

Bluenose Focus

THE NEWSLETTER OF THE PHOTOGRAPHIC GUILD OF NOVA SCOTIA
JANUARY 2012 • VOLUME 46 ISSUE 2



In This Issue:

The Peak of Sports Action

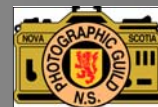
Joggins Field Trip

Macro Field Trip

Cover image: Iceland Iceberg by Bob Kerr

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AUGUST 2011 • VOLUME 46 ISSUE 2



In This Issue

Editor's Corner	3
President's Message	4
CAPA Report	6
PGNS Competition Scores & Standings	7
PSA Press Release—Fred Green Honoured	8
The Peak of Action in Sports Photography	9
PSA Press Release—Terry Carroll Honoured	10
Macro Field Trip Report	16
Joggins Field Trip Report	17
Member's Photo Gallery	18
PSA International Competition Results	22

Newsletter Submissions

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

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

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

Submission should be e-mailed to gmitche-ll@ap.stmarys.ca



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Visit www.photoguild.ns.ca for more information



Editor's Corner

By Mike McCarthy

As with many people over the holidays, I have spent time with family and friends celebrating the holidays. With the dawn of a new year, I've also made sure to take some time to reflect on the past and to consider the future.

Take a moment to consider the changes we've witnessed over only a handful of years since digital photography was introduced to PGNS competitions...

We've seen slides disappear from regular competition as well as debate over allowing video into the sight and sound competition and even high tech thoughts on calibrating screens and projectors on center stage...

In these days of instant feedback and on-line photo communities that span the globe, I have found myself pondering what traditional photo clubs can offer their members and for that matter perish the thought as to whether they will be able to merely survive beyond the short term.

Modern social media sites such as Flickr, Google+, Deviant Art, Red Bubble and especially Facebook, can provide commentary on photos in a matter of seconds. This feedback can come from other photographers, family and friends around the world and often replaces the traditional group review and discussion.

My biggest problem with these on-line sites is the lack of actual quality constructive critiques and the overly positive and constructively meaningless "Great photo!" comment. Someone once told me that if they wanted critiques they would take in a Guild home evaluation night and if they wanted a hug they would post something on Flickr. Never mind the dreaded 9 in PGNS competition.


Photography as an art is deeply personal and virtually impossible to interpret and sum up in just a few seconds as a number without hurting someone's feelings at some point. I believe that we need to be able to more positively reinforce some of the underlying foundations of photography and have a core group of people available to constructively critique each other's work while leaving the egos at the door.

This is just one idea and surely there must be others to help strengthen the core membership and help attract new members with opportunities they cannot easily accomplish on-line.

There is no shortage of new photographers to target. Surely, no less than three schools in Halifax alone churn out more than 60 new "photographers" every year who are looking, challenging and indeed changing traditional views on composition and style.

With membership dwindling all around the world, photo clubs need to embrace these new styles and members and find a way to offer something truly unique and inviting or local photo clubs will go the way of Kodachrome itself.

I do believe that PGNS has the potential to be one of the survivors. With visionary leadership such as Laszlo at the helm, PGNS is off to a great start and I wish you well. If you're not involved, volunteer. Make your PGNS truly YOUR photo club.

Finally, in case you haven't heard, I have resigned from my position as editor and am moving along to other activities outside of the guild. I've enjoyed my stay and wish everyone the best. Please join me in welcoming George Mitchell who will be assuming the role of Newsletter Editor starting with the May 2012 edition of the Bluenose Focus. 

President's Message



By Laszlo Podor

This last year has been a very fast one. I cannot believe how fast it was. I trust you had a great 2011 with lots of precious memories and many wonderful images. I remember our chats around the Guild goodies about those great trips and workshops many of you had in 2011. I am looking forward to seeing your images from those trips.

These months since September were my rookie months as the President of the Photographic Guild of Nova Scotia. When I started, I knew that I can rely on your help and guidance. I was right, many of you were there when I needed that help. Thank you all!

The first half of this season had eight field trips and five mini seminars. All of these trips were well attended and were very successful. Thanks for Mervyn Kumar-Misir, Rob Fensome and Melissa Grey, John Crabtree, Clarence Nowlan, and Eugene Mio for organizing these field trips and helping us improving our skills. Maria and I tremendously enjoyed that September afternoon when the crickets in our garden were chased by the "guild paparazzi". It was fun and I am happy you all enjoyed it too. Thanks for Peter Steeper, Mervyn Kumar-Misir, Jen Fried, Barry Burgess, Yau-Sun Tong, Tanya Elson, Clive Elson, and Fred Greene for their mini seminars and seminars. I love these seminars, even if I know something about the subject, I can always learn some new tricks.

Esther Theriault did a great job in organizing our Fall Show. As now usual, we had many very valuable door prizes. Our thanks go to our sponsors - Atlantic Photo Supply, Black's, Carsand-Mosher Photographic, and Henry's. I would also like to thank Clarence Nowlan for the presentation and Joyce S.K. Chew, Mervyn Kumar-Misir, Hubert Boudreau, Doug Ward, Dean Hirtle, Bob Kerr, Peter Steeper, and Tu-

ma Young for their work in making the show a success. I believe this is the place to thank all of you who contributed with your images and Silent Essays as those were an essential part of the show.

