

BLUENOSE FOCUS

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PHOTOGRAPHY AT THE 2009 CANADIAN TRACK AND FIELD CHAMPIONSHIPS

by Keith Vaughan EFIAP FPSA
Hon FCAPA



SHARPENING 101: "USING UNSHARP MASK IN PHOTOSHOP

by Colin Campbell



STEP BACK IN TIME AT SHERBROOK VILLAGE

by Walley Hayes



FROM PHOTOGRAPH TO PAINTING

by Carol Morrison



DANCE LIGHTLY WITH FLOWERS Photographing Wildflowers

by Etta M. Parker

Motor X Racing: "Got Air!"
by the late George Ghiz

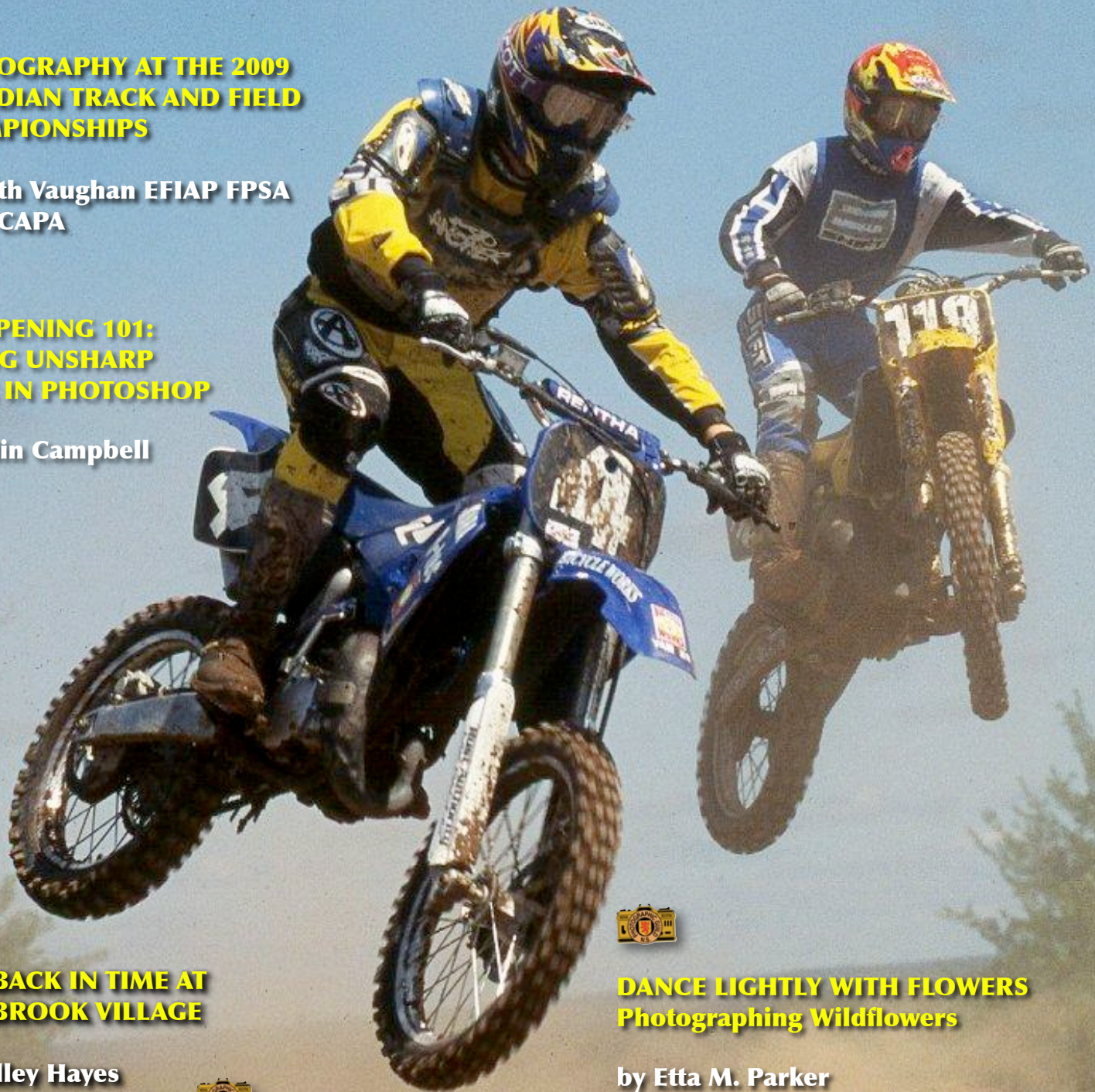


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**PHOTOGRAPHY AT THE 2009 CANADIAN
TRACK AND FIELD CHAMPIONSHIPS**
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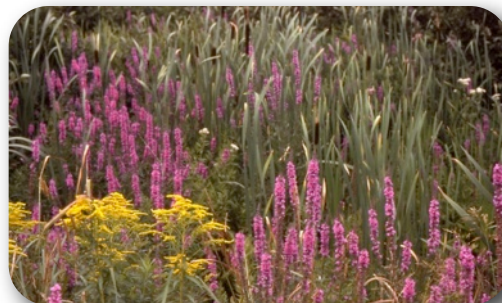


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AND MORE

AWARDS BANQUET

MAY 26, 2010 AT ASHBURN GOLF CLUB

Please RSVP: Edie Greene at ediegreen@mac.com
or Etta Parker at plover@ns.sympatico.ca

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EDITOR'S PAGE

Etta M. Parker

*THE FAIREST THING IN NATURE, A FLOWER, STILL HAS
IT'S ROOTS IN EARTH AND MANURE.*

D.H. Laurence



Wow! How the time flew these past two years! This is my last newsletter and I have enjoyed very much doing it. Mike McCarthy has kindly offered to take it over and I know he will do a great job. I want to thank all the members who have sent me articles, images and comments, over the past two years. You have all been wonderful and I really appreciate your support. I will now be doing the jobs of Banquets Coordinator and Projectionist.

This has been an early season for the blooming of spring wildflowers so I hope you are out there catching them as they seem to come up fast and then they are gone. I had the pleasure last week of seeing flocks of hundreds of Bohemian and Cedar Waxwings fly into the garden and feast on the Forsythe seeds. This is only unusual because usually the Forsythe is not in bloom when this group of birds drop in for a few days annually to fill their bellies. They also feasted on the large berries of all the ivies, sharing the ivy berries, cottonaster, and crabapple tree with the resident robins. Yes I did take some photographs. We also had a wonderful visit from an Anna's Hummingbird and a Black throated green warbler plus all the other usual suspects. Of course the raccoons raid my feeders regularly but I like them too.

Birds and wildflowers are my two special interests this time of the year. Mother Nature is

very kind to us in Nova Scotia as the Province laughs with wildflowers. Take a good look around you as they are everywhere, in the woods, in the ditches, in fields, on walking paths, in your own garden. Camping is one activity that gets us very close to wildflowers. It's a great hobby to photograph wildflowers because it brings us all closer to nature. Weeds no longer become just weeds but are appreciated for their rich colors and textures.

Plan where to go. **The Wildflower Field Trip to Cape Split** with John Webb is on again this year on May 15th. This is an awesome place to photograph such wildflowers as Dutchman's Breeches, Red Trillium, Spring Beauty, and other colourful flowers and lichens. At the end of the trail is a spectacular vista of the Bay of Fundy so you don't have to just take wildflowers but take in the beautiful scenery at the end of the trail as well.

Be gentle around the flowers and as the saying goes: **"take only pictures; Leave only footprints"**. Get low and close to the flowers with your macro lens, take your time and get the right angle and hope for an overcast day which renders beautiful diffused light for photographing flowers. My article on wildflower photography begins on page 16.

Thanks again to all who have supported me during the past two years.





PRESIDENT'S REPORT MAY 2010

DEAN HIRTLE

Here we are on the homestretch of the Guild's Program for another year. Time flies! Highlights of recent months include:

- Another successful Digital Imaging for Photographers Workshop in February which included a presentation by Eric Boutilier-Brown on the making of his show "Frozen Light". Many thanks to Mike McCarthy, Stephen Scott Patterson and Peter Steeper for their presentations in the Workshop.

- Also in February, an interesting and informative seminar by Zoe Lucas about Sable Island.

