

# BLUENOSE FOCUS

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## **PROSHOW**

by Mervyn Kumar-Misir



## **IT'S LOBSTER FISHING TIME IN SOUTHWESTERN NOVA SCOTIA**

by Wally Hayes



## **AIRPLANE PHOTOGRAPHY**

by Doug Lahey



## **SHOOTING AND STITCHING PHOTOGRAPHS**

by Mike McCarthy



## **DIGITAL IMAGING**

by Stephen Patterson

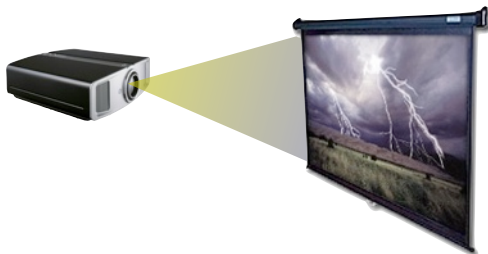
Photo: Ken Renton



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## FEATURES



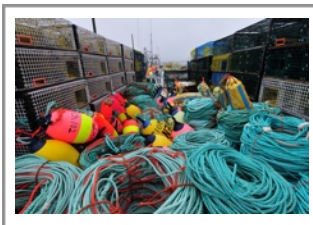
### **PROSHOW** *by Mervyn Kumar-Misir*

Merv tells how to make your Silent and Sight and Sound Essays using Proshow



### **AIRPLANE PHOTOGRAPHY** **By Doug Lahey**

Going to the next international show. This article makes airplane photography look easy.



### **It's LOBSTER FISHING TIME IN SOUTHWESTERN NOVA SCOTIA**

**By Wally Hayes**

When lobster fishing boats streamed out from fishing villages on Dec. 1 Wally Hayes was there to capture the explosion of colours.



### **SHOOTING AND STITCHING PHOTOGRAPHS** **by Mike McCarthy**

Can't get all you want in one shot. Read Mike's article and learn to take several photos and put them all together to make one.

### **CREATIVE DIGITAL IMAGING** **by Stephen Patterson**

**Learn how to do multiple images by using Photoshop.**



**MORE**

## PHOTOGRAPHIC GUILD EXECUTIVE AND COMMITTEES

### DIRECTORS:

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

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CAPA Representative: Joyce Chew

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Workshop/Field Trip Coordinator: Fred Greene  
Shubenacadie Wildlife Guides: Jen Fried, Vic Fraser, Doug Lahey  
Outside Evaluation: Colin Campbell  
Digital Coordinator: Mervyn Kumar-Misir

### CONTRIBUTORS

Mervyn-KumarMisir Stephen Patterson  
Carol Morrison Laslo Podor  
Wally Hayes Joyce Chew  
Elio Dolente Bob Kerr  
Mike McCarthy Yau-Sun Tong  
John Wm. Webb Bob Deluca  
Doug Lahey Ralph Rosere  
Steven Norris



**WELCOME TO NEW MEMBERS  
2009 - 2010 TO THE PHOTOGRAPHIC GUILD  
OF NOVA SCOTIA**

Vadim Belakov  
Alain Cacchione  
Natalia Castellanos  
Stephan Davidson  
Camillo Di Quinzio  
Richard Dunlap  
Cathy Northrup  
Eric Rushton  
Chris Sheppard  
Dennis Stewart  
Rocky Yao  
Kate Browning  
Ewa Dunlap

Tony Egan  
Jim Marshall  
Joanne McCarthy  
Janice Mitchell  
Joanna Nimeck  
Patti Ellis  
Vicki Gaul  
Gary Gaul  
Mona Ghiz  
David Hachey  
Elizabeth Glass  
Justine MacDonald  
Elaine Marshall



*Thinking  
of  
You*



*Wishing Keith Vaughan a big get well  
and hope you are feeling much better  
soon.*

*Norma and Milton Gregg, Long time  
valuable members of the PGNF who  
are no longer able to come to the  
guild. For those of us who know  
them, we miss you Norma and Gregg.*

*Best Wishes to Jen Fried, our Past  
President, who has had a long illness.  
So glad you are feeling better Jen.*



# Editor's Page

**"YOU DON'T TAKE A  
PHOTOGRAPH YOU MAKE IT!"  
- Ansel Adams**

**Photo: John Wm. Webb**

**By Etta Parker**

The Christmas and New Year holidays and celebrations are over and yes the weather has been for the most part gloomy and dreary. So what do we do photographically this time of year besides the Christmas Lights that most of us probably didn't photograph because there with no snow to spark them up.

Well as Ansel Adams says, you don't take a photograph you make it so let's look for a few ideas of making photographs to get us through this dreary part of the winter.

The first thing that comes to mind is, after hearing some members didn't want to photograph birds because it is too hard. Well here's one way we can make a photograph. Instead of running around in fields, woods, trying to find a bird to photograph and usually missing it as it flies off so fast, try bringing the birds to you. Here is how I do it. I get a 2x 4 15 foot post, pound it in the ground, put a platform on top, drill holes in the platform and stick small branches, tree sticks, etc. in and fill the platform with delicious food for the birds. Make sure there is only one high perch as birds usually like to land on something higher and look around before they land on the platform. Set up your camera on a tripod, shoot from an open window if you can manage it and stay warm. Don't shoot through glass as one usually needs to use flash to highlight the bird's eye and the reflection spoils the picture.

If you are needing Creative images, how about buying some food dyes, or paint and run it down a piece of glass and photograph the different shapes that take place. Or, simply draw a pattern of circles, lines, and/or triangles on the glass and then photograph it.

Also this is a good time to do some multiple images in Photoshop. Please see Stephen

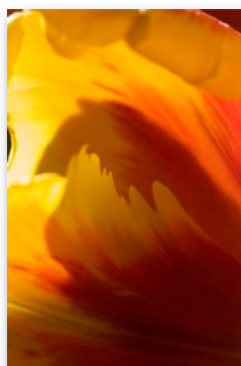
Patterson's article on Page 26 as he gives a very detailed way of doing these multiple images. Working with slides! Throw a bunch out on the light table and try them together. You will be surprised what you will come up with. Take them out of the plastic slide mount and put them together into one new mount.

John Wm. Webb is leading field trips to photograph Eagles in the valley. We all know where the eagles are so it is just a matter of time sometimes waiting for them to be fed and shoot away. Please see the PGNS Website for details on the Eagle trips. [www.photoguild.ns.ca](http://www.photoguild.ns.ca)

Yes, you can shoot flowers now. Buy a bunch that look like likely good close up shots. Put them in the window and back light them from window light, or shine a light behind them if the sun doesn't come out. Remember to overexpose.

We can also buy some artificial flowers and stick them in a small tank, gluing or taping them to the bottom of the tank. Pour in some 7-up or other clear bubbly stuff and watch what happens.

Watch what other photographers do and learn from them, including their mistakes. An old Chinese Proverb says: "Learn from the mistakes of others, because you won't have time to make them all yourself. Be interested in other people's work and learn."



**Photos: Etta M. Parker**



## PRESIDENT'S PAGE



### **I hope everyone had a great holiday season!**

It is hard to believe 2009 is gone and we are well into our 2009- 10 Program.

Just a few of the events so far this year that come to mind:

Our Digital Photography Basics Workshop in September was well attended and well received. I would like to thank Peter Steeper for organizing this first rate event; the two main presenters Mike McCarthy and Steve Kaiser as well as John Wm Webb and Mervyn Kumar-Misir who assisted Peter, Mike and Steve with the afternoon modules of the Workshop.

Laszlo Podor did an excellent job in organizing our Fall Show in November. My thanks to him as well as Hubert Boudreau, Joyce Chew, Teunis Obdam, Carolyne and Ken Renton, and John Wm Webb for their efforts in putting the show on. Presentations from Joyce Chew, Eugene Mio, Stephen Scott Paterson, Keith Vaughan and John Wm Webb, combined with our best Guild member images and silent image presentations for a great show.

Our Christmas Party at Ashburn was an enjoyable evening and reasonably well attended despite the inclement weather. Thanks to Edie Greene for organizing the event and to Wally Hayes for his great presentation, which included some of his son's creative images offering a complimentary change of pace to Wally's stellar photo travel images.

I would like to welcome all new members at the Guild. I hope you are enjoying our Program and encourage you to contact any

member of our Executive if you have any comments or questions as you "get your feet wet" in Guild activities.

Northwood is building a new care facility on Hammonds Plain Road and one of our members, Charlie Plant, is assisting them with acquiring photographs to help decorate the new home. Particulars on the type of photographs being sought and other requirements have been circulated previously. These also will be available at Guild meetings in January. The deadline for submitting up to five photographs is February 1st, 2010. If you have any questions, Charlie can be contacted at [charlesplant@eastlink.ca](mailto:charlesplant@eastlink.ca). I encourage you to consider donating some photos to this worthwhile endeavor. By the way, hard copy images for this cause can be brought in to our January 31st Guild meeting.

I hope you reach all your 2010 photography goals and have a lot of fun doing so!





# PHOTOGRAPHY GUILD OF NOVA SCOTIA FALL SHOW

November 21, 2009  
Organized and Directed by Laslo Podor



The first half of the program focused on Atlantic Canada and the shows covered the majestic scenery and nature of the provinces of Newfoundland, Prince Edward Island and Nova Scotia. Five of our long time members presented in this part of the show as follows:

- **Images close to Home** by Stephen Scott Patterson
- **Flavours of PEI** by Keith Vaughan
- **Kejimikujik: Backcountry Paradise** by Joyce S.K. Chew
- **A Glimpse of Nova Scotia in All Its Seasons** by Eugene Mio
- **An Adventure of Peace and Beauty, Newfoundland 2009** by John Wm. Webb

In the next part of the Fall Show, our guests could see the best Silent Essays. In the Silent Essay competition, entrants submit up to 12 images that develop a common theme, story or idea. These images are judged without any music or narrative.

5th place:

**Main Course Water Rat**

by Marian Boyer

4th places:

**CDN Track and Field Championship**  
**Greek Doors**

by Keith Vaughan  
by Nancy Johnson

3rd places:

**Art Of The Female Form**  
**West Branch Bear River**  
**Faces Of China**  
**Flower Magic**  
**Playing The Slots In Arizona**  
**What Your Dog Sees**

by Mike McCarthy  
by Cliff Sanderson  
by Marg Nolen  
by Jen Fried  
by Clive Elson  
by Colin Campbell

2nd place:

**Water Colours**

by Carolynne Renton

## **Special thanks to**

Dean Hirtle, Joyce Chew, Obdam Teunis, Mervin Kumar-misir, Hubert Boudreau, Etta Parker, Barry Burgess, Ken Renton, Carolynne Renton, Stephen Scott Patterson, Eugene Mio, Keith Vaughan and John Wm. Webb.

After the best Silent Essays, the best images were shown from the members of the Photographic Guild of Nova Scotia. We said good bye to our guests with drawing 11 valuable door prizes at the end of our Fall Show. These door prizes were offered by our sponsors - Atlantic Photo Supply, Black's Photography, Carsand Mosher Photographic and Henry's. Thanks to our many volunteers, all presenters and all our members, we had a very successful Fall Show.

**A SPECIAL THANK YOU TO LASLO PODOR WHO PUT TOGETHER AN  
EXCELLENT SHOWING OF THE GUILD'S WORK. THANKS LASLO!**



CONGRATULATIONS  
TO ELIO DOLENTE

Elio was recently appointed Photojournalism (PJD) news Editor. His first column appears in the January 2010 PSA Journal news on-line. This edition will be available at:

<http://www.psa-photo.org/news.asp?menuID=3&DivID=8>

Elio has also been invited to judge the 2010 PSA International Newsletter Contest making this Elio's third invitation as judge for this contest.

I would like to mention also that Elio was the Newsletter Editor for the Photographic Guild of Nova Scotia for three years and won the International Newsletter Contest three years in a row.

Great work Elio. Congratulations again from all of us.

## CORRECTION



This image titled "Love At First Sight" was inadvertently credited to Keith Vaughan in the May newsletter.

**The image credit belongs to Bob Kerr. My apologies Bob!**

**Love At First Sight by Bob Kerr**





# PROSHOW

by  
Mervyn Kumar-Misir

**Proshow** is THE software used by a majority of photo clubs. There are other similar software. For example, Quicktime will produce a video to display and present your show if you are using a Mac. A video production program like Ulead or Adobe Premier will produce a DVD type movie playable on any consumer DVD player or on your computer. However, the use of other software leads to a bit of a nightmare during judging of our Silent and Sound Essays. Switching software players during the heat of judging is too time consuming and choppy– not to mention the lack of continuity at our Fall and Spring shows.