One of the highlights of this last few months was the PSA Print Interclub Judging. It was a marathon evening, with hundreds of images in five categories. Our PSA rep. Joe Szostak did a wonderful job in organizing the event. Thanks to Joe Szostak, Joyce S.K. Chew, Mervyn Kumar-Misir, Esther Theriault, Nancy Johnson, Wayne Garland, Fred Greene, Dean Hirtle, Doug Ward, and Nick Honig who helped in this success. I would also like to thank our judges who did a great job that night. Shirley Robb, Dan Callis, and Mark Layne did not seem to be tired when they judged the last image - three and a half hours after the first judged print.

Have I mentioned our regular competitions? We had a total of five competition nights (PSA, CAPA, Guild and Guild Slide) since September. These nights could not have been successful without our volunteers, who spend many hours to get everything ready. Mervyn Kumar-Misir, Esther Theriault, Joyce S.K. Chew, Peter Steeper, Hubert Boudreau, Wayne Garland, and Fred Greene were involved every night, while Marg Nolen, Nancy Johnson, and Jennifer van Rooyen helped on a number of nights. Thank you - your work is very appreciated by all competitors, members and guest.

I would also like to thank Colin Campbell, our Home Evaluation Program organizer, who has organized a couple of very successful evaluation nights. We have a few more evaluation nights lining up for early 2012. If you have not attended one of these events

(Continued on page 5)

2012 Guild Competition Themes

At A Glance

January • 2nd Guild Assignment - "Reflections"

(Must have been photographed after September 1st, 2011)

February • R.K. Mann - "A dish fit for the gods"

February • Mayor of Halifax - "Street Scenes"

(Continued from page 4)

yet, please sign up for the next one.

Unfortunately, Mike McCarthy has resigned as Newsletter Editor on our Executive. On behalf of the Executive, I would like to thank Mike for his considerable contribution and efforts at the Guild both on the Executive and towards our program especially his participation in leading field trips, conducting seminars, and hosting small evaluation groups in addition to his role as Newsletter Editor. George Mitchell has agreed to take on the job as Newsletter Editor from January 2012.

George was born in Scotland but grew up in Ontario. He was a professor of Astronomy and Physics at Saint Mary's University for many years, now Professor Emeritus. He has a lifetime love of biology. Photography always interested him, but until recently, it was a secondary interest. Now, it has become a fairly large factor in his life. George has been a very active

member of the Guild since he joined in 2008. He has won a number of trophies and he was the runner-up for the Novice Photographer of the Year in 2009/10.

Thank you George in advance, I am looking forward working with you during the next years.

I am hoping that your New Year's Resolution includes a number of photographic activities for yourself and with the Photographic Guild of Nova Scotia. Your help is priceless - the club cannot operate without volunteers. Not one of us can get our images judged and sent away for international competitions without that valuable work by many of you. As many of our members have day jobs, they have limited free time. But every little bit counts, it helps others but it helps you as well. You will have more enjoyable Guild experience. It's a team work!

Let's have a Fantastic and Successful 2012 together.





CAPA Report

By Joyce Chew



CAPA Interclub Fall Results

Hello all, I hope you had a great holiday and Santa gifted you with some new camera gear!

Please remember that 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 Altered Reality must have been taken after Jan 20, 2010; after Feb 20, 2010 for the digital theme "Architectural Interiors" and for the Nature, Pictorial and Print competitions, images must have been shot after Mar 20, 2010.

Images submitted in "Altered Reality" must be heavily manipulated and obviously creatively enhanced. This includes use of composites, creative filters, etc. to make the image appear surreal. Please note CAPA does not allow composites in the Open or Print category.

Competition was fierce in the Fall Round of Interclub competitions. In the Digital Division we achieved 20th out of 36 clubs with 113 points in the Open Category. The highest image score was 29 and the lowest was 9. In Digital Nature

we received 121 points and were in 13th place out of 31 clubs. The highest image score was 25 and the lowest was 16. Lastly, in the Print Division, we were fourth out of 13 clubs and earned 137 points and garnering an Honour Award.

Congratulations to Nick Honig for earning a 3rd place Certificate of Merit for his print of a "Great Kiskadee"!

On April 1, 2012, our club will be hosting the Spring round of the CAPA interclub print judging. I hope I can call upon your help that night to ensure the evening runs smoothly. It will be interesting to see what the other clubs across Canada are printing.

Stay tuned for more information on Canada Camera Conference in the New Year. It returns to the East Coast in 2013 from June 28, 29 and 30th and will be hosted by Photo Fredericton!

Happy Shooting!



Competition Scores

By Nicolaas Honig

[illegible]

Laura J. Davies, FPSA
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To: Bluenose Focus Editor, Mike McCarthy

For Immediate Release

PRESS RELEASE

Fred Greene honored at PSA International Conference

It is with great pleasure that the Photographic Society of America (**PSA**) announces that **Fred Greene, FPSA, EPSA**, has been elected **HonPSA**. The award was conferred at the Honors Banquet of the PSA International Conference of Photography in Colorado Springs, CO on September 24, 2011. The Honorable is only given for exceptional service to the Society.

Fred served as Executive V.P. from 2004 until 2007, when he was elected President of the Society. With Fred's oversight and encouragement, the PSA Board of Directors took on many projects and made remarkable progress. Membership grew, even in difficult financial times. PSA recognized exhibitions grew in number, Star Ratings requirements are now uniform, and two more Distinction levels were added to the ROPA program. The new and expanded web site was launched, the *PSA Journal* is now all-color, and a separate *Who's Who* issue with many reproductions is published each May. A searchable *PSA Journal* index has been created and is now on the web site for all to use.

