased spectrum of Nature specimen is a goal, as well.

For the first time, a Best Wildlife Award will be presented. "Best Of" and Merit Awards will be presented in each the following categories (some example specimen are shown in parentheses): Amphibians (frogs, toads, salamanders, newts); Birds (hummingbirds, predators, song birds, waders, waterfowl); Botany (grasses, shrubs, trees, wild flowers); Insects (ants, bees, beetles, butterflies, moths, spiders, wasps); Land and Seascapes (including those with water); Mammals (bear, big horn sheep, deer, moose, mountain lion, wolf); Marine Life (anemones, coral, crustaceans, dolphins, fish, sponges, whales); Reptiles (crocodiles, lizards, snakes, turtles). Sub-categories will be dependent upon entry levels in each of the original categories. The number of Merit Awards will be based on the level of participation in each of the final sub-categories. Further, Honor Awards will be given to those high scoring images that are not otherwise recognized.

Each club may submit ten (10) images, which conform to the PSA Nature definition and guidelines for the manipulation of Nature images. An individual may submit no more than two (2) images, even through more than club. The scores for those acceptable images will be given to the first club(s) submitting them; all additional images will be disqualified. All previous award winning images, regardless whether they were slides or digital, are ineligible.

The maximum width and height for the images is 1024 and 768 pixels, respectively, regardless of image orientation – portrait or landscape. The image file must be in JPG/JPEG format and not exceed 1 megabyte (MB) in size. For best projection, the images should be saved in the sRGB color space.

On-line entry forms and image submissions will be available at the above mentioned web site on February 1, 2009. Postal mail may also be used for the submission of entry forms and images, on a non-returnable CD.

Additional information concerning a closing date and the entry fee will be provided at a later date. Last year the entry fee was \$15 (US); little, if any, increase is anticipated this year.

If you have additional questions, please feel free to contact the Exhibition Chair.

Hopefully, you will find this exhibition interesting and wish to make a significant contribution of your own to its success by participating. This is one of the few opportunities where individuals can gain recognition for images of specimen throughout the Nature spectrum.

I look forward to hearing from you and seeing your images.

Charlie Burke, PPSA
President, Merrimack Valley Camera Club
Chair, 2009 Glennie Nature Interclub Exhibition
E-Mail: nichburke@yahoo.com

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.



Taken on MerseyRiver Field Trip by Joseph Szoskak

CONGRATULATIONS

to Elio Dolente on receiving five acceptances for his entries in the 2008 Mississippi Valley Salon of Photography. In the Open section, his images: "Hummingbird", "Peggy's Waves", and "Robin Feeds Young" were chosen. In the Creative section, he won two acceptances on his images: "1940 Chevy", and "Midnight Ride".

CONGRATULATIONS

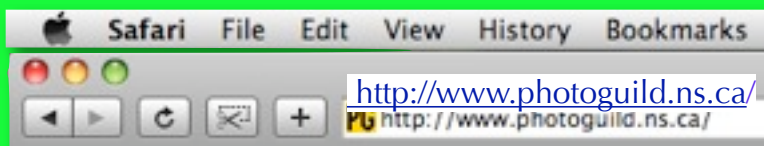
to Marian Boyer, who also won one Honourable Mention and six acceptances from the 2008 Mississippi Valley Salon of Photography. In the Open section, Marian's "Yellowlegs in Flight with Reflection" won an Honourable Mention. Her six Acceptances were: "Wood Duck on Golden Flowing Waters", "Fluffy Hummer at Rest", "Great White with Reflection". In the Creative section, she won acceptances on: "Female Bluebird of Happiness", "Lady Showing Off", and "red Tulip with Touch of Yellow".

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.



Our Deepest Sympathies

ATZE DOUMA

Life Member PGNS

Atze Douma, 83, Dartmouth, died peacefully at home, December 7 2008. He was born on November 26, 1925, in Amsterdam, the Netherlands. In 1951 he graduated as a civil engineer from the Technical University of Delft (Neth.) and married Corrie Kassies. They emigrated to Pretoria, South Africa.

Disagreeing with the Apartheid policy in those days they emigrated to Canada in 1958. He was first employed as Civil Engineer with the CNR in Moncton NB, later with Ocean Steel & Construction in Saint John NB and retired as Manager of Civil Engineering from Nova Scotia Power in 1986. He continued to practice as Consulting Engineer for 10 years. He received the Engineering Award in 1996 from the Association of Prof. Engineers of Nova Scotia. He was a Fellow of both the Canadian Society of Civil Engineers and the American Concrete Institute.

He served many years on the Board of the Dartmouth Non Profit Housing Society. He was also a keen model railroader..