Proshow is relatively inexpensive and is downloadable from Photodex. You can download the trial version to experiment with; it is the full version of the software. However, the final output video will have a bar across the images. Once you decide to purchase, they will e-mail the ID. The next time Proshow is booted, the ID will unlock the full potential of the software. The disturbing black bar will now be history. Software updates and even new versions are available free for one year. Updates are not patches or fixes for what you already have. These completely new versions are downloadable and are installed afresh.

## PHOTO SELECTION

The first task is to create a new folder. Place it in a unique spot – preferably on the desktop – where you can access it easily. Do not imbed it as a subfolder elsewhere. Having it on the desktop will save you a lot of time and frustration as you make up the show. You will be able to easily locate the folder.

Next, look through your image files for images that fit the theme. Place copies of these images into the new folder. You will need a good selection of images with which to work. Of course, many of these will be eliminated as you make up the show within the time and image number constraints. If you have music files stored elsewhere on your hard drive, it is a good idea to copy the music files you're going to use to this folder too.

## ARRANGEMENT OF IMAGES

Open the folder and display the images. Choose the medium icon setting so you can see the images. They will be displayed large enough to be seen on the screen. Arranging the images in sequence to tell the story is the next job. Begin the process of renaming. It is easier just to use a number system. I recommend using every second number, i.e. 001...003...005 etc. This will give you an opportunity to insert images in between later. ProShow will import them to the timeline in the same order that they were renamed 001...003...005...etc. This will save you a lot of time and frustration since the images in the timeline will now be in the proper sequence. If need be, you can still move the images around on the Proshow timeline but it is a bit of a pain since the visible part of the timeline is not very long. Only 7 images will be displayed at any one time.

## THE PROSHOW SCREEN

Once renaming is done, all the images are ready for inserting to ProShow. When ProShow is booted, you will notice several windows as shown in the picture below.



Let's look at the ProShow display. First, there are five sections or windows. The long top window displays a number of icons, and we will look at these later. At the very bottom is the timeline. This is where your images and sound files eventually end up. On the right is the preview window where the show is played as you work through on it. On the left are two smaller windows that are adjustable. The top one - #1 - is where you look for your file folder where all your selected images are housed. Clicking on this folder will load all the images of that folder to the bottom - #2 - window.

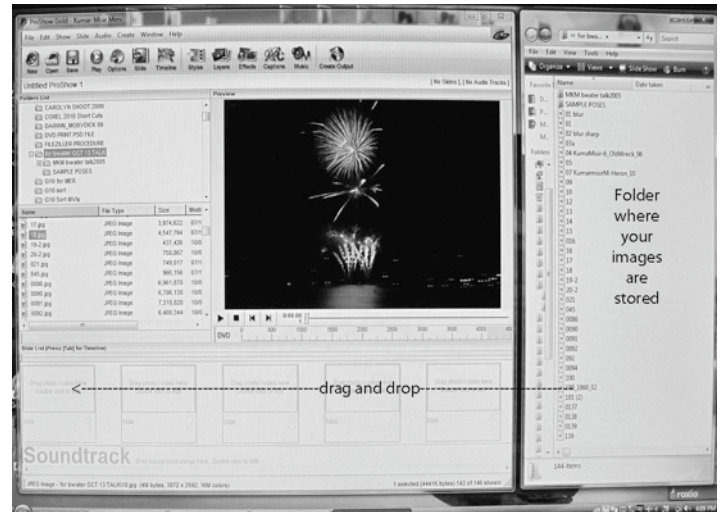
### LOADING IMAGES TO PROSHOW

Sometimes it is really difficult to find your image folder in window #1. If you do find it all well and good – all images therein will appear in window #2. To place all these images into the timeline, right click on any one of the images of window #2. A drop-down display will appear. You will see ... **ADD TO SHOW** ... this will add one image of the group to the timeline. **ADD ALL IMAGES TO SHOW** will add all the images of window #2 to the timeline. This is the one you want to use - just click on it and wait. ProShow will place all the images into the timeline in the same order as you numbered them. This process will take some time depending on how many images you have in the show.

### ANOTHER WAY TO LOAD IMAGES TO THE TIMELINE

Minimize the ProShow window to occupy  $\frac{3}{4}$  of the screen area. Open the folder where your images are stored. Minimize this window to occupy the remaining  $\frac{1}{4}$  screen area. With these two

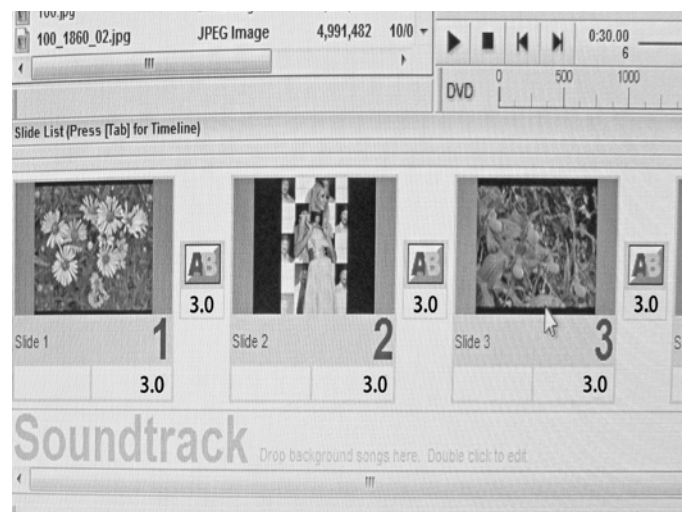
windows in plain view, you simply drag the images to the timeline. When all images are loaded, maximize the ProShow window to continue the work. When maximized, the ProShow window will appear as shown in the first image above.



### SETTING IMAGE AND TRANSITION DISPLAY TIMES

Observe the timeline. Notice each image is set to stay on for 3 seconds. The transition time (the small icon with "A" between each image displayed) is also set for 3 seconds. These are the default time settings.

According to the Blue Book, the display time allowed for each image is a maximum of 7 seconds.



As an initial measure, it is a good idea to set all the images to 7 seconds and transitions to 1 second. To do this, right click on any of the timeline images whereupon a drop down window will appear.



Click on SELECT ALL. All the Images and transition will now be highlighted. Now click on the 3 on one of the images and type in a 7. Move to the 3 on one of the transitions and type in a 1. Now click anywhere outside the image or transition and all the images will change to 7, and all transitions will change to 1. In the actual show you may want to have images displayed at different times. Simply clicking on the 7 and typing in a different value will change that image time only. Follow the same procedure for the transitions.

### CUSTOM ADJUSTMENT OF INDIVIDUAL IMAGES

Although there are a number of icons at the very top of the ProShow screen, we will ignore these for the time being – there is an easier way to adjust each image. Simply DOUBLE CLICK on the image with which you want to work and a new window will open up. For now we will just deal with LAYERS, EFFECTS, and CAPTIONS. So click on LAYERS – sliders will appear which will allow adjustments of BRIGHTNESS, WHITE POINT, etc. There is even a sharpening slider! Try all these to see what each will do for that image.

**CLICK ON EFFECTS** – two sub-windows will appear that allows you to zoom and/or rotate the image. Try them to become familiar with what they can do.

**CLICK ON CAPTIONS.** You will see a CAPTION and PREVIEW window. In the CAPTIONS window, you can type in the text of your choice.

The default font is set at ARIAL, but you can change this at will. The text will also appear over the image within a little window. You can hold down the CLICK on this window and move the text around placing it wherever you wish. There are also little square toggle points on the border of this little text window. These will allow you to adjust the text size.

**TEXT EFFECTS** is found in middle window to the left. Let's look at FLY IN. Click on BROWSE and a

drop-down window will appear. There are a large number of effects that control how the text enters the image frame. Find an effect you like. When done don't forget to click on APPLY to set the effect.

When these 3 procedures (LAYERS, EFFECTS, and CAPTIONS) are done to your satisfaction, click on OK to set all these controls to that particular image. This working window will now close. You can check what this image will look like in the finished show. Just CLICK on the image to highlight it; then CLICK on the PLAY ICON in the PREVIEW window.

If you want to delete one or more of these settings for that particular image, RIGHT CLICK on the image. A window will drop down. Go to REMOVE and take it from there.

### TRANSITIONS

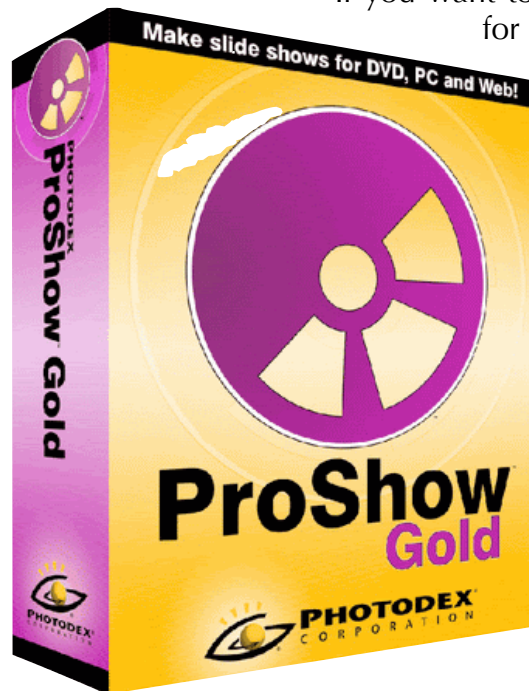
It is very easy to set up the transitions between the images. Just CLICK on the TRANSITION ICON (the small icon with "A" between the images). A large window will appear. Placing the cursor on any of these icons will show you what they would do in real time. When you find the one that you like, just CLICK on it and it will be transferred to the transition (icon A) control between the images.

### ADDING SOUNDS and/or MUSIC

There are 2 ways to add music to your show.

I am assuming you have already transferred pieces of music to the original ProShow folder which you made up for the images. The procedure is exactly the same as outlined above to transfer images to the timeline. Find and click on the music file, then drag and drop them to the Audio section of the timeline.

You may have music on a CD that will augment the show. Place your music CD in the CD/DVD drive. Click the MUSIC icon on the top of your ProShow screen. This Icon looks like a speaker. A new window drops down.



1. **Click on the SAVE MUSIC FROM CD** (bottom left-hand corner). A window will appear listing all the selections found on your CD.
2. Click on the selection you wish to use for your show.
3. Click **SAVE TRACK**. You will then tell ProShow where to save the track and this will be the same folder where all your images are housed.
4. In the next Window, **click SAVE**. Each music selection will be saved in your image folder. As the selection is being saved, ProShow will automatically place them onto the audio section of the timeline.
5. When finished **Click on DONE**. If your show is long and several different music selections are loaded, they will be separated by alternating colours (green, red, and blue).

## HOW TO SYNCHRONIZE SHOW TO SOUNDTRACK

In most cases the music selections on the sound track will be long and go beyond the last image. When this last image is shown the music continues for a second or two ending abruptly. There is a way to fade out the music as the last image is shown.

Locate the music track just below and at the right of the last image. **RIGHT CLICK** on the music track at that point. At the window, click **MANAGE SOUNDTRACK**. In the Show Options window, click **SYNC SLIDE TO AUDIO** (bottom left-hand corner). In the Synchronize Show to Soundtrack window, click **SYNC**. In the SHOW OPTIONS window, click **DONE**.

## CREATING OUTPUT

You have reached the final part of ProShow production. Look for and click on the **CREATE OUTPUT** icon at the very top right of the ProShow screen. A number of outputs will appear in a new window. For now we are just interested in two of them, **PC Executable** and **DVD**.

The PC Exec. File is what we use at the club. This file is self running and will play on any computer. The DVD file will automatically place the show on a DVD. This DVD will play on any consumer DVD player and on a computer. If you are sending finished work to friends etc. This is the one to use.

**PC Executable File:** (Note: This method can only be replayed on a computer). Click on the **CREATE OUTPUT** button then on **PC EXECUTABLE** (lower left-hand corner). In the "Create Executable" window, click on **CREATE**. In the **SAVE EXECUTABLE FILE** window, type in the File Name in the appropriate box, and click **SAVE**.

**DVD:** (This method can be played on a computer or television). Click on the **CREATE OUTPUT** button on top of timeline window. In the "Create Output" window, click on **DVD** (upper left-hand corner). Next window, click **OK**. In the **SAVE SHOW FILE** window, type in the File Name in the appropriate box, and click **SAVE**. Insert a DVD in the DVD Writer. In the CREATE DVD window, click **CREATE**.

**NOTE 1:** For both the Silent and Sight/Sound essays, all of the original files must be submitted along with the final show. For this reason whenever files are made up or saved, always save them in the same image folder that was originally made up with your photos.

When the fall and spring shows are made up, we have to link the individual shows together. We work with the original images and music of the maker. One timeline is produced with all the images and music of all the entries – it is one big show file. Credits and other information are interwoven to produce the master show for public viewing.