PSA celebrated its 75th anniversary in 2009. A beautiful 75th Anniversary Book was published, featuring members photography. The 2009 International Conference was held in Yellowstone National Park, with the emphasis on photo opportunities, a first for PSA. Many new benefits were created for members and for camera clubs.

To increase and preserve the financial health of the Society, the Board position of Investments V.P. was created and a Planned Giving Program set up. PSA established an association with the Oklahoma City Community Foundation to provide valuable assistance with this program.

The PSA By-laws had not been updated for several

years and they were revised, updated, and rewritten. PSA Historical Records were published in hard copy in 1998. They have been converted to digital, updated, and are being expanded to be ready for the new data base coming in the next year.

PSA is a non-profit organization and part of the Society's mission is Education. The Greenhood Scholarships and Grants Committee was formed in 2008 to provide scholarships for talented students of photography. Since 2009, eleven students have benefited from the scholarships.

The Society and several individual members have contributed PSA International Exhibition Catalogs and 50 years of *PSA Journals* to the research Library of the Amon Carter Museum of American Art in Fort Worth, TX. The Library is noted for its catalog collection and enables PSA to make its catalogs available to the researchers who will be writing the history of photography.

Certainly one of the most exciting projects undertaken in Fred's term as President is the revitalization of the **PSA Print Collection** and it is the project in which Fred was most directly involved. The PSA Print Collection of over 4000 prints (valued at nearly one million dollars) had been languishing in less than archival storage at PSA Headquarters, not seen by anyone and closed to any new donations for 20 years. All of that has changed with an agreement reached with (Artspace) Untitled in Oklahoma City. The prints are now in archival storage at a state of the art facility, but they will always be the property of PSA and will be controlled by the Society. They are being scanned and cataloged by an archivist into a data base and Untitled has already exhibited some of the prints in a special exhibition space in their gallery.

At the end of the Conference in Colorado Springs, Fred assumed the position of **Chairman of the PSA Print Collection**. He will continue to serve PSA in this new position and will be actively seeking new donations of award winning prints, slides, and digital files to add to PSA's historic collection. A premier darkroom printer himself, the PSA Print Collection is dear to Fred's heart and is a fitting legacy of his Presidency.

The Photographic Society of America (www.psa-photo.org) is a worldwide organization with members in 70 countries.

The Peak of Action In Sports Photography

By Keith Vaughan



In recent months, there was a significant change in the wording of the PJ definition, as used by the Guild. The new definition includes the statement: "Sports Action images show the peak of action and impact within that sport." This change was deemed necessary, I believe, because of the timely introduction of the new George Ghiz Trophy, which is to be awarded by the Guild once a year to the maker of the image that best depicts the theme of the Peak of Sports Action. The executive of the Guild decided it would be a good idea to include an article in the Bluenose Focus, which would demonstrate what is the Peak of Action in Sports, and I have been asked to carry out that task.

First of all, I have to confess that I do not fully agree with the wording of the new, current definition of PJ. Surprise, surprise! When did I ever agree with someone else's definition of PJ? The definition, in particular the sentence stated above, suggests that all sports action images show the peak of action. I would contend that sports action images can show the activity of a sports event, but that not every moment in a sports event represents peak action. Sports events can span various lengths of time, from the ten seconds of a 100 m Olympic dash to the two+ hours of a football game, or even to five days of a test match in cricket. Perhaps it is possible to shoot sports action images with impact that do not necessarily coincide with the exact moment of peak action.

Let's begin with a look at some winter sports activity, since it is now December and winter is approaching fast. I was fortunate a few years ago to be granted media access to a world-class, indoor biathlon event in Germany, around Xmas time. Much of the activity during a biathlon race involves shooting at a target, either standing or lying down in a prone position, as in Figure 1. I have been to several

out-door
biathlon
events
since
then, but
I have
never
been al-
lowed to get as



Figure 1

close as this anywhere else. Fig. 1 is a static image, i.e. there is no action per se, but the image has impact. It has been accepted at several international exhibitions. On the other hand, the biathlon image in fig. 2

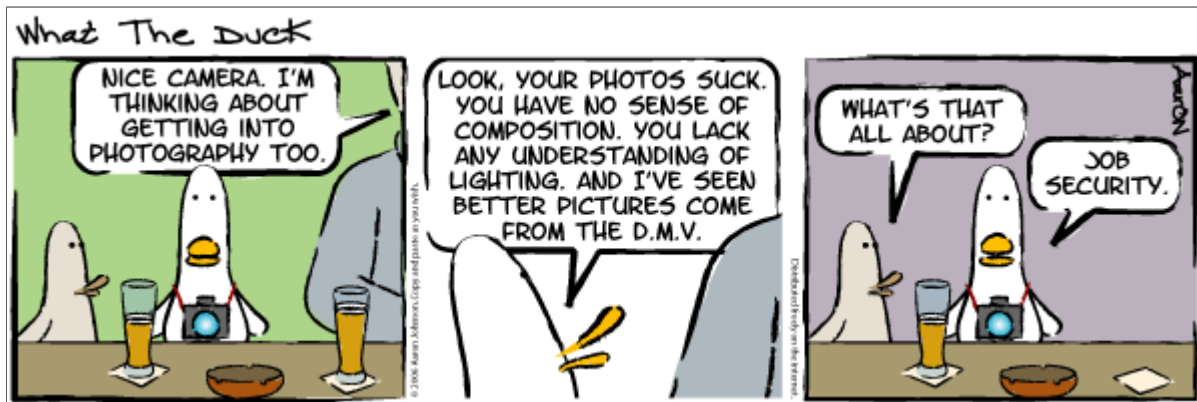


Figure 2

of a biathlete in motion shows action, but it has not made any waves in competition. For