- In March, Andre Gallant's seminar on Expressive Photography was informative and inspiring. Many thanks to Fred Greene for arranging this exceptional event.

- Some of our members contributed photographic prints to help decorate the new Northwood nursing home on Hammonds Plains Road. One of our members, Charlie Plant, was

instrumental in acquiring photos for the new facility. Joyce Chew also assisted with this endeavour.

- Our Spring Show in April included the top sight and sound essays from competition this year, Colin Campbell's presentation on Travel Photography - "Itchy Foot ,Wandering Eye", Yau-Sun Tong's essay "Have You Seen the Real Central Asia" and, in a tribute to two dearly departed Guild members, a "Professional Bull Riding Event" essay by George Ghiz and a presentation of some of Atze Douma's work entitled "Three Decades of Images". Many thanks to Laszlo Podor for organizing another great show and also to Joyce Chew, Hubert Boudreau, Terry Carroll, John Wm. Webb, Ken and Carolyne Renton, and Mervyn Kumar-Misir for their help arranging same.

With our AGM earlier this month we are seeing some changes in Executive and Committee members for our club.

Edie Greene will be stepping down from her role as

Banquet Coordinator after this year. I would like to thank her for the first rate job she has done for many, many years in that role.

Etta Parker will be stepping down as Newsletter Editor after this edition of the Bluenose Focus. I would like to thank her for all her efforts on our Newsletter over the last two years, both from a content point of view and for her perseverance in our conversion to an online medium.

I would also like to thank all other Guild members who have contributed in some way this year to our Program. We are very fortunate to have such an extensive and rich Program and none of it would be possible without volunteer efforts. If you are able to contribute to Guild activities in any way, please consider doing so.

Finally, I hope you are enjoying the Guild Program this year and that it is informative, inspiring and fun. If you agree, I encourage you to spread the word!

**FIRST GUILD ASSIGNMENT FOR NEXT YEAR
"SHADES OF COLOUR" Must be taken after May 1, 2010**

EAGLE FIELD TRIP, SUNDAY, JANUARY 24, 2010

by
John Wm. Webb



Photo: John Wm. Webb

The Eagle Watch Weekend Field Trip was held on Sunday, Jan 24th, 2010. In preparation for the event, Gene Mio and myself went scouting for locations of where the local poultry farmers were putting out their overnight loss of chicks. We came across a poultry farm in Hortonville that had approximately 40 eagles. We tracked down the owners of the operation and got permission to enter their premises but because of bio security we were not allowed in back of the barns where, of course, all of the eagles were hanging about the trees. Grand Pre and area did not have any or many eagles about, so we proceeded outside of Port Williams to Church St. There was only one eagle perched on a limb and it decided to fly off before we could approach. Off to Kingsport and Canning area and saw nothing there. At Middle Dyke Road and Baines Road the local farmers had laid out some dead chicks and approximately 25 eagles were perched on the

row of trees. While we were there a lady from St. Margarets Bay, Heather Jeanson (see www.JustaHobbyPhoto.com) with a Sigma 300-500mm lens allowed me to take some pics with my CF card of a couple of coyotes that were interested in a free meal. I took several of a crow or raven harassing one of the coyotes. Then off to the Community Centre to see how the multi media of artwork with the theme of "birds of prey" turned out. Another good collection of local artists that myself and Bob Cote has encouraged to display their work and hopefully sell. The next day was the eagle watch weekend field trip. Most of the photographers went on their own to various favorite locations and my contingent of only four vehicles proceeded to Hortonville. It was either too cold or the farmer did not dispose of any chicks. We then went to Church St. outside of Port Williams. There was one immature eagle perched over the parking lot when we



arrived. We photographed it until it got bored with us and flew off. Another one flew overhead and was captured in-camera.(no more saying on film!). We then went on to Middle Dyke Road in Sheffield Mills and the backed up traffic on both sides of the roads was incredible. I have been doing this for many years and have not seen so many photographers with (get this) tripods and bigger bugger lens. The people were 6-7 deep and stretched the full length of the field along side the edge of the field. There were easily 40-50 eagles perched on various clusters of trees and the dead chicks of the day were laid out in the field. There is a pecking order. First the seagulls feed, then the crows and ravens. Once this happens a brave eagle will swoop down to grab some food and then generally a feeding frenzy of 15 minutes or 20 will transpire. After a couple of hours of waiting without any action, some of us went to the hall for pancake breakfast and to see the upstairs displays. While having a delicious meal of pancakes

mentioned that approximately 15 minutes after we left that the feeding frenzy happened. One photographer took over 500 pictures. Good for him!!Back to Middle Dyke Road to capture some precious moments, which never did happen. A coyote came along for a free meal, but was too far off for my 300mm lens to give it any justice. A tour of the Blomidon Lookoff seemed enticing and we captured some nice images overlooking the lovely valley and Minas Basin. From there down Mount Steward Road to Lower Blomidon which is one of my most favourite places to explore and hike. The light is always different and special depending on the time of day and weather conditions. It has the feel of being on an island, with the shoreline stretching for kms. I especially like the area of Medford where Paddy's Island is located .(or what's left of it). We had booked The Port in Port Williams for 5:00pm and when we arrived all were there indulging in drink and food. A pleasant meal and good company ended the day and all

headed back home to download copious amounts of images, editing, and managing them for future use.

smothered in maple syrup and blueberry sauce, and warm coffee, several watchers and photographers came in and proudly



John Wm. Webb



"Life is Good"

**SHUBENACADIE
WILDLIFE PARK PHOTO
EXHIBITION AND FIELD TRIPS 2010**
Leaders: Doug Lahey
and Victor Fraser



Photo: Park Staff

12:30-3:00pm session - L -R Ed Boutilier, Jen Fried, Paul Collings, Janice Mitchell, Ralph Rosere and Doug Lahey

The Photo Guild's first visit to the Park was scheduled for 29th January 2010. This field trip was cancelled by the park manager because of poor weather. The following week on 8 February 2010, ten Guild members attended the Shubie Wildlife Park field trip.

This year we had one full day at the Wildlife Park and that day was divided into two half day sessions. Five members attended the morning session and the other five members in the afternoon session.

Everybody reported that they had a very good time. As usual the staff at the Wildlife Park treated us extremely well.

The reason we did not have more trips to the park was because the Wildlife Park is having funding problems.

To schedule our trip to the Park they have to bring in extra staff on overtime.

This year we will be replacing the signage for each of the prints in the Guild's photograph exhibition and we will be hanging two new prints as well.



Ed Boutilier



Photo: Park Staff

9:00am-12:00 noon Session - L-R Matt Jacques, Doug Lahey, Mike McCarthy, Cherie McCarthy, Sandy Mosher and Robert Mosher



Photo: Doug Lahey

Wolf looking at little riding hood



Photo: Doug Lahey

Rams Butting Heads

SPRING SHOW, MARCH, 24, 2010 COORDINATED BY LASZLO PODOR



Another great Spring Show held at Burke Education Building, St. Mary's University coordinated and directed by Laszlo Podor.

The audience hung on to their hats as they viewed the stunning images in **"A Professional Bull Riding Event"** of the **late George Ghiz** sponsored by Ranceman's Bar in Calgary. This Bull Riding Event raises money for the Calgary Children's Hospital. George was an active member in the Photo Guild of NS for many years. He loved to take images of sports, nature, and animals and did an excellent job winning many competitions for his work. George was not only a great photographer, but always calm and good natured while he generously helped other photographers who were learning photography. George was a friend to all who met him and those of us who had the pleasure of knowing this wonderful man miss his good nature and smile.

Itchy Feet, Wondering Eyes: Travel Photography By Colin Campbell

Digital photography became Colin's passion after retiring from a 28-year career as a high school history teacher and five years with the Teachers Union. He draws inspiration from the photographic work shown at the Guild and in the world-class work he sees from a number of local photographers, including Stephen Scott Patterson, from whom he first started learning the art of digital photography.

Colin has presented a number of seminars, most recently to the Image Makers Photography Club in Truro. He has self-published four books of his photography.