**NOTE 2:** In all ProShow sub windows, there are many other controls that will serve you well and enhance the show. For example in the sound section, we covered only the basic functions to get your show on the road. It is now up to you to try all the other controls to see what they will do for you. My suggestion is to load about 15 images onto a timeline, practice all the stuff covered above and work it ad infinitum. You will not break anything and when you close the ProShow session, you don't even have to save your experiments.

**Congratulations**, you now have all the instructions necessary to produce an absolutely outstanding ProShow for our enjoyment.

[www.photodex.com](http://www.photodex.com)





Wally Hayes



**Before daylight on the last Monday in November thousands of fishing boats laden with lobster traps and gear stream out from fishing villages in Southwestern Nova Scotia for the opening day of the lobster fishing season.**

**Wally Hayes was there in December to capture it all on camera.**



The name 'Total Chaos' on the boat in the foreground tells it all as fishermen in Lower West Pubnico prepare for 'dumping day' and the opening of the annual lobster season in Southwest Nova Scotia.

It's commonly called dumping day because at precisely 6 a.m. on the last Monday in November, thousands of lobster boats big and small fan out from hundreds of fishing villages to race each other for the prime spots to dump to set their traps.

I visited Pubnico's Dennis Point wharf a couple of days before dumping day and no matter in which direction I pointed my camera, I was greeted with a profusion and confusion of



colour; boats and buoys; ropes and traps. Even many of the fisherman were dressed in fluorescent orange and yellow foul weather gear.

I thought I was seeing the result of an explosion of a hundred Christmas trees with colourful ornaments - (floats, ropes and traps) scattered in all directions.- some in confusing heaps and others lined up in military precision. Spread over three docks were more than 80 lobster boats each with an allotment of 375 traps and an almost equal number of coloured ropes and floats. Some boats were large enough to carry a full complement of traps, but for smaller ones, their excess traps and gear





was piled on the wharf to be loaded for a second trip to the lobster grounds, all on the same day. As I looked out at the widespread, colourful scene I thought of a Hollywood movie with the credits: "Filmed in Panavision . . . Color by Technicolor" I did my unofficial math and figured I was looking at as many as 30,000 traps and enough rope to stretch the 700 kilometers from one end of Nova Scotia to the other, with a float or buoy every 1/10 of a kilometer along the way.

And that's just from Lower West Pubnico. Admittedly, this Acadian village probably has the largest concentration of lobster boats of any other fishing village in the western part of the province, but the amount of gear from all the ports that went into the water in the space of a few hours Monday morning staggers the imagination.

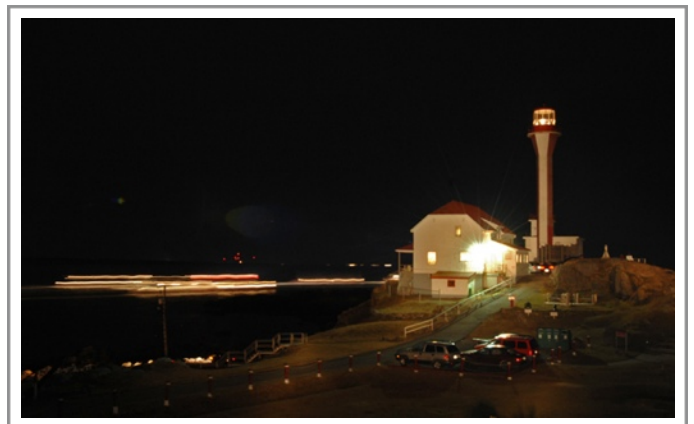
Preparation is months in the making - mending traps, coiling ropes, painting buoys and the myriad of other tasks that culminate in dumping



day. It's one of the most important days of the year for thousands of fishermen whose livelihood depends on the sea.

In just an hour's time, this lobster boat (above) will race out of Yarmouth Harbour past Cape Forchu lighthouse (below) along with dozens of others.

In nearby Yarmouth, classes at the local schools are suspended for the day and students armed





with flashlights flock to the rocky shore of Cape Forchu beneath the Yarmouth Lighthouse to wave their lights as the parade of fishing boats races by in the black, pre dawn darkness. The fishermen respond by lighting the shore with floodlights from their boats.

(For the photographers among you, this picture was taken in almost total darkness, the only light being that of the fishing boats streaming by and one light each at the entrance of the lighthouse and in the light tower itself. The picture was taken with a time exposure of 30 seconds and the light was provided by a 1,000,000 candle power hand held spotlight

flashed around the scene in a technique called 'painting with light').

**This article taken with permission from Wally Hayes' Blog. Please see many other wonderful works of Wally Hayes by going to:**

<http://www.novascotiablogs.com/whereiswally/>

OR just type **Wally Hayes Blog** in Google.  
(Where is Wally)



## SHOOTING AND STITCHING PANORAMIC PHOTOGRAPHS

by  
**Mike McCarthy**

### Background

According to Wikipedia's Wiktionary, the word Panorama comes from the Greek words  $\pi\alpha\nu$  meaning "all" and  $\delta\rho\alpha\mu\alpha$  meaning "sight" and is defined as "an unbroken view of an entire surrounding area" or "a picture or series of pictures representing a continuous scene."

Even with the widest of lenses today, most cameras, digital or film, can only capture a portion of a scene that the human eye can see. There are cameras designed to photograph a 360 degree view of a scene, however, they

are very specialized and incredibly expensive for us mere mortals, ranging into the tens of thousands of dollars in some cases. You may even recall the short lived "APS" or "Advanced Photo System" cameras that Kodak produced in the early 90's that offered a panoramic print that was taken over two frames of a 24mm negative to produce a 4" x 12" print. This particular type of film was expensive to handle and died out rather rapidly as digital emerged onto the scene in the late 90's.

With today's digital cameras, there are several ways to create a panoramic image.

Some digital point & shoot cameras, when set to "Pano Mode" simply reduce the effective sensor area to a band across the middle, virtually cropping the top and bottom to make the image "feel" like a panoramic image. Some more advanced digital cameras will allow a few images to be "stitched" in the camera to create a seamless high resolution image. This process only allows for a few images, usually 2 or 3, due to the lack of processing power in the camera itself.

Any camera, however, is capable of taking as many pictures of a scene as the photographer wants. It is with this particular technique that we combine all those images into one very large and very high resolution image on a computer using specialized software.

There are also several styles of panoramic photographs, each serving a specific purpose. The first and most easily recognizable is a wide print. I'm sure virtually all of us have a favorite landscape hanging in our homes or in a book somewhere. Many of these beautiful landscapes are a single image cropped away from the traditional 4x3 ratio negative to give more of a 16x9 wide image or the more cinematic 18x2 ratio image. Once again, unfortunately, this style simply throws away information from the top and bottom of the image, although the end result can be visually quite dramatic and pleasing given sufficient resolution from the original film or digital negative.

A less common style is the "virtual tour" panoramic image, which may be simply a 360° stitched image that allows the viewer to rotate around a single point to a complete spherical panorama that allows the viewer to not only rotate horizontally, but also to look up and down around a completely spherical representation of the "virtual" world. These types of panoramas usually encompass very large images and require specialized software to both create and view the end result. I created a virtual tour of a medical facility for a corporate client a couple of years ago that became a prominent part of their on-line

marketing and sales. The tour encompassed nearly 1000 images stitched together using very specialized "virtual tour" software and included a complete walk through of the facility and individual 360° views of each room. This particular endeavor took over 200 man-hours to complete.

The style we will cover here is created by stitching several images together to create a single wide angle view on a slightly smaller scale. We will capture and stitch a single row of images, although these techniques can also be applied to capture several rows of images that can then be stitched vertically to create a "mega" panoramic image. I've seen some of these incredibly large images that include the equivalent of 18 GIGA-pixels.

### **Gear**

First, let's look at the required equipment. Everyone got your camera? You're all set!

Actually, although you can create very good panoramic images handheld using even a disposable camera, you will quickly find that a tripod and a camera mounted level will be greatly appreciated accessories. A camera mounted level is far superior to a tripod mounted level, especially if you have any type of ball head. The tripod levels will help level your tripod, however, you will often find that as your camera and lens rotate, slight variations in the camera's horizon will require cropping of the final image. A camera mounted level usually mounts in the hot shoe and only costs a few dollars. You may also find that a remote shutter release helps eliminate any camera shake and helps the final images line up easier. A real "pro" panoramic shooter will tell you that you need a "Pano-Head" for your camera to ensure that you rotate around the "no-Parallax" point of your camera and lens combination. Although this is true, unless you're shooting for a client who is paying real money for your results, the final output without a specialized mount is usually good enough. Many stitching software can compensate for the parallax error introduced by using a standard tripod and head. A quick internet



search of local camera store's web sites shows several VR heads for sale ranging from \$519 to \$1710 not including the tripod. So, do you really need one?

Finally, you may also be told that a wide angle lens is required. At the end of the day, this is really not true at all. The only benefit to using a "wide-angle" lens is that you will have to take fewer images to get the detail and quality you are looking for. Personally, I use a 10-20mm f4 lens (equivalent to 15-30mm on my particular 1.5x digital body) for most of my panoramas. If I'm not planning one and have left my 10-20mm at home, I simply use my 18-50mm f2.8 (equivalent to 27-75mm) and take more images without a second thought. I actually sometimes will use the longer focal length to help compress the scene if shooting landscapes as well as to help eliminate the curved lines that will show up sometimes when using a very wide lens.

### **Techniques for Shooting**

As with any photographic style, there is really no wrong way to do it. Since photography is a very interpretive process and is intimately personal, the following techniques are simply suggestions and a little insight into how I shoot panoramas. They are certainly not exhaustive and not intended to be the only way to accomplish the end result. I also have a very specific workflow when shooting and processing "panos." Your workflow and specific software may vary.

Here are a couple of final considerations...

### **Camera Orientation**

You can effectively shoot panoramic images with your camera in either horizontal (landscape) or vertical (portrait) position. My own personal preference is to hold or mount the camera in portrait position simply because it gives me the most pixels vertically and usually doesn't require me to stitch rows of images together. If I am shooting a tall pano, of a building for example, I will use the landscape position for the same reason.

### **Exposure & Focus**

When shooting panos, it is incredibly important to select your point of rotation carefully. You should always shoot panos in full manual mode, if possible, or at least in Aperture Priority mode. This way, you can maintain a consistent DOF (Depth Of Field) and exposure throughout the entire image. When shooting a landscape, your camera will likely expose one portion (with the moon or sun) differently than other sections. This will create "banding" (strips of lighter or darker areas) in the final image and is visually unacceptable. It is best to select an aperture that will give you an appropriate (or widest) depth of field, depending on your subject material. From there, determine the best exposure and adjust the shutter speed as you take the individual images. It is not recommended to adjust the ISO, which many cameras will do automatically, as higher levels of noise may be introduced in some images which again can introduce banding in the final image.

Usually, I try to set up as close to the center of the final image as possible and manually select a focus point and exposure. I then set my camera on full manual and switch to manual focus as well.

### **Overlapping the Images**

You are now ready to capture the images for your panoramic masterpiece! Start by rotating your camera (assuming you're on a tripod) to the left edge of the area you will be shooting and capture the first image. Review your capture on the camera's screen to ensure it is exposed and focused as you expect. If it isn't, now is the time to correct any variations. I have also included bracketing each image as part of my workflow, just to make sure I have a wide range of images to work with and select from. At some point, I have every intention to compose HDR panoramic images. It's just a matter of finding the time to assemble them... Bracketing - in case you aren't familiar with the term - means that you take several exposures of the same composition, usually 1 overexposed and 1 under exposed. My camera allows me to

select to capture up to 5 images up to 2 stops apart with a single press of the shutter. Since it doesn't require any additional work to capture the images – only lots of memory cards and hard disk space – I take advantage of the feature.

Once you have the exposure and focus where you want, I usually put my hand in front of the lens and capture a single dark image that later indicates to me that this is the start of my pano. I also take another when finished a particular sequence. I do this for one main reason. Many of my panoramic images encompass several dozen shots plus the test images. So it can be difficult to remember

which should actually be the start image once I get them loaded onto the computer later. I then proceed to capture the first image of the series. I then carefully rotate the camera to the next image position and repeat the process for as many images as I need to complete the view I want to represent. Each image should overlap by at least 30% of the previous one. Many software programs can stitch an image that is only overlapped by 5-10% today, but I'd still rather make sure that I have every shot I need and assume I won't be able to go back and shoot the images again if I miss something. Memory is cheap and I've never been accused of not taking enough shots.

Your end result should look like these:



## Moving to the Computer

I'll assume you can transfer the images from your camera to your computer. I usually create a folder based on the date and scene plus the word "Pano" so that I know the purpose of the images 6 months down the road.