(Continued on page 11)

For more 'What The Duck...' visit
www.whattheduck.net



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To: Bluenose Focus Editor, Mike McCarthy
For Immediate Release

PRESS RELEASE

Terry Carroll honored at PSA International Conference

The Photographic society of America (**PSA**) is pleased to announce that **Terry Carroll** has been elected an Associate (**APSA**) of the Society. The award was presented at the Honors Banquet of the PSA International Conference of Photography in Colorado Springs, CO on September 24, 2011.

Terry served as Region Director of Region 17 in Eastern Canada and has been an active member of The Photographic Guild of Nova Scotia. He has served as a lecturer, judge and writer, having written several articles for the *PSA Journal*. He was Chair of the PSA Exhibition Standards Committee before becoming PSA Exhibition Services Vice President. During his term of office on the PSA Board, the Star Ratings requirements were standardized and the Recognition of Photographic Achievement program was revised and expanded, resulting in a large increase in participation in PSA recognized exhibitions and recognition of photographic proficiency programs.

PSA is a worldwide organization of serious amateur and professional photographers, with members in 70 countries. The PSA web site at www.psa-photo.org has information about PSA, its activities, benefits, and membership opportunities.

The Peak of Action In Sports Photography

By Keith Vaughan



(Continued from page 9)

the ultimate peak of action in a winter sport, I turn to the iconic image of the ski jumper (Fig. 3) which shows the ski jumper in mid-flight at



Figure 2

the peak of the trajectory after taking off from the ramp before beginning his flight down the mountain-side, hopefully to a safe landing on the slope below. The ski jumper was taken at a Continental Cup event in a small town of Brotterode in Germany.

While on the subject of jumping, my mind turns to the high jump event in track and field and I think back to an event last year that really turned my crank. It was the junior world track and field championships in Moncton New Brunswick in August 2010. I could not believe that I was the only PGNS member there (as far as I know). I did not have press credentials, which I thought would be a problem, but my Harry Potter invisibility cloak

helped and I kept a low profile so as not to attract attention to my presence in restricted areas and I got by without incident. I was lucky that my position was in a good spot to shoot the high jump. My favorite image (Fig. 4) I

call “Gold Medal High Jumper”, because although she did not clear the bar on this jump, the girl in the picture

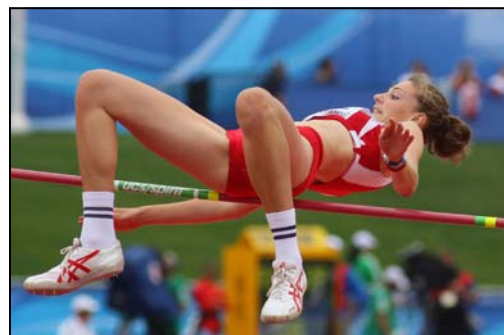


Figure 4

from Montenegro won the gold and the image has done very well in competition at several levels. I would suggest that this shot does exemplify the notion of “peak of sports action”, as does the image in fig. 5 of the Lithuanian girl



Figure 5

(Continued on page 12)

Submit your photos for future Bluenose Focus newsletters by emailing a high resolution JPG to gmitchell@ap.stmarys.ca

The Peak of Action In Sports

By Keith Vaughan

(Continued from page 11)

who won silver. I will be watching out for both of these athletes, and many of the other athletes that I saw in Moncton, at the 2012 Olympics in



Figure 6

London, UK. An Australian girl did well in the pole-vault (Fig. 6); a question arises here as to the value of the crowd in the background compared with the blue-sky background of fig. 7.

Of course, while the jumpers are jumping, there is frequent coincidental action on the track, such as the 3000m steeplechase event, which I had never had the good fortune to witness prior to the Moncton event. Imagine my excitement when I found myself looking straight down the barrel of the water jump of the steeplechase event. The women's event was first and I took aim and fired the 6 frames a second button when the athletes jumped; to my great astonishment, one of the lead runners fell at the jump into the water, causing a lot of spray, but more signifi-



Figure 7

cantly upsetting the rhythm of several athletes resulting in a real debacle among the following athletes.

Figure 8 shows the early shot in which everything looks normal, but if you look closely at the second athlete over the jump, bib no 254, you may see



Figure 8



Figure 9

that the right knee of her trailing leg is caught up on the beam which caused her to collapse into the water. The following image in fig. 9 gives an idea of the resulting mayhem

which got worse. So where is the "peak of action" in this sequence?

Other events on the track in Moncton were quite photogenic without being spectacular. The men's 800m final (fig. 10) was a close run race, but the question remains – is this peak of action?



Figure 10



For the runner, the peak of action is crossing the finish line first for the gold medal, but I have yet



Figure 11

to see a medal-winning photograph of crossing the finish line. I got lucky with the timing of the final of the women's

400 m hurdles

race (fig. 11) – this does qualify as “peak of action” in my book, because the hurdler in lane 6 is right at the peak of her jump, as does the image of the baton exchange in the women's 4x 100 m relay (fig. 12). However, I'm not so sure about the image of the men's baton change in figure 13.