Colin currently coordinates home Evaluation Groups for the Guild. In the three-and-a-half years Colin has been a member of the Guild, he has won numerous awards, including: Best Photojournalism Photo of the Year (which he has won twice), Best Pictorial Photograph, Top Sight and Sound Essay, Best Wildflower Photo, Best Nature Photo, and Best Botanical Image. He was Novice of the Year in 2008 and was the runner-up for Photographer of the Year last year. Colin is a member of Viewpoint Gallery, where he has mounted two solo exhibits. He also had a solo exhibit at the Sherman Hines Museum of Photography in Liverpool last year. He has self-published four books of his photography. Colin currently coordinates home Evaluation Groups for the Guild. Colin has travelled widely over the last several years - to Switzerland, Italy, Utah, Arizona, London, New York City, and most recently to Alberta - all with his wife Lynn Crosby. He has also taken along his camera. Sight and Sound Essays by the members of PGNS

Sight and Sound Essays by the members of PGNS were shown:

Digital essays:

Ken Renton: Water Falling (7th place)

Carolynne Renton: A Day In New York (7th place)

Eugene Mio: Nature's Floral Arrangements (7th place)

Jen Fried: It's Not Easy Being Green (6th place)

Laszlo Podor: Hawaii - From Fire To Ice (6th place)

Colin Campbell: Geology - Rocking in the Free World (5th place)

John Wm. Webb: White Sands: New Mexico (4th place)

Marian Boyer: Romancing with Sticks (3rd place)

Mike McCarthy: The Making of Barbie Girl (2nd place)

Slide Essays:

Joyce Chew: Nova Scotia Memories (7th place)

Keith Vaughan: Natural Selection (4th place)

Tau-Sun Tong: Closeup-Scrutiny (1st place)

Yau-Sun Tong: Have You Seen the Real Central Asia?

Yau-Sun Tong, a native of south China, now resides in Halifax, Nova Scotia. His serious investigation of the photographic medium did not begin until about 1996.

Yau-Sun has traveled extensively throughout the world with camera in tow, but the remote areas of southwest and northwest China have a special appeal for him. Looking through the lens revitalized Yau-Sun's view of the land of his birth, thus he undertook to rediscover China through photography. Particularly drawn by the mystical untouched nature of western regions and other remote areas of China, he became interested in communicating his impressions to a Western audience.

For Yau-Sun, feeling the spirit of the place is foremost; taking the photograph is secondary. As a result, these compelling images unveil the unique characters of many places he explored, particularly in the vast Western China region - overpowering, majestic, boundless - culled from remote, seldom traveled areas. The portraiture in the series is freshly candid, reflecting a depth of rapport with his subjects that produces an intriguing cross-section of local cultures and religious life. In Yau-Sun's words: "moments of truth in nature and culture."

"Decades of Images" of the late Atze Douma ended the evening's show with a set comprised of some of the best images of Atze Douma.

Born in Amsterdam, Atze passed away peacefully at home in 2008 at the age of 83.

A civil engineer and keen model railroader, Atze was a Life member of the Photographic Guild of Nova Scotia, garnering many awards such as the City of Halifax trophy in 2005 for his image of "Tall Ships at Sunrise". Atze always took the time to make new members feel welcome and served on the Executive and many judging panels. One night he noted that he realized he and his fellow panelists offered over 200 years of life experience. His dedication and sense of humour is greatly missed.

The music accompanying Atze's show was Bedrich (Bed rix) Smetana's "The Moldau" performed by the Berlin Philharmonic Orchestra with Hebert von Karajan.

Sixteen valuable door prizes were drawn thanks to the generously of our sponsors: **Atlantic Photo Supply, Black's, Carsand Mosher and Henry's**. The prizes included gift cards, coupons for prints, jacket, t-shirt, camera bags.

Thanks for the invaluable help from our volunteers:

Obden Teunis,
Joyce Chew,
Hubert Boudreau,
Dean Hirtle,
Terry Crowell,
Mervin Kumar-Misir,
Ken Renton,
Carolynne renton,
Colin Campbell,
Yau-Sun Tong,
Mona Ghiz,
Corrie Douma

A JOB WELL DONE
LASZLO!

And all members providing the great selection of sight and Sound Essays.

For 2010 October

A Special Southern XinJiang Cultural / Photographic Expedition
《南疆民俗风光文化考察摄影

行》 - October 14th - 31st, 2010 (Only four spaces left)



Ergun - the border river between China and Russia
in Inner Mongolia / by: Yau-Sun Tong

"Ergun River" Image captured by Yau-Sun Tong • Leica D-Lux 3



Rice Terraces in YunNan, China
photo by: Yau-Sun Tong

For 2010 July 26th-August 10th

A very special 16-day
"Ancient Tea-Horse Trail"
expedition!
《茶馬古道滇北川西藏地行》

For more information, news,
and other expeditions, visit
Yau Sun Tong's website at
[http://photoart.chebucto.org/
photonews.html](http://photoart.chebucto.org/photonews.html)



UPCOMING FIELD TRIPS 2010

**SATURDAY, JUNE 12TH, 2010 - SOUTH SHORE BEACHES
WITH NANCY JOHNSTON**

**SATURDAY, JUNE 26, 2010 - VALLEY EXCURSION TRIP
WITH DEAN HIRTLE**

**PLEASE
CHECK**

**PHOTOBUILD
WEBSITE FOR
DETAILS AND
ANY
CHANGES**



**WISHING YOU BOTH
THE VERY BEST**

**GREAT TO SEE THAT KEN
RENTON HAS
RECOVERED NICELY
FROM HIS SURGERY
LAST SUMMER.**

**ALSO GLAD TO
HEAR THAT BOB
DELUCA IS
FEELING BETTER.
BOB WAS ALSO
HOSPITALIZED
LAST SUMMER.**

Check Out These Websites:

<http://www.apple.com/aperture/action/richardson/>

<http://blogs.reuters.com/photo/2010/04/20/volcanoes-lightning-and-experimentation/>

http://news.nationalgeographic.com/news/2010/04/photogalleries/100427-lion-steals-camera-remote-science-pictures/#lion-steals-camera-creators_19577_600x450.jpg

<http://www.cbc.ca/thetrailbreaker/catcamera.html>

**INTERESTING
WEBSITES**



SHARPENING 101: "USING UNSHARP MASK IN PHOTOSHOP"

By Colin Campbell



If you have a digital camera with more than a six megapixel sensor, you should be able to produce a print as sharp or sharper than you can with 24 mm film. But getting that result is not a given. Care and know-how are required, both at the capture and digital processing stages.

Many otherwise excellent images shown at Guild meetings are either soft due to the lack of sharpening or suffer from over-sharpening. As members gain experience with digital processing, I expect this to change. At the capture stage, work hard to steady your camera; use a shutter speed fast enough to freeze camera motion and moving subjects (unless you want a blur effect); and make sure that key elements in your frame are in sharp focus, with due regard to your desired depth of field. Some things don't change!



Unless in-camera sharpening is turned on, your unprocessed image will not be tack sharp. This is natural in digital capture, the physics of which I cannot explain.

You will have more control over sharpening by turning off in-camera sharpening (if shooting TIFF or JPEG). There is no in-camera sharpening if shooting RAW. I strongly recommend shooting RAW and sharpen later in Photoshop.

The image at left was taken with a Canon G11, clearly without tripod. Some light sharpening was applied in Photoshop (Amount: 100, Radius: 1.7, Threshold: 22). Though I have not done it here, this is an image that would look best with different amounts of sharpening applied to the snow, the fabric, and the background trees due to differences in texture and detail.

There is a school of thought that advises to sharpen only at the end of your digital processing workflow. This is because some forms of output (e.g. prints) can usually handle more sharpening than other outputs (e.g. for the web). An image properly sharpened for a print might look unnatural as a web image. Repeated sharpening for different outputs can degrade the final results, so sharpen for output as the final processing step.

That having been said, sharpening can be done for more than just output, and in fact, three sharpening steps are built into the Lightroom workflow. Besides output sharpening options that are available only at the export stage, there is also capture sharpening in the Details panel, and local sharpening using the Adjustment Brush and Graduated Filter tool. My point here

is not to get into sharpening in Lightroom (maybe another time) but to show that there are different approaches to sharpening.

I like to do some initial sharpening, keeping my original not-sharpened layer in case I later want to change the sharpening. There may be particular areas within an image that I would like extra sharp, so I do that on a separate layer and mask out the areas I do not want extra sharp.