Again, I use several common pieces of software for a typical panoramic work. When stitching panoramas, your computing hardware does become important. My software includes Adobe Photoshop Lightroom 2.6 (at the time of writing this) and Adobe Photoshop CS4 (v11.0.1). Both versions are 64-bit running on Microsoft Vista Business 64-bit operating system. I'm not a Mac user, but I'm pretty sure that OS-X Snow Leopard is fully 64-bit, while many older versions are not. I use the 64-bit version of my OS and tools simply because of the speed and memory benefits. I use a dual core processor because it can do two things at once. I also use an Adobe certified video card with 1GB of video memory to speed up the display processing.

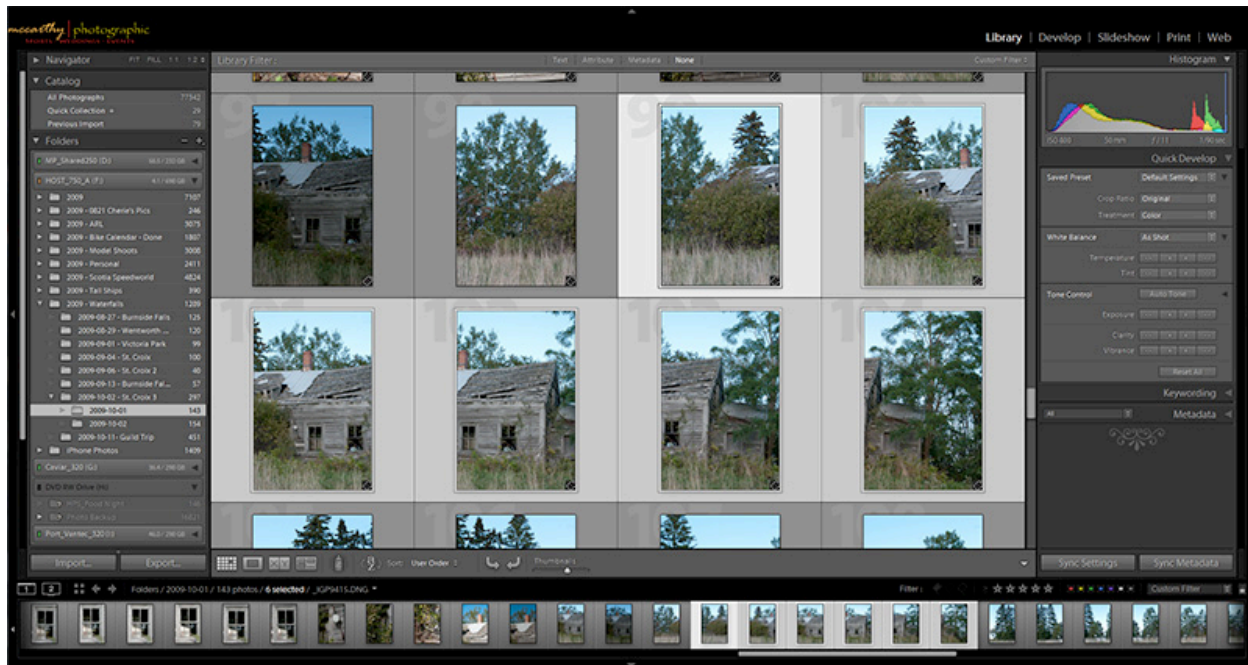
Finally, the 32-bit versions of Windows (and many older Macs) only allow access to approximately 3.27GB of system memory. Even if you have more, Windows simply doesn't know it's there because it cannot count that high. A 64-bit operating system can support up to about 4 terabytes of RAM in theory, although I haven't seen a 1TB memory chip yet... Panoramic images can get very large, very quickly. If you run out of memory and need to use the "scratch disk" to work on smaller chunks of the image at a time (your OS does this automatically) you will end up pulling your hair out while you wait for the computer to catch up. You can usually tell this is happening when your computer hard disk drive starts growling and response slows down dramatically. My computer has 8GB of RAM and a dedicated 250GB scratch disk that is used for nothing else but to help speed things up. More is always better!

There are many software tools that will accomplish the same end result, but for the

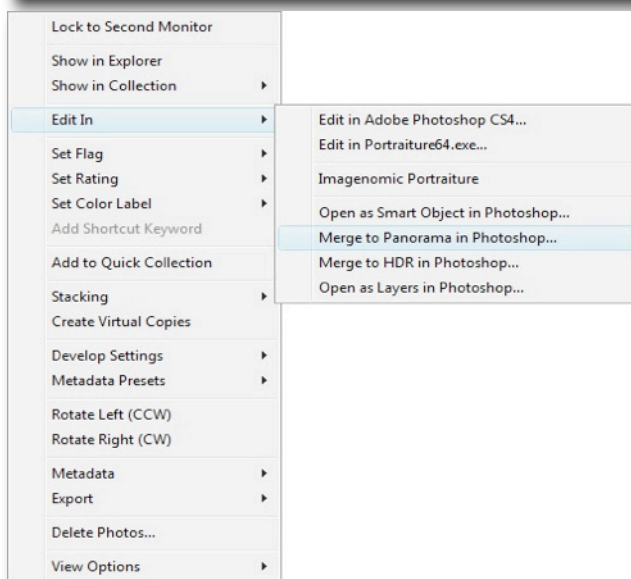


purposes of this article, these are the ones I will cover. Your workflow and steps will quite likely vary.

My images are loaded onto the computer; I see a screen like this in Lightroom:



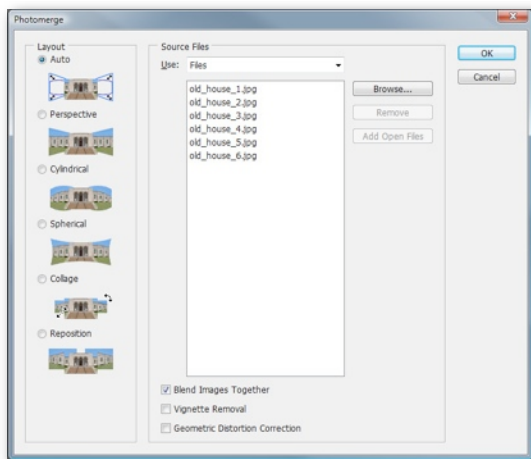
One of the reasons I use Lightroom is because of the tight and simple integration to Photoshop to ease the automation process of creating panos. Within any module in Lightroom, using the filmstrip near the bottom of the screen, simply click on the first image in the sequence, hold the shift key and then click on the last image, like this:



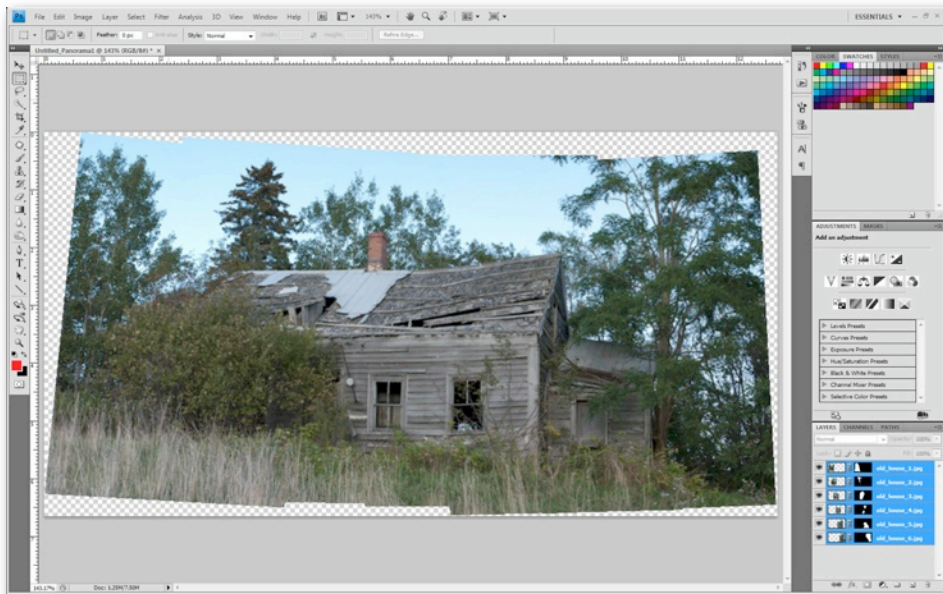
Then simply right click and select “Edit in - and “Merge to Panorama in Photoshop...” from the menu as seen here.”

You can also accomplish this without Lightroom by saving the images you want to merge into a single folder and selecting “File” -> “Automate” -> “Photomerge...” from within Photoshop.

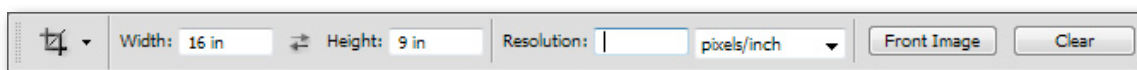
At this point, you will be presented with a “Photomerge...” screen like this:



For the most part, it is alright to accept the default settings and click OK. Photoshop will take a few minutes – depending on how many images and how large the source images are – to create a blended multi-layer version of your new panoramic image. In my case, it looks like this:



So, at this point I can crop my image using the crop tool and setting the aspect ratio to 16x9 like this:



I like to work as “non-destructively” as possible, just in case I decide to change something down the road – remember memory and hard drives are cheap! So, for the next step, I create a merged version of the layered document by pressing [Control]+[Alt]+[Shift]+[E] which creates a new layer in Photoshop of all the visible layers and places it at the top of the layer palette.

I then add any sharpening, burning, dodging, levels, etc. to this merged image and then select “File” -> “Save” which writes a PSD layered document to the same folder as the original files and updates Lightroom so I can then export as a JPEG, TIFF or a print from within Lightroom.



Here's the final image:



Although Photoshop CS3 and previous included the ability to create merged panoramic photos, the alignment algorithms were dramatically improved in CS4. This allows you to create better seamless panoramas in far less time. The steps given here will work in previous versions of

Photoshop although they may change slightly and will definitely take longer to process. Personally, I do very little in Photoshop except for the actual merging of the images. All my retouching and editing are accomplished in Lightroom... But that's another story... ;)

If you have any questions, please do not hesitate to contact me by e-mail or simply chat with me at one of the guild meetings. As my wife will tell you (as she rolls her eyes), I love to talk about my photography! ;)

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by  
Doug Lahey

## AIR SHOW PHOTOGRAPHY



From an early age I have had an interest in military aircraft, from building models to watching planes flying across the sky. While doing photography for the Shearwater Air Show I have had a number of flights in different military aircraft. Flying with the Snowbirds in 1996 was one of the highlights of my life. There is something about military aircraft and the incredible skill of the pilots that is thrilling to all of us.

***...continued.***



**F-18 and moon**



**Snowbirds over  
Halifax**



**and  
Snowbird fly pass**

### **Practice:**

Like all successful photography it requires practice. You can practice a few days before the Air Show opens. Go to the airport on Thursday or Friday when the aircraft are arriving. There is always a back road near the airport that will give you close access to the incoming aircraft. This is when the arriving pilots really ham it up for the media.

### **Camera and lens:**

Other than a camera and a long lens you don't require any special equipment other than a folding chair. You're not going to need a camera with all the bells and whistles. To capture an image with impact you will require a 200mm to 300mm lens, anything smaller just isn't large enough. Your lens should have an aperture of 2.8 to 5.6, but it shouldn't be any slower.

### **Tripod or a monopod**

A tripod or a monopod is not practical in a crowd. They are also a hindrance during the air show as the aircraft are making an overhead pass, a roll, a loop at about 300 to 500 miles per hour.

### **The right exposure:**

Getting the right exposure is impossible if you allow your camera to choose all the settings off the sky and aircraft. I always carry half of an 18% gray card. I take a spot meter reading off the gray card. Then I set my camera to full manual mode using what ever settings the gray card tells me. However, as the day goes on you have to keep checking your exposure as the sun is moving and clouds may start moving in or out. If you don't have an 18% gray card you can check the exposure by taking a meter reading off the grass and or a reading of half grass and half sky.

### **Composition:**

There isn't much that I can say about composition that you don't already know, but I'll give it a try. For a photo with impact you should almost fill the frame with the aircraft. Frame the shot so there's plenty of space in front of the aircraft and the plane appears to have room to fly forward. In today's digital world you can always crop or add some sky in front of the aircraft. It is much more pleasing to take the photo when the plane is facing towards you.

### **Location:**

The best location to capture the Air Show is a matter of preference. Some photographers like to be at either end of the runway, because the planes take off and land or they often bank just before landing. However, you can't always be in the correct location at an air show for the best photos. I try to get as close to the runway as I can at "show center". The VIP "show center" area is a better location as there are fewer spectators viewing the show.

:



## Photographic angles for impact

There are a number of angles to photograph a flying aircraft that will give your images impact. One of the most dynamic views comes when the aircraft is banking, showing the top and side of the aircraft and the pilot. At this angle it appears that you are flying along in another aircraft.