Figure 12



Figure 13

Motorcycle racing is currently a popular subject in PJ competitions at the Guild, partly because of the outstanding

work of Mike McCarthy in leading field trips

to Atlantic Motorsport Park. Many photographers shoot the racers going through the peak of action at a corner (as in fig. 14), but the panning shot (fig. 15) often conveys more of a sense of



Figure 14



Figure 15

speed. However, for peak of action in motor-sports, I don't think you can better the shot of a motocross bike at the peak of a jump (fig. 16). Peak of action

can also be conveyed by a paralympic long jump athlete at the height of a jump



Figure 17

(fig. 17), or by a wheelchair basketball player getting set to shoot under the basket (fig. 18). Panning shots can also be effective with wheel-



Figure 16

(Continued on page 14)



The Peak of Action

(Continued from page 13)

chair athletes during long distance track events (Fig. 19).

One of my favorite sports events, which happens every so often right on our doorstep, is the world championship canoe racing at Lake Banook, most recently in 2009. I find a good shooting location is at the small park at Graham's corner, close to the site of the former Micmac Rotary, ideally situated for the start of the 1000 m races. To me the peak of action in



Figure 18



Figure 19

these events is just after the start when the paddlers are going at it hell-for-leather to try to get the edge on the competition, such as the women's K1 200m 'A' final (fig. 20).

Another exciting start situation is the mass start



Figure 20

in a cross-country ski event, such as was seen last winter at the Canada Winter Games at Martock (fig. 21). The winter games in Halifax also presented the opportunity for shooting the speed skate Pursuit BC" (fig. 22), which won the Halifax Mayor's trophy at the Guild. The winter games also featured a number of paralympic winter sports, such as the "sit-ski" race (fig 23).



Figure 21

Until the next race

Happy shooting!

Keith Vaughan

Footnotes

This talented young athlete provided the country of Montenegro with their first ever gold medal in the arena of athletics - a recognition she achieved with an outstanding jump at 1.91 meters
FIGURE CAPTIONS

1. Biathlon Close-up.

Biathlon Glide.

Skijump 31 Red.

"Gold Medal High Jumper". Marija Vukovic of Montenegro won the gold medal in high jump at the World Junior Track and Field Championship, Monc-

ction In Sports Photography

By Keith Vaughan

ton, N.B. 2010.

*"Silver Medal High Jump". Lithuania's Airine Pal-
syte on the way to the sil-
ver medal in Moncton.*



Figure 23

"Australia Pole Vault."

*"Pole Vault no 3". Swe-
den's Angelica Bentsson
won the Gold medal in
Moncton.*

"Water Jump no 2".

"Debacle at the Water Jump no 1."

*Men's 800 m final at the world championships in
Moncton. Runner no 570, on the left of the group
near the back, actually won the race and the gold
medal.*

*"400 m Hurdles Final Women". Bib no 570 (lucky
number!) Vera Rudakova of Russia won silver.*

Baton Change Women 4x100 m final.

Baton Change men 4x100 m heat no 1.

Motor cycle trio AMP.

"Yamaha 34"

*Motocross
aerial duo at
Riverglade,
N.B.*

*Mami Sato,
of Japan, in
paralympic
long jump,
Manchester,
UK.*



Figure 22

Adam Lancia set to shoot for Canada.

*Canadian 5000 m wheelchair champion, Josh Cassi-
dy, Toronto 2009.*

K1 Women 200 m "A" final, Lake Banook, 2009.

Mass start in Men's Nordic Ski, Martock, 2011.

"Speedskate Pursuit BC", Halifax Common, 2011.

"Close Race SitSki", Martock, 2011.



Submit your photos for future Bluenose Focus newsletters by emailing a high
resolution JPG to gmitche11@ap.stmarys.ca



Macro Field Trip

By Laszlo Podor

Do you think that September is already late for shooting macro? Think twice! We can shoot macro in a garden at any time during the year, even in winter.

I was very excited about the Macro Photography fieldtrip that was scheduled for 17th September. Maria and I were busy with the garden the week

before, she did not want any debris on the ground, especially not in the Moss Garden. Not that the garden is full of branches or leaves at any time of the year.



The day turned out to be perfect. The garden still had a few flowers, lots of other things to shoot at, and the weather cooperated. The field trip turned out to be popular, we had 17 people (with Maria and myself). Since this was more than I expected, we broke up into two groups. The first group joined me in our basement game room for a presentation about macro techniques and tools, while the other

group started shooting in the garden. After the first presentation we switched groups.

Remember what Freeman Patterson said once: "The best place in the world to make pictures is where you are standing at the moment". This can be perfectly applied when you are shooting macro. You can do it anywhere and everywhere. But how



about having over 450 species of plants on an acre around you? With flowering plants from early -mid March to late November, it is a dream garden for Maria and of course

for me as well. The group enjoyed the plethora of flowers, seed heads, leaves, bugs and other subjects during the afternoon.

What do we have to buy to be able to capture the smallest scenes around us? What do I need to learn if we wanted to shoot macro?

Macro, by definition, is photography at life-size magnification and above. Anything less would be

All photos courtesy of Laszlo Podor

Joggins Field Trip

By Nanciellen Davis



How much would it cost to take a photography trip to a UNESCO World Heritage Site? Perhaps \$1000 for transportation (air and land) and another \$1000 for travel insurance, lodging, meals, guides/translators, admission ticket, and incidentals. In



Photo by Rob Fensome

September 2011, fifteen PGNS members and friends enjoyed a photography trip to a UNESCO World Heritage Site in our own backyard, the Joggins fossil cliffs.