Another advantage of keeping the original not-sharpened layer below is that you can lower the opacity of the sharpened layer if you decide you want to reduce the sharpening a bit.

Working with and keeping layers in my master copy of an image allows me the ability to go back any time to modify the sharpening I've done. If you tend to flatten your layers as you proceed with your processing, then leave the sharpening to the end.

Basically, Photoshop sharpens by finding neighbouring pixels with strong contrast between them, making the lighter pixels lighter, and/or making the darker pixels darker. The trick is to increase the contrast enough to create the sharper look without making the black or white areas along the sharpened edge obvious. This trade-off is easy if only subtle sharpening is desired but not so easy if you want strong sharpening.

Using Unsharp Mask

"Unsharp Mask" seems a strange name for a tool to sharpen an image. I'll just say that blurring is part of the behind-the-scenes process in Unsharp Mask sharpening. You'll notice when you go into the Filters menu that there are other sharpening options. This is already a long article without getting into Smart Sharpening. Once you are familiar with Unsharp Mask, it's a good idea to learn Smart Sharpening as well. It's a great tool with some nifty capabilities (and which I personally like), but not all Photoshop users prefer it to Unsharp Mask. I'll stick to Unsharp Mask here.

Duplicate the background layer and rename the new layer (e.g., "sharpen"). Zoom in to 100% actual pixels or more. Then with the new layer active, go to Filter>Sharpen>Unsharp Mask (Shift-F5). Make sure Preview is checked. Play with the sliders until you get a result you like.

Amount ranges from 1 to 500% and is the amount of contrast along edges in the image. Start in the 100-200% range and vary if more or less sharpening is desired.

Radius is the width of the area beyond edges affected by the Amount slider and ranges from 0.1 to 250 pixels. In most cases, 1, 1.5 or 2 pixels will do the job. Here's a rule of thumb for output sharpening: Divide the pixels-per-inch (ppi) of your output image by 150. Examples: Set the Radius of a 300 ppi print to 2. Set the Radius of a 72 ppi web image to about 0.5. Then adjust the Amount slider to your liking.

Threshold ranges from 0 to 255 and determines how strong the contrast needs to be on an edge in order for sharpening to take place. Only the very strongest edges will be affected at 255 and all contrasting pixels will be affected at 0. The latter creates a grainy effect even in low-contrast areas such as sky - not generally desirable. Zoom into different parts of the image to make sure that sharpening is only affecting areas you want sharp. Suggestion: Set Threshold at 3 for medium to strong sharpening and closer to 10 for very subtle sharpening.

I will generally over-sharpen a bit and then reduce the sharpened layer's opacity until I like the results.

One more step is essential to get best results. You want sharpening to only apply to the luminosity (darkness vs lightness) of an edge, not the colour. Otherwise, undesired colour aberrations develop along the sharpened edges. There are one or two easy ways to avoid this problem, including Fade to Luminosity and LAB sharpening. Rather than discuss these, I'll suggest the following approach. This requires that you keep a not-sharpened background

layer of the image (as recommended earlier for other reasons).

With your sharpened layer active (highlighted), simply click on the Blend Mode drop-down list and choose Luminosity at the bottom of the list. The Blend Mode list is to the left of the Opacity slider in the Layers Panel. That's it, but don't miss this step!

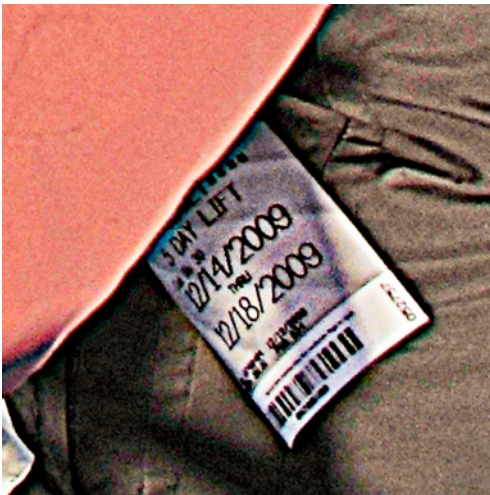
Local Sharpening

There are different ways to apply sharpening to specific areas of an image and avoid sharpening in other areas. If you make a selection (and modify or refine the edges of the selection if desired), any sharpening with Unsharp Mask will only apply to the selected area.

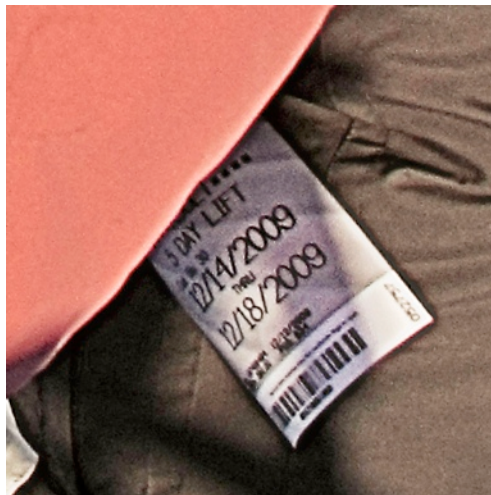
Here's the method I more often use is: After applying Unsharp Mask to a layer, I create a mask for that layer and, with the mask active

(highlighted), paint black in the areas I do not want sharpened. If the area you want masked out is the sky above a level horizon, you could alternately use the Gradient tool to mask the sky. In the masked areas (ie. the black areas on the mask) the pixels are made transparent, so the not-sharpened layer below shows through in those areas. A big advantage of using masks is that you can modify the area of sharpening - At any time, you can paint black on the mask to increase the masked area, or paint white to reduce the masked area.

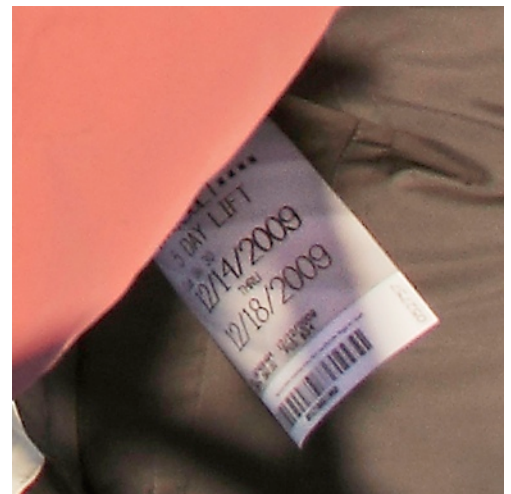
Experiment (i.e. play around) with sharpening to get a better feel for how it works and what works best for you. Be aware of one more thing: resizing an image - including resizing using the Crop tool - can dramatically affect earlier sharpening, depending on how you do it (another topic for another day). In the end, the only way to insure satisfactory results is to carefully review the final output (print, web, etc). Good luck!



B. This detail is deliberately over sharpened to show what happens as we go too far (Amount: 500, Radius: 5, Threshold: 0). Strong light and dark lines or "halos" begin to appear along high-contrast lines as we increase sharpening, creating an unnatural look. Also, colour aberrations begin to appear. Notice the blue line at the top of the lift ticket and the dark red line bordering the orange-pink area.



C. This is the same over sharpened detail as B (Amount: 500, Radius: 5, Threshold: 0), however with the Blend Mode changed to Luminosity. It still looks ugly, but the colour aberrations have disappeared. It is generally good practice to apply sharpening only to luminosity.



D. This detail shows the moderate sharpening applied to Image A (Amount: 100, Radius: 1.7, Threshold: 22). It is sharper than what came out of the camera but still looks natural.



All Photos: Keith Vaughan

The Canadian Track and Field Championships returned to Varsity Centre at the University of Toronto in 2009 after an absence of 40 years! The event was advertised to the Toronto community under the banner "Track is Back". The Toronto event was also significant as the lead-up and qualifying trial for the 2009 World Championship Track and Field to take place in Berlin in August 2009. All of the top Canadian athletes were anxious to secure a place on the Canadian team for Berlin.