**Buffalo flying low**



**Canada's Snowbirds fly-pass**



**Snowbirds in White**

Safety regulations do not permit aircraft to fly toward the crowd. However, these rules don't always apply to the Snowbirds. They fly straight toward the crowd, then they bank to the left, right and straight up as they approach center stage.



**Snowbirds Flying towards you**

The "knife-edge" pass: love this one but it takes practice... practice... practice.

The "knife-edge" pass is one of the hardest photos to capture. During the knife edge pass there are two planes flying toward each other, one plane flying from the right and the other from the left on a collision course. I like to pan from left to right and just before I think they are about to meet, cross or crash, I press the shutter and keep following through. The plane you are panning with should be sharp and the other plane will be out of focus. If you're real lucky you have two planes in the same frame. The image of the Blue Angels has the two planes. This year at the Yarmouth Air Show the Snowbirds didn't perform the "knife-edge" pass



**Blue Angels Pass**



**Snowbirds Pass**



**Snowbirds Too Close**

### **Helicopter and Propellor Movement**

Slower shutter speeds will show some movement in the propellers, a little blurred motion. If the propellers are stopped on a flying aircraft your shutter speed is set too high. You will have to practice with different shutter speeds on your camera. Camera shutter speeds that show blurred motion on a helicopter may



**Propeller Movement**



**Propeller - Wing Walker**

not work for a faster propeller driven aircraft. You don't always have to use a long lens. The day of the Air Show, arrive as early as possible when there are fewer people around the aircraft. Look for different angles and backgrounds around the static ground display. During the air show you should take a few photos of the spectators viewing the show. Kids are always interesting to photograph, face painting, playing on the army equipment etc. The static aircraft (parked planes) allows you the opportunity to take close-ups of the plane and people viewing them.

The 2010 International Air Show will be back in Halifax at the Stanfield International Airport.

**Happy flying! See you at stage center  
in September.**



**Airshow and Spectators**





Air Show and Spectators



F-86 Sabre Jet parked



Air Show Face Painting



Static aircraft



Spectators viewing helicopter



Static Jet



Air Show Spectator Kids



Viewing a Tank

INTERNATIONAL AIR SHOW





Static Kid



Static Plane



I also like to take pictures of nose art



F-86 & A-10- Heritage



P51 at Shearwater



Out of The Clouds



The drop off



Canso PBY-5A





# CREATIVE DIGITAL IMAGING

by Stephen Patterson

**The new age of digital imaging has brought forth many creative opportunities, along with controversies and stressful encounters for the fine art photographer. After many years of traditional darkroom experience, I was enthralled with the flexibility and creative potential and, at the same time, somewhat apprehensive about the new possibilities that the computer could offer to the visual artist. It is a revelation to be separated from trips to the darkroom, with its chemicals and smells, parking expenses, and rental fees. I can now sit comfortably in my small office, coffee by my side, and work quietly with my computer, scanner, and printer, producing prints that are, in my opinion, absolutely superior to the ones I made in the traditional lab.**

There are many topics that could be addressed with regard to using Photoshop, and a single article would never cover even a small percentage of them all. I generally use Photoshop to create fine art prints that reasonably match my original slides, with some colour correction, contrast adjustments, and preparation for making a final print on some media of my choice, such as watercolour paper, lustre paper, or matt inkjet paper. The array of available paper from various manufacturers with which to print on is enormous and growing monthly.

In this article, I will cover some of the more creative aspects of my photography that I enjoy doing exclusively with Photoshop. They are fairly straightforward and not very

difficult to get the hang of, and they only require some experimentation on the part of the artist once he or she has learned some of the basic techniques. Please note that while I will attempt to explain things as simply as possible, a fundamental knowledge of Photoshop's tools would be very helpful. With some practice, you will have these techniques down pat and will develop your own angle on using some of them to your own personal tastes. There are many variables to these methods of image manipulation.

## **NOVEMBER FOREST**

Although certain kinds of multiple exposures, especially those with wind movement or zoom swirls, cannot be done with Photoshop, you can certainly open up many new doors to exploration in this realm.



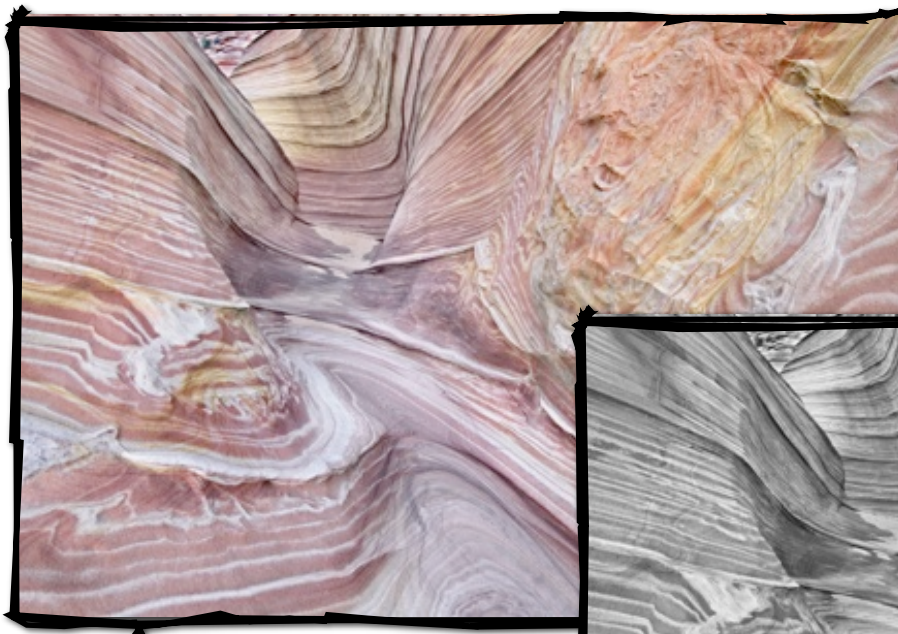


1. I began by opening a straight photograph of November Forest, duplicated it (Image>Duplicate) and sent the original back to the folder for safe keeping.
2. I then created a duplicate of this copy, called it Copy 2, and pulled it to the side. This gave me two copies of the same image in the Photoshop screen.
3. Using the Move tool (located on the top right of the Tools pallet- keyboard shortcut V), I

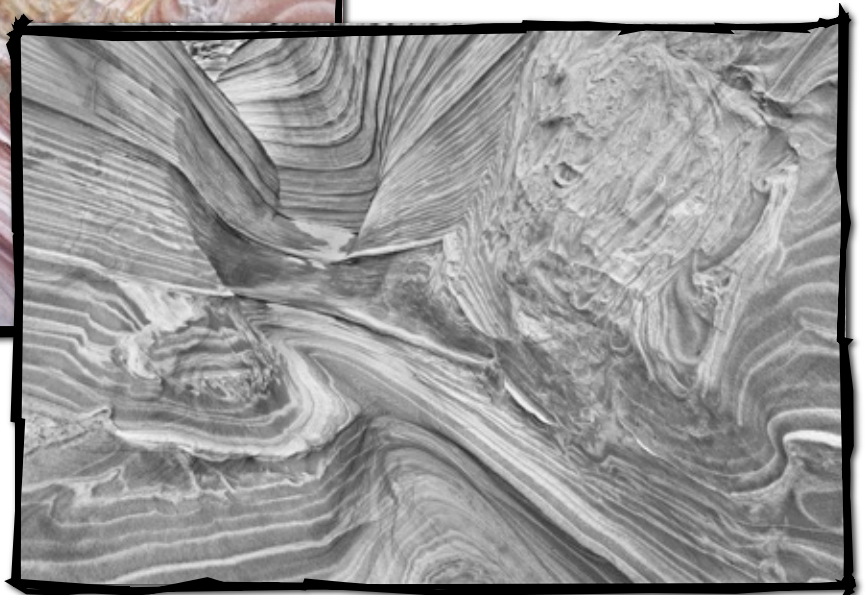
dragged a layer off of "Copy 2 onto the first copy by left clicking and dragging. This created two layers of the same image.

4. Next, I set the opacity of the layers to around 50, and went to Select All, and then Edit>Transform>Distort. This allowed me to move the top layer around, just like I would if I was slightly moving the camera while making multiple exposures. I could also stretch the image as much as I wanted,

## WAVE GALLERY



This is a straight conversion of a colour image to black and white using Image>Mode>Greyscale. This was an image that I felt made a great black and white print, perhaps nicer than it's colour sibling.



I applied some basic contrast and tonal adjustments after converting it.



**OLD HOUSE**

1. For this image, I used two layers to create an Orton effect, following the same procedures as with Wave Gallery, but omitting the step for conversion to black and white. I then flattened the image.

2. Next, I desaturated the house by separating it from the foliage in the foreground with the Lasso tool and feathering the selection by around 25. I then dropped the saturation in Hue/Saturation (Image>Adjustments>Hue/Saturation) until it was almost monochromatic.

3. I then inversed my selection (Select>Inverse) and slightly warmed up the grasses with the colour balance.

**ALIEN ENCOUNTER**

*All photos:  
Stephen Scott  
Patterson*

1. I started with a vertical photo of an old chrome bumper with some interesting reflections. I overexposed it by going to Image>Adjustments>Brightness/Contrast, and moving the Brightness slider to the right, to around 70.

2. I duplicated the image and flipped the duplicate horizontally (Image>Rotate Canvas>Flip Canvas Horizontal).

3. Now I had two copies of the same image, but one was reversed. I pulled the reversed image over on top of the other with the Move tool (top right in the Tools pallet), to create another layer. I made sure that I had Snap set (View>Snap), so that the overlying image would easily snap into place, perfectly registered about the other. I then opened the Layers pallet and set the Blend Mode to Multiply. Next, I flattened the image (Layer>Flatten Image).

4. The last step was to add the eyes, which I borrowed from a photograph of a blue-footed booby. I circled the eye with the Lasso tool, copied and pasted



booby. I circled the eye with the Lasso tool, copied and pasted



(Ctrl C/Ctrl V for PC, or Command C/Command for Mac), then dragged the eye onto Alien Encounter, and carefully placed it top left. I copied the eye again (Ctrl C for PC, or Command C for Mac) and, this time, flipped it horizontally (Edit>Transform>Flip Horizontal), and positioned that eye to the right, exactly opposite the eye in the top left I used the eraser tool to carefully erase any extraneous detail from around the eye layers so that they blend into the picture better, and then brought the opacity of each eye layer down a bit, so they would blend nicely into the photograph. Some burning, dodging, and fine tuning, and then the final image.

*Reprinted from Photo Life Magazine with permission from the author, Stephen Scott Patterson.*

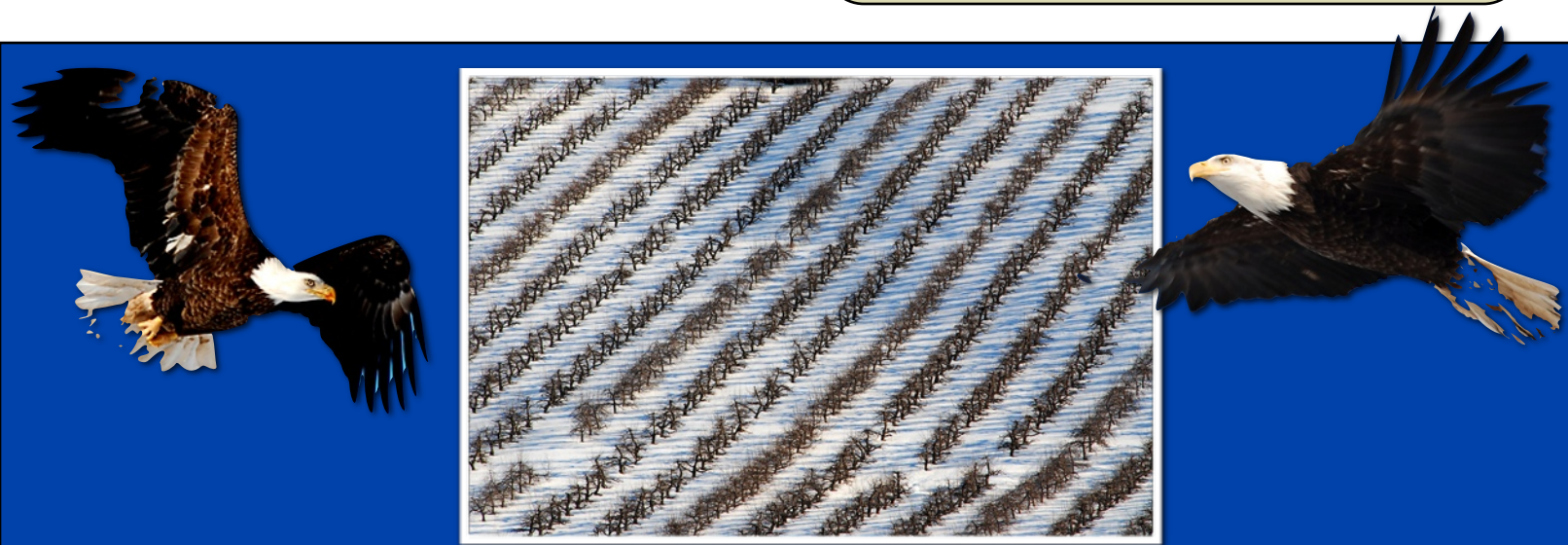
**One photo out of focus is a mistake, ten photos out of focus are an experiment, one hundred photos out of focus is a style. -author unknown**

**You can find an excellent article on diffraction limits at this URL:**

[http://www.cambridge in colour.com/tutorials/diffraction-photography.htm](http://www.cambridgeincolour.com/tutorials/diffraction-photography.htm).