The cliffs at Joggins hold some of the best examples of Carboniferous fossils in the world, with these remains being 300 million years old. Accordingly, the cliffs were declared a UNESCO World Heritage Site in 2008. New fossils are frequently exposed by the Bay of Fundy tides and the area is of keen interest to geologists around the world. A new visitor and research center at the site holds fossils and numerous interpretative displays.



Photo by Nanciellen Davis

The PGNS group was given a guided tour of the centre and had the exceptional opportunity to photograph specimens in the centre. A light rain stopped as we were about to descend to the beach, and the light was ideal for photography. Dr. Melissa Grey, Curator of Palaeontology at the Joggins Fossil Institute, and Dr. Rob Fensome, Geological Survey of Canada, the latter who regularly organizes PGNS

field trips to locations of geological interest, accompanied us to the beach where they explained what we were seeing and photographing. Several people in the group searched for (and found) fossils, while others devoted their time to photography. Not only are the cliffs and fossils of interest, there is also evidence of more recent social history to photograph. Coal mining had been conducted there since Aca-



Photo by Rob Fensome

dian times and the timber pit props in the collapsed mine entrance on the beach are approximately 150 years old. Pilings from old wharfs are also a reminder of past economic activity.

Photographs from the field trip were submitted to the PGNS Flickr site; Melissa and Rob



Photo by Laszlo Podor

selected two for special recognition. Laszlo Podor's "Low Tide at the Beach" was judged the best image. It captures the vast beach at Joggins and the rocks that have fallen from the fossil cliffs. My runner up image contains the "Collapsed Mine Entrance" that is located on the beach.

We had a terrific day of photography and education on the geology of the Joggins fossil cliffs. And it cost considerably less than \$2000.



Member's Gallery

A collection of photographs submitted by PGNS members!



Photo By Laszlo Podor

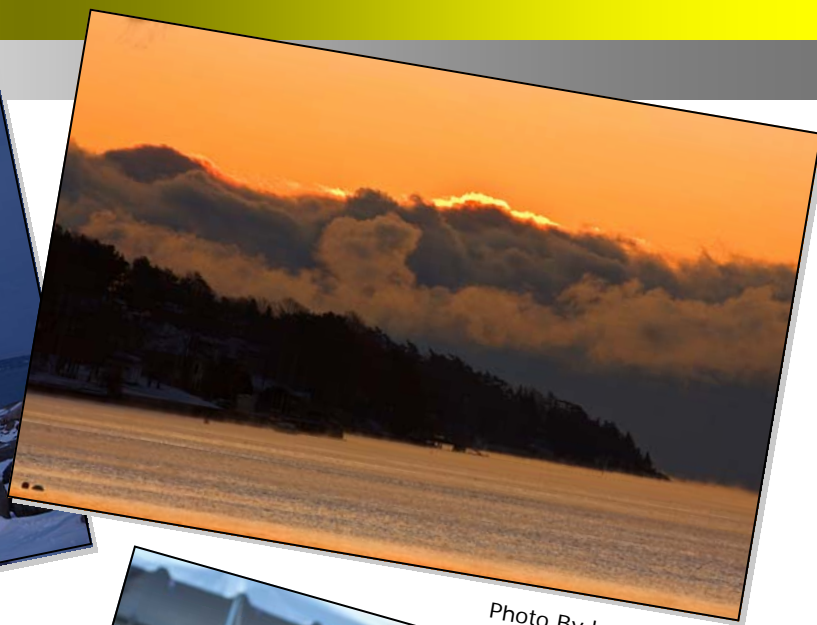


Photo By Laszlo Podor



Photo By Doug Leahy



Photo By Mona Ghiz



Photo By Doug Leahy



Photo By Laszlo Podor

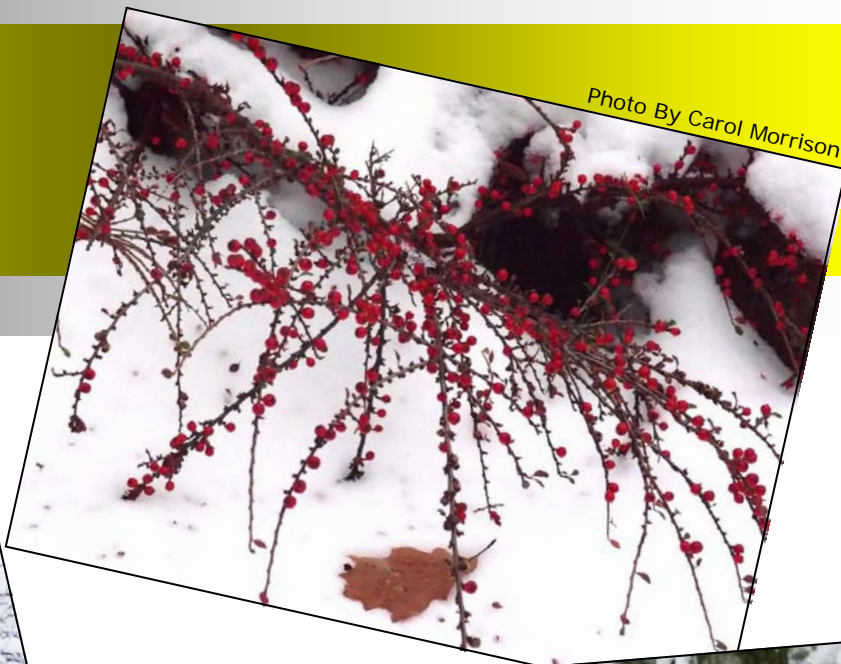


Photo By Carol Morrison



Photo by Rob vanNostrand



Photo By Mona Ghiz



Photo by Rob vanNostrand

Member's Gallery

A collection of photographs submitted by PGNS members!