Many pivotal head-to-head confrontations were scheduled, none more significant than the confrontation of the top women in the 100 m hurdles: former world champion Perdita Felicien of Pickering ON, and Olympic bronze medalist Priscilla Lopes-Schliep of Whitby ON. 2008 Beijing Paralympian Josh Cassidy of Oakville ON, was set to compete in the Wheelchair T54 classification 800m, 1500m and 5000m events, and Pierre Brown of North York ON, to defend his 100m fastest-man title

against his main rival, Anson Henry of Pickering ON.

So, what motivated me to apply for accreditation for this event? In 2006, I organized a small theme exhibition for the Photojournalism Division of PSA (Photographic Society of America); the theme was "Overcoming a Handicap" and my eyes were opened to the possibilities of disability sports for photography. In May 2007, I went to Manchester, UK, and was accredited to photograph the VISA Paralympic World Cup, in which the paralympic sports were wheelchair basketball (men and women), swimming, velodrome cycling and track and field (see Canadian Camera, Vol. 8, no. 4, Fall 2007, pp12-14). The Manchester meet was the farewell appearance of Dame Tanni Gray-Thompson in the T54 wheelchair track events; Dame Tanni is a veteran of 16 years of Olympic Games and World Championships and she is a legend in the UK. Following the Manchester experience, I pursued paralympic sports in my local province, Nova Scotia, which culminated in the assignment to cover





the Canadian Wheelchair Curling Championships held in Sackville, Nova Scotia, in March 2009.

see images at www.2009tsxcwcc.com

These experiences motivated me to try to photograph a Canadian Paralympic Track and Field event at the highest level. Ironically, the Tanni Gray-Thompson story in England is mirrored in Canada by the story of Chantal Petitclerc of Montreal, who has competed in wheelchair T54 track events at the world and Olympic level with many gold medals to her credit. One of my goals became to photograph Chantal Petitclerc in a competitive event. Petitclerc was a competitor at the 2007 Canadian Track and Field Championships (2007 was the first time the paralympic and able bodied Track and Field meets were combined) in Windsor ON but I was unable to get my schedule organized to be there. Likewise in June 2008, the combined event took place in Windsor ON and Petitclerc was there – but I was not and I lived to regret that because Petitclerc has now retired from



competitive track and field sports. Nevertheless, I went to Toronto in June 2009 with the aim of capturing images of the best Canadian paralympic athletes. However, I did



not ignore the able bodied athletes, rather the opposite because once you get into a stadium surrounded by top-class, super-fit athletes, the enthusiasm is infectious.

So what about the photography? I shot all digital, probably for the first time ever at a sports event, using an EOS 50D body and mostly my trusty 70-200mm f2.8 lens, with an option to add a 1.4x teleconverter. The magnification was just enough to capture images of the sprint competitors crossing the finish line, or the distance runners on the apex of a bend, shooting from the track-side at a tangential angle. In other situations, I would switch to a wider angle zoom lens to do





panning shots of the wheelchair athletes, which are good subjects for slow shutter speed panning shots to try to emphasize and capture the feeling of motion.

Every athlete involved in this meet has a story to tell about how they got to this point in their athletic career, but the headlines go to only a few. Josh Cassidy of Port Elgin ON competes in a range of T54 wheelchair events including the 800m, 1500m, 5000m, 10km and Marathon. In Beijing, he represented Canada in the 800m and 1500m at the 2008 Paralympic Games and was a finalist in the 5000m in Beijing, finishing in tenth place.

Gary Reed of Kamloops, BC, also represented Canada at the Summer Olympics in Beijing 2008 in the 800m event. He was fourth in this event, narrowly missing the bronze medal by a fraction of a second. He was the silver medalist at the 2007 World Championship. He is a 5-time Canadian champion and holds the Canadian 800m record of 1:43.68m, set in Monaco in 2008.

However, the most compelling story leading up to the Toronto meet was the rivalry between the two world-class Canadian 100m hurdlers, Perdita Felicien of Pickering ON, and Priscilla Lopes-Schliep of Whitby ON.

Actually, if you talk to either of them openly, both will deny that the rivalry exists, but when they occupy the same space, the chill is all too evident. Perdita is a former world Champion (2003), holds the Canadian Record, has silver medals from the 2007 world championships, and 2007 PAN-AM games. Perdita was

sidelined for 18 months due to a stress fracture injury and was forced to miss the Beijing games. Priscilla is the 2008 Canadian Champion, won Bronze in this event in Beijing and was currently the 2009 world leader in time for this event (12.52sec).

Where to be in 2010? At the time of writing, the latest information for 2010 suggests that the Canadian Track and Field Championships will again be held in Toronto from July 29-August 1st, 2010. However, those in Atlantic Canada will be privileged to have the opportunity to see the World Junior Track and Field Championships in Moncton, N.B., from 19-25th July. Many of the 2000+ Junior athletes competing in Moncton will be preparing themselves to represent their respective countries at the Summer Olympic Games in London in 2012.





Step Back in Time at Sherbrooke Village

by Walley Hayes

If you've ever thought you'd like to step back 100, 200 years or more armed with your digital camera, it's easy to do in Nova Scotia. Simply steer a course to one of the many Nova Scotia museums or National Historic Sites.

Most people think of museums and historic sites as a place to delve into our history. Outwardly that's what they are intended to do, but for the picture takers among us, they are a virtual gold mine of photographic possibilities. Many of them are like stepping onto a movie set complete with costumed animators and give you a chance to relive and photograph our past in an historically accurate setting.

Undoubtedly, the king of these is the Fortress Louisbourg National Historic Site on the east coast of Cape Breton Island. Louisbourg is one of the largest historical reconstructions in North America and accurately represents life in the fortress town during the mid 1700s.

I've photographed Louisbourg many times and I'll cover it in a future blog, but let me acquaint you with one of my favourites, Sherbrooke Village Living Museum on the Eastern Shore, about a two hours drive from Halifax or an hour from Antigonish.

Dozens of wooden buildings make up Sherbrooke Village. They are all original buildings, not reconstructions, and they include a courthouse, print shop, tailor shop, woodworking shop, general store, church, schoolhouse, doctor's office, apothecary, blacksmith, weaver's home, telephone office and hotel where you can get a hot, light meal of 1800s vintage.

But the best part is that each of the buildings is staffed by a local Sherbrooke resident wearing period costume and they don't mind being photographed as they go about their daily chores. Here's some sample photos to whet your appetite.



PHOTOGRAPHING WILDFLOWERS

by Etta M. Parker

An early spring and the wildflowers are now blooming their heads off. Time to look forward to putting our bodies through the various obscene contortions required to photograph beautiful spring flowers. Let's head out!

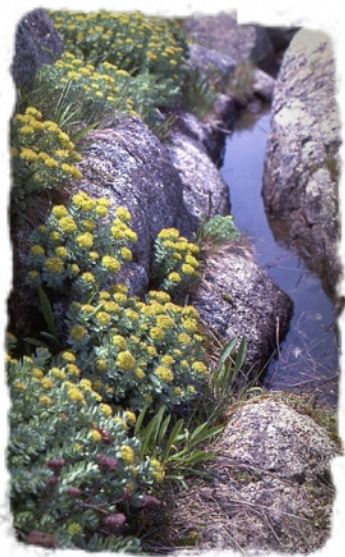
Finding a subject: We would have a hard time not finding wildflowers in Nova Scotia. It's impossible to miss them! However, if you have trouble finding a particular flower and the time it blooms, contact nature organizations, (especially the Wild Flora Society), park naturalists if in a park, consult Roland's Flora of Nova Scotia or rely on field guides that tell where and when flowers you are interested in are blooming. (Note: Most field books are written for another part of Canada or U.S. and the blooming time might vary slightly.) O.K., I've found a subject, let's say it's in a patch of Dutchman's-breeches (*Dicentra cucullaria*). My reaction in the past has always been to rush like the devil to set up and start shooting as if the flower was going to fly away. This time I won't panic, I will leave the camera in the bag or take one to look through, take my time and walk around the patch looking for the angle that interests me the most and then I will set up the tripod and camera. Surprisingly, I'll find the flower is still there waiting for me to expose its beauty. no matter how much I hurry. Now many a time I've walked around gingerly in a field of flowers searching for the perfect composition, only to realize that I couldn't remember where I was when I went back to shoot it. This time I will carry plastic garden markers, or something that works equally well, and mark the ones I think I want to go back to so I won't



forget where it was. I will take several shots; some in groups of three or five showing some of the environment in which our subject grows, and several close-ups. **Note:** I will, of course, pick up all of the markers before I leave the area.