**Here is an entire site for learning the fine points of photo technology.**

[http://www.cambridge in colour.com/tutorials.htm](http://www.cambridgeincolour.com/tutorials.htm)



**Apple Orchard in Winter**



**Look Off in Winter**



**Ice On Roof**

**Photos: John Wm. Webb**





## **Annual Nova Scotia Bird Society Competition**

This is an annual competition open only to members of the Photographic Guild of Nova Scotia. .

1. Up to two colour transparencies, or digital images, may be submitted by each photographer. [See Section 11.2 for digital file specifications.](#)
2. The image of a wild bird must have been photographed in Nova Scotia. The bird must not have been caged or otherwise restrained when photographed.
3. Species winning in previous years are not eligible for this trophy.
4. Images must not have been submitted in any other Nova Scotia Bird Society Competition.
5. Images will be judged on technical excellence, but also on originality, scientific interest, aesthetic appeal and artistic composition. At least one of the judges will be a member of the Nova Scotia Bird Society. There will be one winner declared with no runners-up.
6. The Nova Scotia Bird Society may copy all of the entries and use them for educational purposes, publish them in its newsletter, and display them at meetings of the Society, with credit being given to the photographer. Copyright remains with the photographer.
7. A brief account should be enclosed with each entry, giving the circumstances in which each photograph was obtained, technical details (focal length, exposure, make of camera and film), locality, and date. The photographer's name and address should also appear on each slide mount or be included in the File Info for each digital image.
8. Digital Entrants must provide with their entry a CD, labelled with their name and address, containing both a high resolution file and a low resolution file of their image(s).
  - a) The high resolution file should be at the maximum resolution supported by your

digital camera or scanner. ie a 6MP camera will be approximately 3000x2000 pixels. The dpi setting does not matter as this will be determined when the image is used for printing. Colour space should be sRGB or AdobeRGB 98 and the ICC profile embedded when the file is saved. (The maximum resolution should not exceed 4096 x 2730 (11MP) pixels as this is the maximum resolution used by a film recorder.)

- b) A low resolution version of the file should also be included for use with a digital projector. The image should be a maximum of 1024 x 768 pixels (Width x Height). The dpi setting does not matter when an image is projected. Colour space should be converted to sRGB and the ICC profile embedded when the file is saved.
9. Entries are submitted at the photographer's risk.
  10. Entry of an image in this competition indicates agreement by the maker to abide by these rules.

## **Appendix Sect 11.2**

### **File Format and Labeling**

Each digital image should be submitted in the following format:

- 1 Images must be submitted as JPEGs. Mac users must add .jpg or .jpeg extension.
- 2 Use maximum image quality. (12 in Photoshop)
- 3 Convert files to sRGB colour space if required.
- 4 Images must be in the proper orientation for viewing when projected.
5. The maximum image size is 1024 x 768, (width x height). Vertical images can have a maximum height of 768 pixels tall.
6. File name must include category, last name, first initial and name of image. Category coded as above i.e. P (Pictorial) or S (Slide set). Slide sets must use sequential numbering in the file name. Do not use spaces or illegal characters (/,\*,\,etc)

## Annual Nova Scotia Bird Society Competition (continued)

### File Name Examples:

P-SteeperP\_Golden-Rainbow-Saint-John.jpg  
C-DelucaR\_Golden-Boat.jpeg

### Slide Set Example

S-GhizG\_01-Artic-Wolf-on-the-Run.jpeg  
S-GhizG\_02-Bobcat.jpeg  
S-GhizG\_03-Artic-Hare.jpeg  
S-GhizG\_04-Buffalo-at-Dawn

## NS Bird Trophy Winners

|      |                         |               |
|------|-------------------------|---------------|
| 1989 | Common Tern             | Pat Wall      |
| 1990 | Red-Tailed Hawk         | Fred Greene   |
| 1991 | Great Black-Backed Gull | Pat Wall      |
| 1992 | Common Loon             | Lorris Keizer |
| 1993 | Flicker                 | Lorris Keizer |
| 1994 | Piliated Woodpecker     | Lorris Keizer |
| 1995 | Bald Eagle              | Lorris Keizer |
| 1996 | Osprey                  | Lorris Keizer |
| 1997 | Pheasant                | Pat Wall      |
| 1998 | Junco                   | Lorris Keizer |
| 1999 | Robin                   | Lorris Keizer |
| 2000 | Yellow Warbler          | Lorris Keizer |
| 2001 | Evening Grosbeak        | Lorris Keizer |
| 2002 | American Goldfinch      | Lorris Keizer |
| 2003 | Magnolia Warbler        | Lorris Keizer |
| 2004 | Immature Saw Whet owls  | Lorris Keizer |
| 2005 | White Throated Warbler  | Lorris Keizer |
| 2006 | Great Blue Heron        | Lorris Keizer |
| 2007 | Cedar Waxwing           | Lorris Keizer |
| 2008 | Palm Warbler            | Jen Fried     |
| 2009 | Red-breasted Nuthatch   | Ken Renton    |

## CPAWS NS Launches Annual Photo Contest and Blue Jean Gala!

CPAWS NS is launching an annual photo contest and blue jean gala to celebrate the beauty of Nova Scotia. There are picture perfect moments across our province and CPAWS NS wants to see your photography skills put to work.

The photo contest runs from December 1, 2009 to February 28, 2010. All amateur photographers are welcomed to participate in the contest. For contest details, see

<http://cpawsns.org/campaigns/education/photocontest.php>

Christina MacLeod

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

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



## WARNING TO PHOTOGRAPHERS

<http://www.guardian.co.uk/environment/2010/jan/20/wolf-wildlife-photographer-award-stripped#>

## How to Submit Material To The Bluenose Focus

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





Because of tide constraints, the AGS Field Trip this year will not be until 8th May, when we will visit Clarke Head near Parrsboro. Low tide will be in the afternoon, so tentative plans will be to meet in Parrsboro around lunchtime --- but final details will be announced on the website closer to the time, or by contacting Rob Fensome after 1st April.

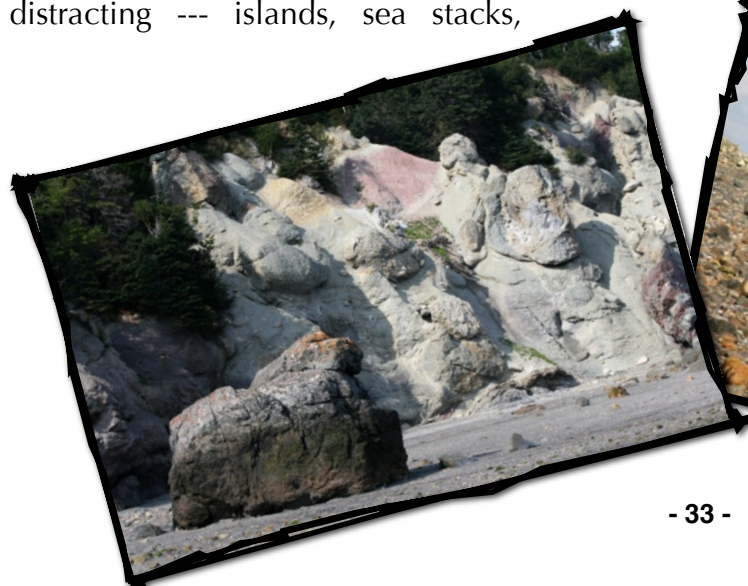
Clarke Head is accessible via stairs to the beach at the Glooscap Campground just east of Parrsboro. We will walk east along the beach on the falling tide. The going underfoot is variable, but bouldery in places --- so please expect a modicum of beach hopping, and bring sturdy footwear to match.

The geology is scientifically fascinating and visually interesting and colourful.

The sea views, as ever along this shoreline, are distracting --- islands, sea stacks,

distiant cliffs and the occasional bald eagle to steal the show.

As we walk eastward, the cliffs are low and consist of the Triassic-age (~200-million-year-old) Blomidon Formation, topped by the North Mountain Basalt. Those who have been to Five Islands and Cape Blomidon will recognize these units. But after about 10-15 minutes of walking, the geology changes and a major fault brings more ancient Carboniferous (~330-million-year-old) rocks to the surface. What caused the crust to break here. To find out what geologists think happened, you'll have to come on the field trip. And if you come, you'll also see the amazing jumble of rocks that make up the cliffs as we walk further east for the next hour or two, before returning in good time to avoid the rising tide.





## CAPA REPORT by Joyce Chew



### Summary- CAPA Interclub Fall Results

Hello all, this competition year has brought about a number of changes for CAPA competitions including a new digital category. Images submitted in "Altered Reality" must be heavily manipulated and obviously creatively enhanced. This includes use of composites, creative filters, etc. To encourage the use of new work in all of its competitions, this year CAPA has included a time limitation of 24 months prior to the competition deadline when images should have been taken. So for the Spring competitions, images shot for the digital theme as well as "altered reality" should have been taken after Jan 20, 2008. For the Nature, Pictorial and Print competitions, images should have been shot after Mar 20, 2008.

The Guild is doing quite well so far in the new CAPA competition system. In the Digital Division we were tied for fourth place out of 26 clubs with 153 points in the Open Category and earned an Honour Award certificate. A mere three points behind the first place club. In Digital Nature we received 117 points and were tied for seventh place out of 25 clubs, missing a Club Honour Award by three points. In the Print Division, the club was fifth out of 8 clubs with 131 points and received an Honour Award Certificate.

In the Film Division, submissions have dropped off dramatically. We were first out of two clubs competing in the Open category and the only club to compete in Nature.

Congratulations to Eugene Mio who had the top scoring images in both categories!

**Good luck to everyone in the upcoming competitions and keep those great images coming!**

#### OPEN DIGITAL - HOSTED BY ST. THOMAS PHOTOGUILD

| ENTRY                                 | PHOTOGRAPHER    | SCORE |
|---------------------------------------|-----------------|-------|
| Stewiacke Tree                        | Colin Campbell  | 25    |
| Snorkeling at the Slush Cup           | Peter Steeper   | 24    |
| Theaud Dawn                           | T. Egan         | 27    |
| Pleione formosana                     | Joyce S.K. Chew | 25    |
| Oak Leaf and Ice Bubbles              | Vicki Gaul      | 26    |
| Beautiful Male Woodduck on Fall Water | Marion Boyer    | 26    |

**TOTAL SCORE 153**

#### NATURE DIGITAL HOSTED BY RA PHOTO CLUB

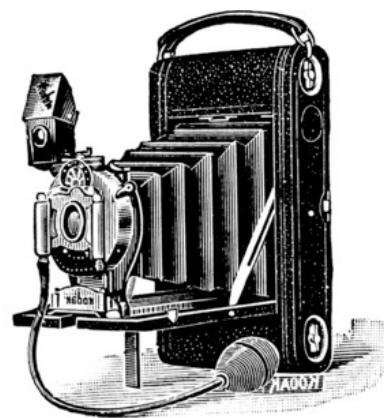
| ENTRY                         | PHOTOGRAPHER  | SCORE |
|-------------------------------|---------------|-------|
| Snowy White Egret in the wind | Marg Nolen    | 21    |
| Wentworth Falls               | Mike McCarthy | 20    |
| Mono Lake California 1        | John Wm Webb  | 16    |
| Caught a Locust               | Marion Boyer  | 20    |
| Maritime Ringlet              | Vicki Gaul    | 20    |
| Palm Warbler in Reeds         | Paul Boyer    | 20    |

**TOTAL SCORE 117**



**NATURE FILM HOSTED BY KIMBERLEY CAMERA CLUB**

| ENTRY                 | PHOTOGRAPHER    | SCORE      | AWARDS        |
|-----------------------|-----------------|------------|---------------|
| Evening Light Algarve | Keith Vaughan   | 19         | <b>THIRD</b>  |
| Lichen on Rocks       | Joyce S.K. Chew | 17         |               |
| Scabiosa columbaria   | Keith Vaughan   | 18         |               |
| Colours of Fall       | Eugene Mio      | 20         | <b>SECOND</b> |
| Reindeer Lichen       | Joyce S.K. Chew | 17         |               |
| Rocks Ashore          | Eugene Mio      | 22         | <b>FIRST</b>  |
| <b>TOTAL SCORE</b>    |                 | <b>113</b> |               |



**Celebrated Canadian photographer, Freeman Patterson,** once said 'the camera looks both ways.' This was an insight into human nature that he most certainly learned from years of experience at his craft. His comment expresses his belief that there is a clear artistic connection between what takes place before the camera and what takes place behind it. The art of the photograph owes as much to one as to the other. Images photographed are as much a statement about the photographer as they are of the subject. Patterson believes the pictures we take are a documentation of our own personal history at the time the picture was taken. Through the camera, we see only what 'the eye' records at that particular moment. The photograph reflects our ability to be present to a particular scene, person, or thing and our personal emotional response to it."