Photo By Bob Kerr

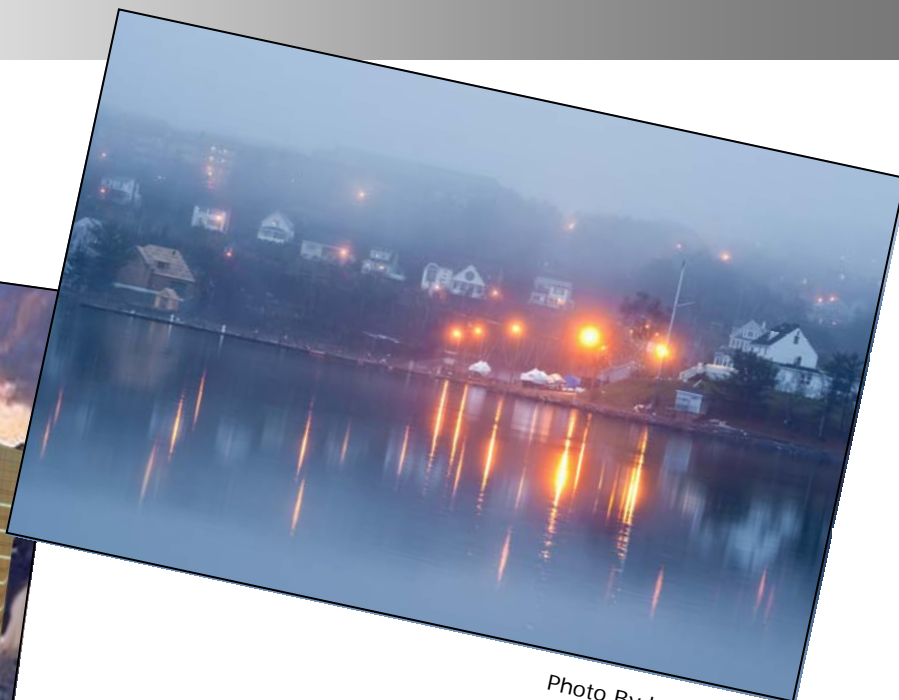


Photo By Laszlo Podor



Photo By Doug Leahy



Photo By Laszlo Podor



Photo By John Wm Webb

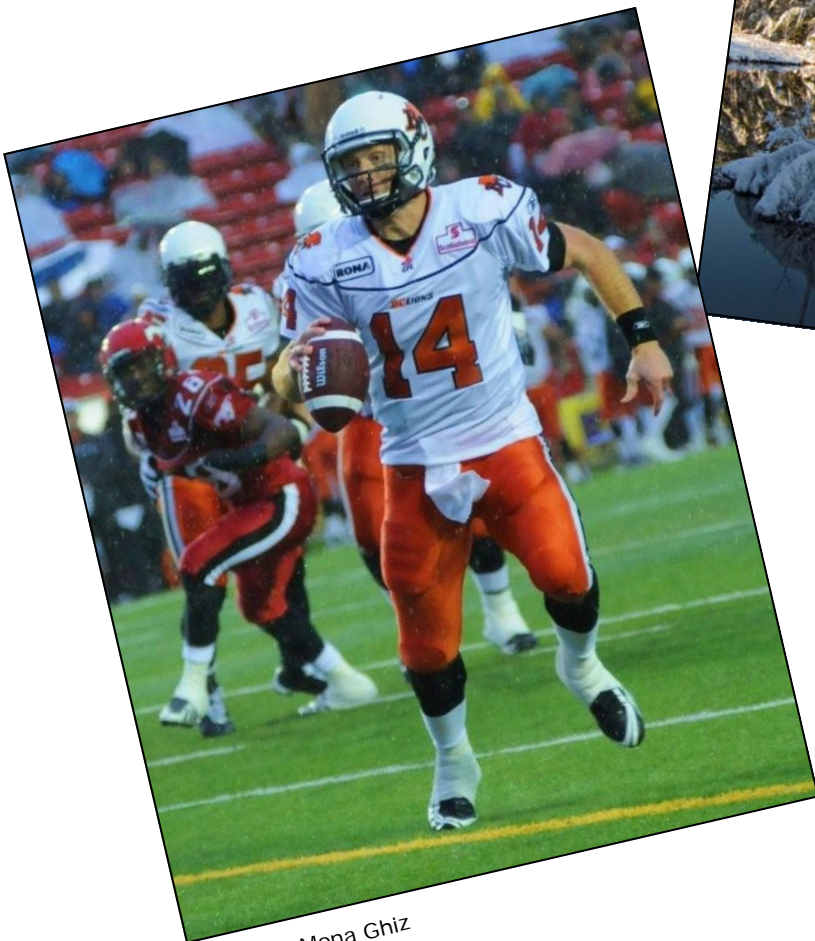


Photo By Mona Ghiz

PSA International Competitions

Submitted by Joyce Chew

2011 PSA - CPID Open Section

Medal - Bronze Gaul, Viki "APE STARE"