Ethics: I've found the perfect subject but a few light pine needles on top of the petals loom out at me, and those sticks and dead leaves on the ground are light in color. These would be very distracting in my picture, so I must do some careful "gardening". Tweezers will be the best thing to pick those off with. Oh yes, and I will be very careful not to destroy any living thing while doing this gardening. I will try to cause as little impact on the area as possible. It is difficult not to flatten the surrounding vegetation and other flowers since I will many times have to lie in a prone position when photographing low growing plants. This is especially applicable when photographing the rare plants. The Yellow lady slippers (*Cypripedium calceolus*), Ramsheads (*C. arietinum*) and the Round-lobed hepatica (*Hepatica americana*) as they have all suffered as a result of too much traffic from photographers, and those who dug them up to plant in their garden, or to take a nice bunch home to grandma. These plants are rare and require many years to reach maturity. There are many that do not condone the picking of wildflowers anywhere, and in some areas it is illegal. Let's leave them for others to enjoy.

Equipment: I work with simple equipment. We can't do good close up photography without a stable camera support. Our tripod should have the capability to go low to the ground, have a reversing center pole, or one can



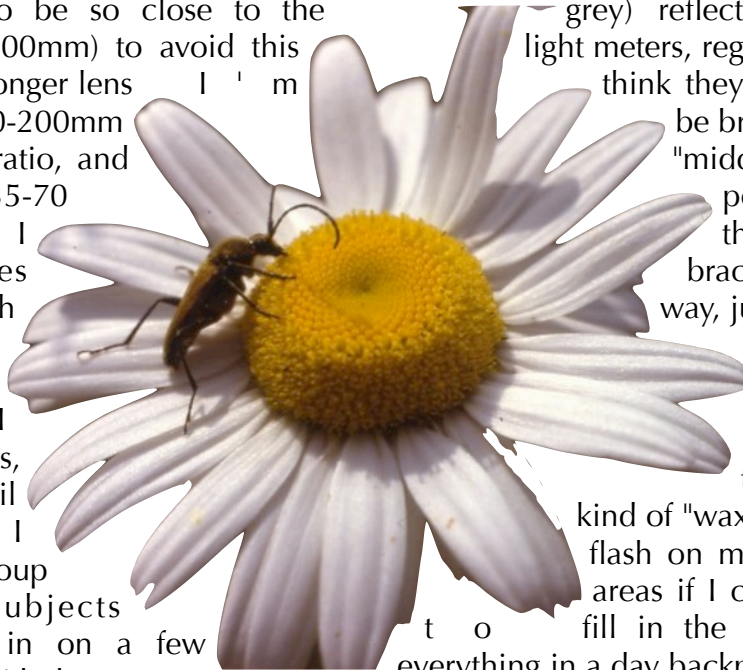
buy an attachment to fit on the tripod leg. I could use a bean bag in a pinch. I use a cable release in order to prevent camera shake when shooting. Better check to see that the cable release is not hanging over my lens when shooting. I tie something brightly colored on it, because all too frequently it gets left behind in the woods.

Camera: Any SLR (Single Lens Reflex) 35mm camera will work fine. I use a macro lens for doing close up flower photography. I am using my 55 mm lens, an old one but it has a 1:1 (life size) reproduction ratio. The only problem I have with the shorter lens is that I have to be extremely close to the subject, and knocking the subject to pieces has been known to happen. I now also use a 100mm Macro lens which I like much better because I don't have to be so close to the subject. Some use a 200mm to avoid this problem. However, the longer lens I'm also going to use is my 70-200mm lens, which gives a 1:4 ratio, and I'll probably pack my 35-70 wide-angle lens as well. I find these three lenses adequate to photograph every aspect of flowers. With the 50mm and 100mm Macro lenses I am ready to take close ups, even just the flower pistil and stamens if I choose. I can also take some group shots showing the subjects environment, or zoom in on a few flowers in a large patch with the 70-200. Both macro and telephoto lenses provide large images, macros do this by focusing closer, while telephotos do this by magnifying or decreasing the angle of view. Telephoto lenses compress or shorten perspective, while lenses shorter than Telephoto lens compress or shorten perspective. Lenses shorter than 50mm exaggerate it.

Then there are **Extension tubes:** I always have an extension tube in my pack. It is a rigid spacer with no glass placed between the lens and the camera, and increases image size. They can be purchased in different lengths and can be added together for super close ups.

Reflector: I'll bring a good sized piece of tin foil and crumple it up well so there will be no hot spots emanating from it. Simply lay a piece next to the area I want to reflect light back into, such as the dark area of a stem. We can crumple some tinfoil and stick it on a sheet of cardboard, or we can use old pant hanger wires to hold the tin foil and stick it/them in the ground. A space blanket can also be used or pieces from it. To soften existing light even more we can use a gold piece of foil. We could bring a white umbrella but my experience has been that I usually am running over hill and dale trying to catch it when the wind is blowing. It does, however, work well when in a calm shooting situation low to the ground.

Grey Card: A gray card has an 18% (medium grey) reflectance value, which all light meters, regardless of type, are set to think they "see". Our subject may be brighter or darker than this "middle of the road" tone. I point the camera at it, set the aperture, and usually bracket a few stops each way, just to be sure.

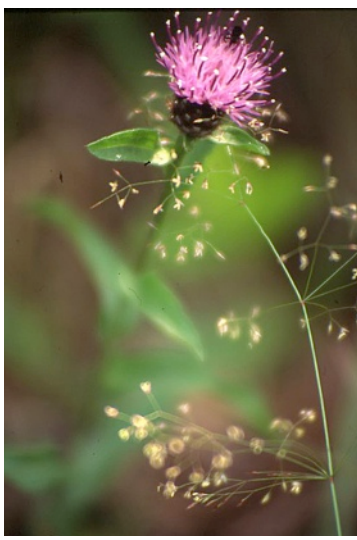


Flash: I am never happy with full flash on nature subjects, as most times the subject looks kind of "waxy". But, I use the built in flash on my camera to fill in dark areas if I can't position the tin foil to fill in the area to suit me. I put everything in a day backpack, and always put in a light rainsuit (it is Nova Scotia). I put in insect repellent for the provincial insects that love to consume me while I am working. Sunscreen is essential to have if the blazing sun happens to come out, a pocket- knife with scissors, small pieces of string. I don't cut twigs off, if it's in my way I tie it back carefully with a piece of string, being careful that I don't cut into the stem. I try to remember to release the twig before leaving. A wildflower guidebook, notebook and pencil in case I want to make notes. If I am going into back country to do photography I include some additional gear such as a few sticks of fire starter, a map and compass (know how to use them), as

well as extra food and water. In short, based on the type of trip and terrain I will be going into, I'll think of the worst thing that could happen and be ready for it.

Diffusion tent: I quite often will take a homemade diffusion tent and/or a large piece of transparent plastic so I can work on bright sunny days and in light wind. Commercial ones for around \$50.00 U.S. are available. I make my own before I go. I have one made from an old pup tent poles, (or insulation pipe, could be used) forming them into a dome shape and laying translucent plastic over the dome. If windy I hold the ends of the plastic down with materials found in the area where I am working, or if I remember I toss a few tent pegs in my pack. When I first decided on using a diffusion tent I didn't know if I was supposed to get inside it and shoot out, or put it over the subject and shoot in, or if we both should be in the tent. All approaches work well as long as the plastic is between the subject and the sun. One thing to watch here is that there are no shadows, and the plastic or tent pole doesn't get included in the background. I have hung just a large sheet of plastic between two trees like a sheet to break the wind or diffuse the bright sun. The plastic reduces contrast by scattering the light and completely covers the working area to keep out light wind, it also will keep me dry if it's raining. I like rain on the wildflowers but don't like getting wet.

Lighting: If possible I like to try to photograph flowers on an overcast day, light rainy days, or a day with a hazy sky. This allows for nice even light and the light is diffused for us by the cloud cover. Also, I sometimes take a small frame with translucent plastic stretched over it to place between the light and the subject. Works well if I don't want to set up the diffusion tent. Darn,



everything is looking good but I need to simplify the visual strength of the background. If I need to cast a shadow on the subject to make the light even, I grab someone close by to use their body to block off the sun. I could hold a large dark hat over it also to make the light even.