**OPEN FILM HOSTED BY PHOTO FREDERICTON**

| ENTRY                            | PHOTOGRAPHER    | SCORE      | AWARDS        |
|----------------------------------|-----------------|------------|---------------|
| Traditional Algarve Fishing Boat | Keith Vaughan   | 22         |               |
| Winter at the Frog Pond          | Hubert Boudreau | 19         |               |
| Friedrihswerdersche Kirche       | Joyce S.K. Chew | 24         | <b>SECOND</b> |
| ALGARVE SEASCAPE                 | Keith Vaughan   | 23         |               |
| Kurort Rathen                    | Joyce S.K. Chew | 21         |               |
| Wonders of Bryce Canyon          | Eugene Mio      | 25         | <b>FIRST</b>  |
| <b>TOTAL SCORE</b>               |                 | <b>134</b> |               |

**PRINT HOSTED BY WINDSOR PHOTO GUILD**

| ENTRY                          | PHOTOGRAPHER    | SCORE      |
|--------------------------------|-----------------|------------|
| Scratch My Back                | Jen Fried       | 22         |
| Staring Wolf                   | Mike McCarthy   | 19         |
| Wet Leaves                     | Hubert Boudreau | 22         |
| Open to the Sun                | Charles Plant   | 22         |
| Greek Fisherman                | Keith Vaughan   | 21         |
| Male Bluebird on Spring Branch | Marion Boyer    | 25         |
| <b>TOTAL SCORE</b>             |                 | <b>131</b> |

**Partners in Healing Pg, 32 Par. 2, a Handbook by Beverly Anne Musgrave and John R. Bickle**



# PSA REPORT January 2010 by Mike McCarthy



2009 was a particularly busy season with a number of new rules and division chair people and although we are more than half way through the 2009-2010 season, some of the interclub competitions are just gearing up.

The biggest of the new rules this year is the "un-mounted print" rule as well as the new categories for interclub prints. Now that prints can be sent without mounts, I have seen a drastic reduction in postage cost - nearly 50%! Many of the division chairs are also now accepting PayPal electronic payments for return postage, which again significantly reduces costs. For example, if return postage from the US is \$9 (USD) the post office charges \$4.95 plus tax for the money order fee. So the total cost for return postage becomes around \$18 with exchange and taxes added into the picture. There are still a couple of hold outs, but I'm sure by next season all divisions will be using electronic payment methods.

Also, there is still no division chair for the Nature - Slide division, so I will be bringing slides back to those who previously had them selected to go away. If you haven't received your slides, please e-mail me or see me at a meeting.

## ELECTRONIC IMAGE (EID) DECEMBER JUDGING BY SCHLAUMBURG AREA PHOTOGRAPHIC CLUB

| ENTRY                         | PHOTOGRAPHER  | SCORE |
|-------------------------------|---------------|-------|
| Painted Daisies               | Jen Fried     | 9     |
| A Moment In Time              | Mike McCarthy | 10    |
| Winter Pasture                | Ken Renton    | 10    |
| Hanging With Robbie           | Peter Steeper | 11    |
| White Sand Dunes NW Afterglow | Keith Vaughan | 8     |
| Castle Rock No. 1             | John Wm. Webb | 8     |

**No Standings available yet**

I am hopeful that next year we will host a couple of interclub competitions at PGNS. We had to reschedule the PJ judging because the images could not be gathered in time for the scheduled judging and our program is very busy for the available dates to re-judge.

The Adobe sponsored PSA competition should be exciting and I will post a link to the winners as soon as the international judging takes place.

The individual scores are included with the prints themselves and I will update everyone as soon as they are received.

## PRINTS OCT. JUDGING BY THE WEST CUMBRIA PHOTO GROUP (UK)

**Please note: I have not yet received the individual scores only the list of award winning prints.**

| ENTRY                          | PHOTOGRAPHER  | SCORE | AWARDS        |
|--------------------------------|---------------|-------|---------------|
| Dogwood (LC)                   | Jen Fried     | 23    | <b>SECOND</b> |
| Hurricane Bill at Peggy's Cove | Peter Steeper | 23    | <b>HM</b>     |

**Currently tied for 2nd Place out of 7 clubs, 9 points out of 1st**

Standings are not presently posted. I will update as soon as they are available.





**PJ DECEMBER JUDGING OKLAHOMA CAMERA CLUB**

| ENTRY                      | PHOTOGRAPHER    | SCORE |
|----------------------------|-----------------|-------|
| Canyonlands Cliffhanger    | Tanya Elson     | 10    |
| Cape Spear Dawn            | Jen Fried       | 10    |
| Wipeout                    | George Mitchell | 11    |
| Repelling                  | Laslo Podor     | 9     |
| Tour de Bloc Women's Final | Peter Steeper   | 11    |
| K4 Men 1000m "B" Final     | Keith Vaughan   | 8     |

**PGNS current Standing 11th out of 23 clubs**

**PJ DECEMBER JUDGING OKLAHOMA CAMERA CLUB**

| ENTRY (Small Colour) | PHOTOGRAPHER    | SCORE |
|----------------------|-----------------|-------|
| Venice Canal         | Colin Campbell  | 20    |
| Wild Iris            | Ken Renton      | 20    |
| Musa Ornata Blossom  | George Mitchell | 21    |
| Print 3              | Peter Steeper   | 21    |

**Currently tied for 5th out of 11 clubs, 19 points out of 1st**

**NATURE NOVEMBER JUDGING BY THE WEST CUMBRIA PHOTO GROUP (UK)**

| ENTRY                    | PHOTOGRAPHER   | SCORE        |
|--------------------------|----------------|--------------|
| Male Warbler with insect | Marian Boyer   | 11           |
| Hairy Woodpecker         | Jen Fried      | 12           |
| Peregrine Falcon Feeding | Marg Nolen     | 9            |
| Moth Laying Egg          | Laszlo Podor   | 9            |
| Nuthatch                 | Ken Renton     | 12 <b>HM</b> |
| Landing 2                | Joseph Szostak | 12 HM        |

**Currently tied for 2nd out of 22 clubs in group B, 12 points out of 1st.**

**SMALL MONO**

| ENTRY            | PHOTOGRAPHER | SCORE        |
|------------------|--------------|--------------|
| Remira           | Jen Fried    | 21           |
| Maritime Boat    | Ken Renton   | 23 <b>HM</b> |
| Springtime Light | Dean Hirtle  | 18           |

**Currently 5th out of 11 clubs, 49 points out of 1st**

**PRINTS DECEMBER JUDGING BY THE SAGUARO CAMERA CLUB****LARGE COLOUR**

| ENTRY              | PHOTOGRAPHER  | SCORE | AWARDS       |
|--------------------|---------------|-------|--------------|
| Great White Egret  | Ken Renton    | 22    |              |
| Canter             | Jen Fried     | 23    |              |
| Straw Hat and Veil | Keith Vaughan | 25    | <b>THIRD</b> |

**Currently in 3rd place out of 11 clubs, 12 points out of 1st**

**PJ DECEMBER JUDGING OKLAHOMA CAMERA CLUB**

| ENTRY (Large Mono)        | PHOTOGRAPHER   | SCORE |
|---------------------------|----------------|-------|
| Florence from San Miniato | Colin Campbell | 20    |
| Hallstatt Monochrome      | Keith Vaughan  | 22    |
| Cara B&W                  | Mike McCarthy  | 22    |
| Tuscan Curves             | Dean Hirtle    | 21    |

**Currently tied for 3rd place out of 12 clubs, ahead of 11 points from 1st**

**LARGE MONO**

| ENTRY             | PHOTOGRAPHER  | SCORE | AWARDS       |
|-------------------|---------------|-------|--------------|
| Cape Breton Porch | Ken Renton    | 25    | <b>FIRST</b> |
| Wentworth Falls   | Mike McCarthy | 21    | <b>HM</b>    |

**Currently 1st place out of 6 clubs, ahead of 2nd place by 2 points**

**SMALL COLOUR NO AWARDS - PRESENTLY TIED FOR 3RD OUT OF 6 CLUBS, 13 POINTS OUT OF 1ST.**

**Small Mono No Awards Currently 4th out of 5 clubs, 14 points out of 1st.**

**CREATIVE NOVEMBER JUDGING BY: NOT AVAILABLE**

| ENTRY                      | PHOTOGRAPHER  | SCORE        |
|----------------------------|---------------|--------------|
| The Mar in Halifax Harbour | Marian Boyer  | 12 <b>HM</b> |
| The Coffee Shop            | Teunis Obdam  | 5            |
| Midnight Ride              | Elio Dolente  | 7            |
| 3Bikes & Yellow Tulips     | Keith Vaughan | 7            |
| One Too Many               | Clive Elson   | 7            |
| Eye of the Storm           | Marg Nolen    | 8            |