Acceptances-

Gaul, Viki "OLIVER"

Mitchell, George "GREAT GREEN MACAWS"

Vaughan, Keith, "FPSA, EPSA" "TURRET ARCH THRU
NORTH WINDOW"

PSA EID - Creative Section Results Acceptance

Carroll, Terry "BLUE ROCKS CREATIVE"

Carroll, Terry "CREATIVE AT LOW TIDE"

Gaul, Viki "THE WAITING GAME"

Gaul, Viki "JAZZ NIGHT"

Mitchell, George "FALLEN TREE"

PSA Nature Division Exhibition Results - OPEN SECTION

Medal Bronze Gaul, Viki HAIRY WITH OPEN WINGS

Acceptances-

Gaul, Viki HUMPBAC FEEDING

Gaul, Viki EIDER FLAPPING

Mitchell, George BLACK-CROWNED NIGHT-HERON

2011 PSA Exhibition - Photo Travel (Open Section)

Acceptances-

Davis, Nanciellen "NEPALI KNITTER AND CHILD"

Davis, Nanciellen "NEPALI PLOWMAN"

Vaughan, Keith, FPSA, EPSA "FLUTE PLAYER NO 2"

Vaughan, Keith, FPSA, EPSA "MORNING PRAYERS"

Vaughan, Keith, FPSA, EPSA "WAITING FOR A SHAVE"

2011 PSA Exhibition - Photo Travel (Architecture Section)

Medal - PSA Bronze Davis, Nanciellen "MYKONOS
WINDMILLS"

Acceptances- Vaughan, Keith, FPSA, EPSA "TAJ MAHAL
4"

Photojournalism - Open Section

Medal PSA Bronze Mitchell, George
"CONCENTRATION"

Medal PSA HM Carroll, Terry "THROUGH THE GATE"

Medal PSA HM Davis, Nanciellen "NUMBER NINE AT
TRURO"

Medal PSA HM Dolente, Elio "DOG JUMPER"

Medal PSA HM Vaughan, Keith, "FPSA, EPSA" "GOLD
MEDAL HIGH JUMPER"

Acceptances-

Gaul, Viki "BRIER ISLAND TOURS"

Mitchell, George "LIVING DANGEROUSLY"

Mitchell, George "MAKING A TURN"

Vaughan, Keith, "FPSA, EPSA" "SPEEDSKATE PURSUIT
SASKATCHEWAN"

Photojournalism - Human Interest Section

Medal PSA HM

Vaughan, Keith, "FPSA, EPSA" "CELEBRATION NO 3"

Acceptances-

Carroll, Terry "4H JUDGING"

Carroll, Terry "PLEA FOR HELP"

Davis, Nanciellen "CHANGING GUARDS IN ATHENS"

Davis, Nanciellen "NEPALI CHILDREN AT PLAY"

Vaughan, Keith, "FPSA, EPSA" "LEATHER WORKER
NO 1"

PSA EID - Open/General Section Results Ac- ceptances

Carroll, Terry "CLOSE COMPETITION AT AMP"

Carroll, Terry "TRIO IN TURN 2"

Vaughan, Keith, FPSA, EPSA "FIRST LIGHT GRAND TE-
TON"



Macro Field Trip

By Laszlo Podor

(Continued from page 16)

"close-ups" rather than "macro". Life-size means that the subject you are photographing appears the exact same size on the sensor as it does in real life - the Hay-scented Fern image in this article is considered a close-up image and not a macro photograph.

We do not need expensive tools for macro. Although you can buy the best macro lenses and ring lights for your DSLR, you can start your macro adventures with your existing lens. You can buy relatively cheap reversing rings for turning your 50mm f/1.8 lens to turn it to a better than life-size macro lens or simply purchase a set of extension tubes.



Photo courtesy of Laszlo Podor

The basic elements of making a good macro photograph are exactly the same as in landscape photography. You need to find your subject, select your spot you shoot from, compose, carefully set the exposure before shooting. It does look simple, doesn't it. But for those, who regularly shoot landscapes with wide angle zoom lenses, starting shooting macro can turn out to be a challenge.

As not all of us have eagle-eyes, finding the right subjects can be the first challenge. The subject is the size of the sensor, 24x36mm or if you do not have a full frame camera, it is much smaller. If you think you cannot find any good subject, just stay

on the same place for 30 minutes and aim for getting at least five great macro images. You will realize that after the first few minutes of fruitless search, the subjects suddenly "appear" for you.

Another challenge is the Depth of Field (DoF). When you shoot landscape, you are most likely using a wide angle lens, you will aim for getting the entire image in focus. With a 24 mm lens at f/8 focusing to 4 meters will result an image that is sharp from 1.4 m to infinite. As a contrast, if you are shooting a life-size macro at f/8, the DoF is only 2 mm. This does help blurring the background, but it is challenging to get the required area in focus.

I use a Canon DSLR camera with a 100mm f/2.8 macro lens. I also have a set of Kenko Extension Tubes, a Sigma macro ring flash for occasional uses. But if I remember, the 16 photographers had 16 different combinations of camera and lens - and they all left with some very nice images from the field trip.

You can see some of our macro images from that afternoon on our PGNS Flickr site - go to <http://www.flickr.com> and filter for "PGNS macro field trip".

I would like to thank all of you who came that afternoon.

Happy shooting,
Laszlo Podor





Photo by Rob vanNostrand