Depth of field focusing: Depth of field is extremely shallow in close up work. The most depth of field is reached by using the smallest aperture. (f22 /f32). Depth of field increases as aperture size decreases (the numbers grow larger). Depth of field doubles every two stops the aperture is closed down, eg. From f/ 11 to f/22. Close down (put aperture at a larger number, say f22) If it looks good, shoot! Here I am in a field of daisies and I want a portrait of one group of flowers. I want the foreground flower to be in focus.. The depth of field will extend, say, from the 2-foot mark to infinity at f22, but remember that it's actually looking through an f2.8 aperture until you release the shutter.

Recording: The digital cameras store all the information regarding the shot for you.

Well, it's been a great day, starting to rain a little harder now, but that's o.k. I'm all finished. Must get my gear together so I will be ready to photograph the beautiful blooms that make our land so colorful at the next opportunity. Happy shooting!

FROM PHOTOGRAPH TO PAINTING

by Carol Morrison

You have seen me on some field-trips with my point-and-shoot FinePix A340. I really do intend to upgrade, but on a recent trip to Henry's got so confused that I gave up! If anyone can give me some ideas of an easy to use camera that would give me more professional results, I would really appreciate it. I thought it might be interesting to put my photographs and paintings together, although I realize that many of you have much more artistic photographs taken in the same places!

In some cases I do the whole painting on site, but may take a photograph in case I want to add or correct something later. For example "Fall Silver Birches at Oakfield Park" was mostly painted on site, but I did more work on the delicate branches around the tops of the trees, working from the photograph.



**"Fall Silver Birches
at Oakfield Park"**



"Fishing Pool on the Mersey River"



"Fishing Pool on the Mersey River" was painted the same way, with details of the rocks and ripples on the water added later.



Fishing Shack at Indian Harbour

I was totally dissatisfied with "Fishing Shack in Indian Harbour", until I increased the contrast in the painting, working from the photograph.



Irises from Green Cove



Smokey from Green Cove

For large paintings I may work entirely from photographs, or from a combination of photographs and a small painting that I did on site. "Smokey from Green Cove" was somewhat complicated because, as you can see, I did not like the foreground in the photograph that I mainly worked from. "Irises At Green Cove" is the photograph from which I painted the irises in the foreground.

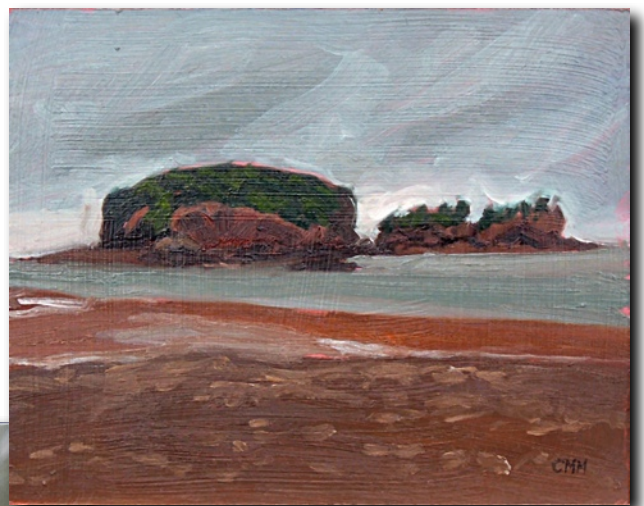


"Sunset over Bras D'Or Lake" was complicated to paint because of the cloud formations and reflections, but this painting was fairly faithful to the photograph.



Sunset Over the Bras dor Lake, Cape Breton

"Two Islands (plus five)" was painted from a panorama I obtained by stitching two photographs together, cropping it to the right proportions for the 24 X 36" painting. However for colour balance and the feel of the mists around the islands I depended on the 8X10" painting I did on site.



Two Islands



Panorama View over Purcell's Cove



"View over Purcell's Cove" was also painted from a panorama made from several photographs taken by my friend Terry Deveau (because I was too chicken to stand on top of the rock wall at the end of a walk up the hill!). I decided I did not want the trees sticking up in the foreground, so put together what was there as much as I could from the photograph and from photographs taken at ground level.

This is the first time that I have seen my photographs and paintings together and it is interesting to note the differences, because I regard myself as a realistic painter. I have freedom to exaggerate colour and form, and to leave out things that I feel are not needed in the painting. Much of what I do can also be done to photographs using Photoshop, but it would take a lot of work!

To see more of Carol's work please go to: www.carolsfineart.ca



Mona Ghiz



Goshlings



Iggy On The Run



Tip Toeing
Through
Enemy
Territory

To see more of Mona's
images please go to:
www.ghizphotos.ifp3.com

There have been a number of changes this past year with PSA, not the least of which was the switch to unmounted prints and the disappearance of the Nature Slide division. There have been many changes in personnel and procedures.

Many entry fees were waived this year and several look like they will continue for some time to operate without fees. Many submission procedures now are completed on-line and without the need for expensive money orders for returning CDs and ribbons/awards.

There have also been a share of issues to deal with this year including two separate print submissions being late delivered/lost by Canada Post. One was returned unopened and I am still trying to locate the most recent.

PGNS faired, as follows in the various divisions:

Projected Images (Pictorial):

5th out of 17 Clubs (Group B)

Electronic Imaging:

13th out of 23 clubs (Group 1)

Nature Digital:

4th out of 25 clubs
(top 3 move up to Group A)

Photo Journalism:

7th out of 18 clubs

Photo Travel:

10th out of 32 clubs
(After 2 of 3 competitions)

Creative:

Tied for 4th out of 8 clubs
(After 1 of 3 Competition)

I would recommend that we look at re-joining the Creative (Altered Reality) print category next year as well as consider hosting at least one or two competitions from the various divisions. We have been invited by EID, Pictorial and PJ to host. At least one would be considered good etiquette, two would be very fair.

Finally, I will be stepping aside as PSA rep as soon as a new rep has been found to take over the responsibilities as newsletter editor. Thanks for your support for the past two years.



1-Oct-09			
Clive Elson	Arches	11	
Tanya Elson	Yunnan Rice Terraces	11	
Mike McCarthy	Le Buttereau	9	
George Mitchell	Place Vendome	11	
Charles Plant	Foggy Morning Harbour	6	
Ken Renton	Manhattan Bridge	11	
1-Dec-09			
Colin Campbell	Venetian Gondolier	8	
Joyce Chew	Windmills At Zaanse Schans	10	
Tanya Elson	Cellenish Outer Hebrides	12	
Bob Kerr	China Gate	12	
Marg Nolen	Young Yi Girl At Festival	12	
Keith Vaughn	Group Meeting At Dawn	13	HM
1-Apr-10			
Marian Boyer	Painted Ladies Of San Fransisco		
Joyce Chew	Chapel Bell Trio		
Nanciellen Davis	Harbin Ice Sculpture 5		
Viki Gaul	Slot Canyon # 1		
Carolyn Renton	Time Square New York		
Keith Vaughn	Camel Train		



SUMMARY CAPA INTERCLUB SPRING RESULTS

by Joyce Chew, Capa Representative

Hello all, we have done quite well in the Spring round of CAPA competitions.

In the new Digital Altered Reality competition, we placed third (only 2 points away from first place) earning a bronze medal certificate, and we earned an Honour certificate for our fourth place finish in the Digital Theme competition. Congratulations to George Mitchell for earning a Certificate of Merit for his image entitled "Three Drops"!

In the Digital Open Category, we were fifth out of 29 clubs, earning an Honour certificate and we tied for 8th place in the Digital Nature Category. In the Print Division, the Guild placed was tied for fourth place out of eight clubs. In the Film Division, we ended

off the year by placing second in the Spring Open and Nature categories, narrowly missing first place in Nature by a mere two points.

Next year's CAPA Club theme is "Footwear". For individual CAPA members, this year's Annual Digital Competition theme is "Well Aged..." with a submission deadline of Sept 30, 2010. Don't forget to keep checking the CAPA website: http://www.capacanada.ca/digital_competition.html for updates on the great prizes you could win from Sony, Adobe, Amplis and Daymen.

Have a great summer shooting!