**Standings not currently posted. Will update as they are available.**

| PHOTOGUILD SCORES 2009/10  |           |             |                           |                             |                 |  |                           |                  |                       |
|--|-----------|-------------|---------------------------|-----------------------------|-----------------|--|---------------------------|------------------|-----------------------|
| Updated: 22/01/2010  |           |             |                           |                             |                 |  |                           |                  |                       |
| #  | Name      | Surname     | Total<br>Number<br>Prints | Total<br>Slides-<br>Digital | Total<br>Images | Adjusted Score<br>Top 75 Images<br>POY | Total Score<br>All Images | Average<br>Score | Distinction<br>Points |
| 1  | Ken       | Renton      | 20                        | 70                          | 90              | 877                                    | 1021                      | 11.12            | 550                   |
| 2  | Marian    | Boyer       | 14                        | 65                          | 79              | 858                                    | 894                       | 11.03            | 388.5                 |
| 3  | Jen       | Fried       | 20                        | 59                          | 79              | 848                                    | 883                       | 10.86            | 622                   |
| 4  | Mike      | McCarthy    | 20                        | 68                          | 88              | 832                                    | 949                       | 10.50            | 398.5                 |
| 5  | Colin     | Campbell    | 16                        | 62                          | 78              | 826                                    | 852                       | 10.60            | 511.5                 |
| 6  | Laszlo    | Podor       | 14                        | 63                          | 77              | 805                                    | 823                       | 10.43            | 355.5                 |
| 7  | George    | Mitchell    | 15                        | 58                          | 73              | 781                                    | 781                       | 10.41            | 114                   |
| 8  | Keith     | Vaughan     | 12                        | 57                          | 69              | 768                                    | 768                       | 10.80            | 375                   |
| 9  | Bob       | Kerr        | 6                         | 68                          | 74              | 762                                    | 762                       | 10.00            | 239                   |
| 10   | Joyce     | Chew        | 0                         | 69                          | 69              | 741                                    | 741                       | 10.43            | 220.5                 |
| 11   | Dean      | Hirtle      | 20                        | 53                          | 73              | 737                                    | 737                       | 9.84             | 153.5                 |
| 12   | Carolyne  | Renton      | 2                         | 66                          | 68              | 736                                    | 736                       | 10.44            | 191.5                 |
| 13   | Hubert    | Boudreau    | 15                        | 62                          | 77              | 728                                    | 743                       | 9.45             | 294                   |
| 14   | Marg      | Nolen       | 0                         | 60                          | 60              | 672                                    | 672                       | 10.78            | 404                   |
| 15   | Esther    | Therault    | 0                         | 70                          | 70              | 669                                    | 669                       | 9.56             | 147                   |
| 16   | Tanya     | Elson       | 0                         | 57                          | 57              | 648                                    | 648                       | 11.00            | 204.5                 |
| 17   | Clive     | Elson       | 0                         | 56                          | 56              | 631                                    | 631                       | 10.82            | 231                   |
| 18   | Charles   | Plant       | 13                        | 41                          | 54              | 559                                    | 559                       | 10.06            | 90.5                  |
| 19   | John Wm.  | Webb        | 2                         | 48                          | 50              | 536                                    | 536                       | 10.30            | 265                   |
| 20   | Mona      | Ghiz        | 0                         | 53                          | 53              | 520                                    | 520                       | 9.81             | 52.5                  |
| 21   | Viki      | Gaul        | 0                         | 48                          | 48              | 517                                    | 517                       | 10.77            | 85.5                  |
| 22   | N. E.     | Davis       | 0                         | 40                          | 40              | 450                                    | 450                       | 10.75            | 302.5                 |
| 23   | Peter     | Steeper     | 14                        | 23                          | 37              | 401                                    | 401                       | 10.84            | 145.5                 |
| 24   | Nancy     | Johnston    | 0                         | 34                          | 34              | 375                                    | 375                       | 10.32            | 108.5                 |
| 25   | Eugene    | Mio         | 4                         | 29                          | 33              | 363                                    | 363                       | 10.33            | 218.5                 |
| 26   | Teunis    | Obdam       | 0                         | 31                          | 31              | 323                                    | 323                       | 10.42            | 197.5                 |
| 27   | Joseph    | Szostak     | 0                         | 29                          | 29              | 291                                    | 291                       | 10.03            | 169.5                 |
| 28   | Merv      | Kumar Misir | 0                         | 25                          | 25              | 245                                    | 245                       | 9.80             | 114                   |
| 29   | Rocky     | Yao         | 2                         | 20                          | 22              | 222                                    | 222                       | 10.09            | 41                    |
| 30   | Paul      | Boyer       | 0                         | 20                          | 20              | 203                                    | 203                       | 10.15            | 41.5                  |
| 31   | Yau-Sun   | Tong        | 0                         | 14                          | 14              | 186                                    | 186                       | 11.36            | 347.5                 |
| 32   | Cherie    | McCarthy    | 0                         | 14                          | 14              | 133                                    | 133                       | 9.50             | 7                     |
| 33   | Roy       | Doucette    | 0                         | 8                           | 8               | 74                                     | 74                        | 9.25             | 9                     |
| 34   | Jim       | Marshall    | 2                         | 5                           | 7               | 72                                     | 72                        | 10.29            | 14.5                  |
| 35   | Hugh      | McKervil    | 0                         | 6                           | 6               | 66                                     | 66                        | 11.00            | 32.5                  |
| 36   | Wayne     | Garland     | 0                         | 6                           | 6               | 59                                     | 59                        | 9.83             | 225                   |
| 37   | Ron       | Whitaker    | 0                         | 4                           | 4               | 38                                     | 38                        | 9.50             | 0                     |
| 38   | Tony      | Egan        | 0                         | 3                           | 3               | 33                                     | 33                        | 11.00            | 4.5                   |
| 39   | Cliff     | Sanderson   | 0                         | 0                           | 0               | 24                                     | 24                        | 0.00             | 49                    |
| 40   | Danny     | Sharp       | 0                         | 2                           | 2               | 23                                     | 23                        | 11.50            | 0                     |
| 41   | Normajean | Stevens     | 0                         | 2                           | 2               | 20                                     | 20                        | 10.00            | 61                    |
| <b>Legend:</b>   |           |             |                           |                             |                 |  |                           |                  |                       |
| Names in RED identify new members.   |           |             |                           |                             |                 |  |                           |                  |                       |
| "P of Y" = "Photographer of the Year"  |           |             |                           |                             |                 |  |                           |                  |                       |
| In 2009/10, 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 70.             |           |             |                           |                             |                 |  |                           |                  |                       |



We are pleased to announce a call for entries for **The EPSON International Pano Awards**, dedicated to the art of panoramic photography.

We would love to see Photographic Guild of Nova Scotia members entering the competition...and doing well!

Entries close 30th April.

If you have any further queries, please don't hesitate to contact me.

Kind regards,  
*David Evans, Curator*

Become a fan on Facebook!

The EPSON International Pano Awards

[www.thepanoawards.com](http://www.thepanoawards.com)

the EPSON international photographic  
**pano awards**  
Entries now open!

The inaugural **2010 EPSON International Pano Awards** is dedicated to the art of panoramic photography. Advances in digital photography and software such as PTGui and Adobe Photoshop has resulted in an explosion in the popularity of image stitching, especially in the panoramic format. Panoramic film photography also remains alive and well.

The Epson International Pano Awards aims to showcase the work of panoramic photographers worldwide and be the largest and most important competition for panoramic photography.

The competition is now open for all professional and amateur photographers with a combined prize pool of over US \$13,000 in cash and prizes!

Category winners in the open section will compete for the overall title of **The Epson International Pano Awards Photographer of the Year 2010.**

Category winners in the amateur section will compete for the overall title of **The Epson International Pano Awards Amateur Photographer of the Year 2010.**

The judging panel includes some of the world's top panoramic photographers and industry professionals, including Christian Fletcher, David Hugh Evans, Nick Rains, Jaspal Jandu, Peter Eastway, Christian Fleury, Tom Putt, Glenn Beanland, Michelle Novak and Doug Segal.

[www.thepanoawards.com](http://www.thepanoawards.com)

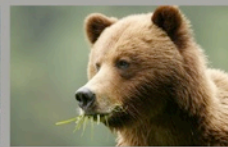
EPSON EXCEED YOUR VISION |  |  |  | 

**Carson- Mosher Photographic and Atlantic Photo give Guild Members a 10% discount on many accessories, plus the PGNS receives 5% from your purchases.**

## Grizzly Bear Photography Tour Northern BC

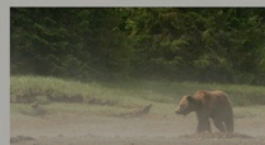


Join Photographer Amanda Bodero on a photographic safari into the Khutzeymateen Grizzly Bear Sanctuary of Northern British Columbia



During spring, grizzly bears congregate at the shoreline feasting on sedge grasses. This provides a wonderful opportunity to photograph the bears up-close from the safety of our inflatable boat. You might witness bears courting and mating, feeding on grasses and clams, playing, or mothers teaching their cubs the "bear" way of life. We could also see seals, various species of birds including bald and golden eagles, and wolves. The Khutzeymateen is located in beautiful, scenic rainforest. This area is pristine and only accessible by float plane or boat.

While in the sanctuary, we will live aboard the Sunchaser yacht, one of only two groups permitted to enter the sanctuary. The exclusive access to the sanctuary ensures that your photography will be undisturbed by crowds.



Tour Dates: June 14-19, 2010

Participant Number: Limited to Four

Tour Length: 6 days (3 nights in the Sanctuary)

Included:

All meals and accommodation aboard the Sunchaser.

Accommodation in Prince Rupert June 14 and 18.

Meals in Prince Rupert: Dinner June 14, Breakfast June 15, and Lunch or Dinner June 18

Cost: \$3750 (CAD)

Please contact Amanda for further information.

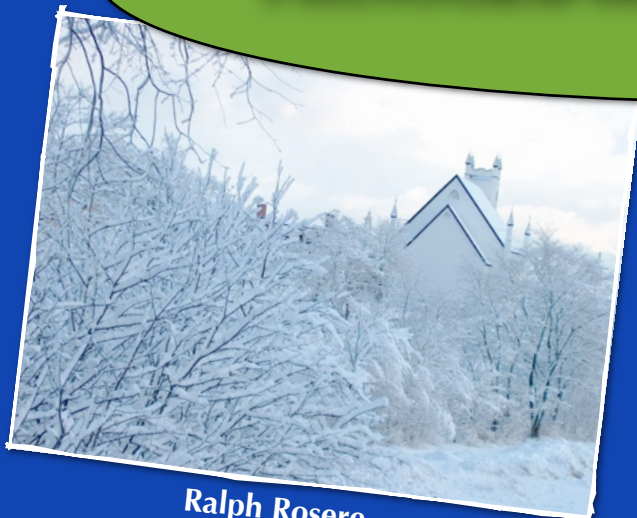
[www.wilderness-photo.com](http://www.wilderness-photo.com)

[amanda@wilderness-photo.com](mailto:amanda@wilderness-photo.com)

1 403 828 1877



**WINTER IMAGES TAKEN BY  
PHOTOGRAPHIC GUILD OF NOVA SCOTIA  
MEMBERS**



**Ralph Rosere**



**Carol Morrison**



**Doug Lahey**



**Doug Lahey**



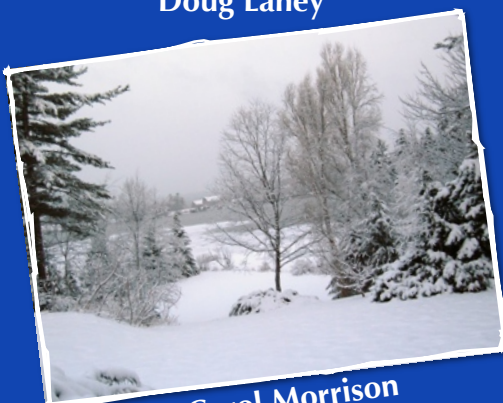
**Doug Lahey**



**Doug Lahey**



**Doug Lahey**



**Carol Morrison**



**Carol Morrison**



**Carol Morrison**





**My Lawn Bicycle**  
John Wm. Webb



**My Neighbour's Driveway**  
John Wm. Webb



**Snow River**  
John Wm. Webb



**Peggy's Cove**  
Ken Renton



**Waterfall and Spruce**  
John Wm. Webb



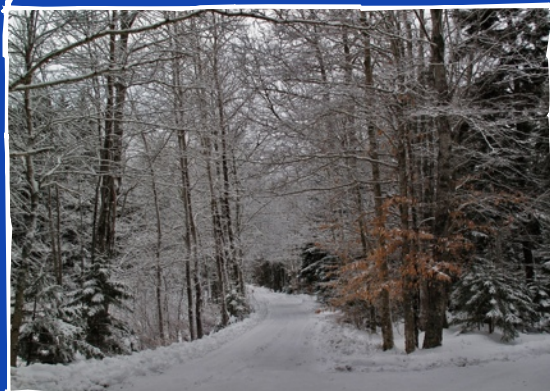
**My First Darkside**  
John Wm. Webb



**Stream In Winter**  
Elio Dolente



**Wet Snow**  
Bob Deluca



**Winter Scene**  
Esther Thirault





Steven Norris



Steven Norris



Steven Norris



Steven Norris



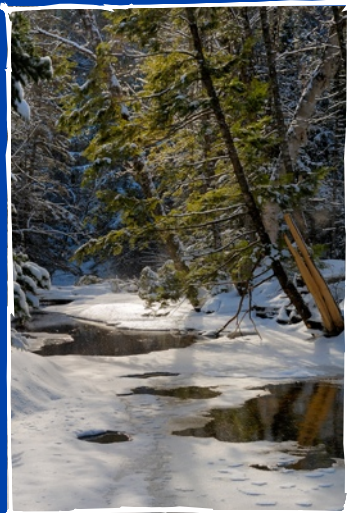
Panorama - Purcell's Cove  
Carol Morrison







Jen Fried



Jen Fried



Jen Fried



Fred Joyce



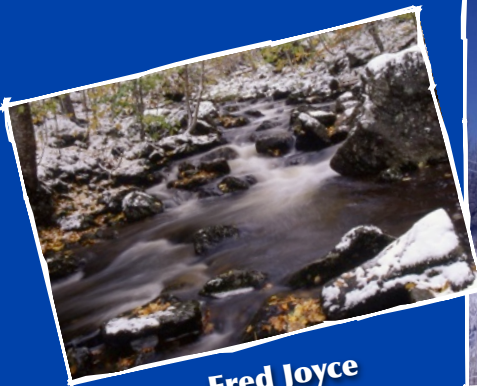
Fred Joyce



Fred Joyce



Fred Joyce



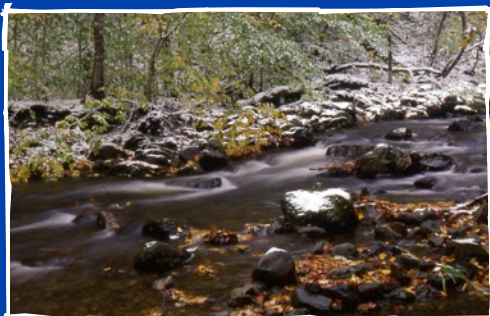
Fred Joyce



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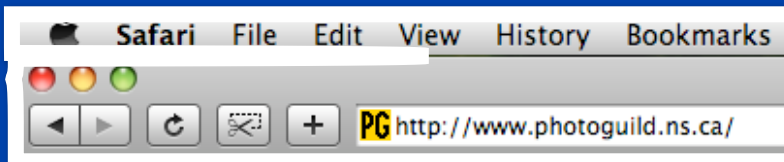


Fred Joyce



## PHOTOGRAPHIC GUILD OF NOVA SCOTIA WEBSITE

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



Yau Sun Tong

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