As a (Life) member of PGNS he distinguished himself as an accomplished, award winning photographer. His image "Tall Ships at



Atze Douma, 2007
Photo: Barbara Douma



Atze photographing in the Gatineau Hills near Ottawa September 1990
Photo: Barbara Douma



Atze at Dragon Boat Races in 2004
Photo: Craig Mosher

"Sunrise" earned him the 2005 CITY OF HALIFAX trophy. He served also as Treasurer of PGNS 2004-2006, besides serving on many judging panels, never turning down an appeal for service.

He leaves behind his wife Corrie, 3 children, 3 grandchildren and 3 brothers in the Netherlands.

Jur Feenstra

Editor's Note:

Atze was an excellent photographer but he was also a true gentleman, warm, gentle, and had a great sense of humour. As his daughter said to me "Dad was a sweetheart" and this is certainly a good description of Atze. Those of us who knew him miss him very much.

Our Deepest Sympathies

RETA COOK, 87, a Lifetime Member of PGNS, passed away January 8, 2009, in Duncan MacMillan Nursing Home, Sheet Harbour.

Reta was a life long member of West End Baptist church where she was actively involved in many aspects of the church ministry until her illness.

Reta was born in Enfield. Years ago I was paddling up Grand Lake to Enfield and came across an abandoned sturdily-built log cabin sitting in a lovely cove at the end of the lake. An old dilapidate row boat was still tied to a large tree in front of the cabin.

I later was showing these pictures when a voice popped up and said "I was born in that log cabin." It was Reta. Her father -just back from service overseas- loved the outdoors and wanted peace and quiet, so he built this log cabin.

Like her dad, Reta also loved the outdoors and spent many hours photographing woods scenes, mushrooms, and her big love was photographing flowers.



Reta appeared to have no fear and went alone on trips where others would only dream of going.

There are many interesting stories of Reta and her adventures. One of the many that come to mind is her last trip to a favourite island on the South Shore where she loved to take an annual photo trip.

However, on her last trip to this island someone had left a ram there to run loose, and it wanted company (it was also in the rut season).

Reta attempted to set up her tent and get a fire going but she could do neither as the ram continuously butted her. Darkness quickly came

upon her as did a light rain so Reta curled up and hugged the ram, sang hymns to it until both fell asleep. She said the ram with it's thick woolly coat kept her warm and it settled down.

In the morning when Reta tried moving around the ram resumed his butting habit . Fortunately, she had managed to get up a distress signal. A passing fisherman saw it the next morning. He came in to the island and rescued her. Reta had many bruises to show for this trip. She and I had lots of laughs from that one.

Reta was an excellent photographer and won many awards both in Nova Scotia and across North America. She was a dedicated member of the Guild and never



said no to anything she was asked to do. That was typical of all aspects of Reta's life as she was a kind person and cared about people. She was a Judge and resource person when the International Exhibition was held in Nova Scotia.

Reta's collection of beautiful images are now in the Museum of Natural History.

Etta Parker

Our thoughts have also been with Marg Cox, a lifetime member of PGNS whose husband of 58 years, Bill, died October 20

Our Sympathy goes out to a valuable member of the PGNS, Joyce Chew, in the sudden death of her dear brother in Berlin Germany as a result of a motor vehicle accident. You have been in our thoughts Joyce.

VOLUNTEERS NEEDED



GUILD GOODIES: Do you enjoy having a goodie after the Guild meetings? Volunteers are needed to bring in some goodies for meetings. Please take a turn during the year. A signup sheet is posted at each meeting. Please sign up for a meeting or two so that all can keep on enjoying this treat while socializing after the meetings.



SENIORS' ART GALLERY:

GET HOOKED: Display and sell your images with a hanging at the World Trade & Convention Building. Senior's 50+ are eligible. Upon registration, which costs nothing, information will be sent out to you outlining the history of the gallery, framing guidelines, and an application form to complete and return. The WTC is open for viewing seven days a week. If interested please contact the Senior Secretariat's Office at 424-0065 or by email: scs@gov.ns.ca and/or visit www.gov.ns.ca/scs for more information.

Two photographic stores offer Discounts to PGNS members

ATLANTIC PHOTO on Spring Garden Road offers a 10% discount to PGNS members for accessories, film, memory cards, and processing. (restrictions apply). In addition, they return a rebate of 5 % to the Guild.

NEEDED: A volunteer to be the Honours and Awards Chairperson. Please speak to Elio if you are able to help.

CARSON MOSHER also provides a 10% discount to PGNS members for accessories, film, cards, and processing (restrictions apply). They also return a rebate of 5% to the Guild.

Photo: Sherry Burgess