**CAPA (INDIVIDUAL MEMBERS) ANNUAL DIGITAL THEME
"WELL AGED" SUBMISSION DATE SEPTEMBER 30, 2010**

Summary- CAPA Interclub Spring Results

Altered Reality Digital- Hosted by Crescent Beach Photography Club

Entry No.	Image Title-Photographer Name	Judge			Score	Awards
		A	B	C		
1	Cara Pin-Up 2- Mike McCarthy	8	8	8	24	
2	Home Sweet Home- Esther Theriault	7	7	7	21	
3	Sighting on New Year's Eve- Viki Gaul	7	8	7	22	
4	Black Eyed Susan- Jen Fried	7	7	8	22	
5	Ice Crystals with Gold- George Mitchell	8	7	8	23	
6	The Clogs- Ken Renton	8	8	7	23	
Total Score					135	

Standing This Entry	3
Number of Entrants	26

Club Bronze

**CAPA CLUB THEME FOR 2011
"FOOTWEAR"**

Summary- CAPA Interclub Spring Results

Theme “3 of A Kind” Digital- Hosted by Cowichan Valley Camera Club

Entry No.	Image Title-Photographer Name	Judge			Score	Awards
		A	B	C		
1	Three Amigos- Tanya Elson	7	7	7	21	
2	Three Drops- George Mitchell	8	8	9	25	CM
3	Three of a Kind, in So Many Ways- Charles Plant	7	6	7	20	
4	Three Fleabanes- Laszlo Podor	6	6	8	20	
5	Three of A Kind- Jen Fried	6	8	6	20	
6	Triple Emerged Eastern Amber- Marian D. Boyer	6	8	8	22	
Total Score					128	

Standing This Entry	4
Number of Entrants	25

Honour Award

Open Digital- Hosted by Focus Camera Club

Entry No.	Image Title-Photographer Name	Judge			Score	Awards
		A	B	C		
1	Bleeding Hearts in Sepia- Ken Renton	7	7	7	21	
2	Whitewater Kayaking on Kananaskis- Laszlo Podor	8	7	8	23	
3	Delicate Grip on Pine Needles- Marian D. Boyer	8	7	8	23	
4	Posturized Olde Wharf- Joyce S. K. Chew	7	7	7	21	
5	Corrugated Iron- Carolyne Renton	6	7	7	20	
6	2009 Pro Champion Mike McCarthy	7	7	8	22	
Total Score					130	

Standing This Entry	5
Number of Entrants	29

Honour Award

Nature Digital- Hosted by Montreal Camera Club

Entry No.	Image Title-Photographer Name	Judge			Score	Awards
		A	B	C		
1	Mature Eagle- Peter Steeper	6	8	8	22	
2	Immature Eagle- Jen Fried	7	7	8	22	
3	Great Blue Heron Close Up- Carolyne Renton	9	7	7	23	
4	Black-Crowned Night Heron - George Mitchell	6	6	8	20	
5	Goldfinch Enjoying Pinecone Seed- Marian D. Boyer	6	6	9	20	
6	Sally Lightfoot Crab- Clive Elson	9	9	9	27	
Total Score					134	

Standing This Entry	8 th tie
Number of Entrants	25

Summary- CAPA Interclub Spring Results

Print – Hosted by Royal City Photography Club

Entry	Image Title-Photographer Name	Judge			Score	Awards
		A	B	C		
1M	Life Directions- Charles Plant				23	
2C	Giving up the Stick- Marian D. Boyer				23	
3C	Canter- Jen Fried				24	
4C	Freeman's Barn- Laszlo Podor				23	
5C	Blue Heron # 3- Ken Renton				24	
6C	Fly and Three Blossoms- George Mitchell				21	
Total Score					138	

Standing This Entry	4 th tied
Number of Entrants	8

Open Film – Hosted by Lions Gate Camera Club

Entry	Image Title-Photographer Name	Judge			Score	Awards
		A	B	C		
1	K4 Men 1000m Semi Final- Keith Vaughan	6	7	6	19	
2	Flags at Half Mast- Hubert Boudreau	6	6	6	18	
3	Earthen Pots- Joyce S. K. Chew	6	7	7	20	
4	Ready and Waiting- Hubert Boudreau	5	5	5	15	
5	Meissen- Joyce S. K. Chew	5	5	5	15	
6	EMILIA Burano- Keith Vaughan	6	7	7	20	
Total Score					107	

Standing This Entry	2
Number of Entrants	2

Silver Certificate

Nature Film – Hosted by Woodstock Camera Club

Entry	Image Title-Photographer Name	Judge			Score	Awards
		A	B	C		
1	Red- Hubert Boudreau	6	7	6	24	
2B	Little Mushrooms- Joyce S. K. Chew	5	6	6	25	Botany
3	Backlighting on Rocks, Flowers- Eugene Mio	7	6	5	24	
4B	Lichen- Hubert Boudreau	6	7	7	20	
5	Wading Heron- Joyce S. K. Chew	6	6	5	27	3rd
6	Splendour Hour- Eugene Mio	7	8	7	27	
Total Score					147	

Standing This Entry	2
Number of Entrants	2

Silver Certificate

PHOTOGUILD SCORES 2009/10									
Updated: 12/03/2010									
#	Name	Surname	Total Number Prints	Total Slides- Digital	Total Images	Adjusted Score Top 75 Images POY	Total Score All Images	Average Score	Distinction Points
1	Marian	Boyer	18	83	101	960	1184	10.91	410.5
2	Ken	Renton	28	91	119	949	1373	10.96	573
3	Jen	Fried	24	84	108	940	1233	10.71	651.5
4	Mike	McCarthy	28	91	119	932	1325	10.42	427
5	Colin	Campbell	22	87	109	919	1210	10.39	525.5
6	Keith	Vaughan	16	76	92	916	1069	10.76	399
7	Carolyne	Renton	9	91	100	901	1111	10.36	215
8	Laszlo	Podor	20	86	106	887	1148	10.16	370.5
9	Joyce	Chew	0	92	92	882	1034	10.48	239
10	Marg	Nolen	0	78	78	874	901	10.62	419
11	George	Mitchell	20	76	96	835	1015	10.35	129.5
12	Tanya	Elson	0	73	73	813	813	10.85	225.5
13	Clive	Elson	0	73	73	805	805	10.68	244
14	Hubert	Boudreau	21	85	106	789	1038	9.26	300.5
15	Bob	Kerr	8	91	99	781	997	9.85	250.5
16	Esther	Therault	0	92	92	781	930	9.62	162
17	Dean	Hirtle	28	71	99	767	965	9.56	164
18	Viki	Gaul	0	67	67	722	722	10.78	100.5
19	Charles	Plant	19	52	71	714	714	9.83	90.5
20	N. E.	Davis	0	55	55	655	655	10.76	330
21	John Wm.	Webb	2	54	56	651	651	10.25	275.5
22	Eugene	Mio	4	48	52	613	613	10.42	245
23	Mona	Ghiz	0	57	57	558	558	9.79	52.5
24	Peter	Steeper	17	26	43	473	473	11.00	149.5
25	Teunis	Obdam	0	39	39	453	453	10.38	203.5
26	Joseph	Szostak	4	39	43	436	436	10.14	184.5
27	Merv	Kumar Misir	0	35	35	391	391	9.83	118.5
28	Nancy	Johnston	0	34	34	375	375	10.32	108.5
29	Rocky	Yao	2	32	34	347	347	10.21	48.5
30	Yau-Sun	Tong	0	21	21	328	328	11.43	372.5
31	Paul	Boyer	0	25	25	260	260	10.40	58
32	Cherie	McCarthy	0	12	12	111	111	9.25	1
33	Wayne	Garland	0	10	10	101	101	10.10	225
34	Roy	Doucette	0	8	8	74	74	9.25	9
35	Jim	Marshall	2	5	7	72	72	10.29	14.5
36	Joanna N.	Satel	0	7	7	72	72	10.29	4
37	Hugh	McKervil	0	6	6	66	66	11.00	32.5
38	Ron	Whitaker	0	4	4	38	38	9.50	0
39	Tony	Egan	0	3	3	33	33	11.00	4.5
40	George	Ghiz	0	2	2	25	25	12.50	88.5
41	Mike	Richard	0	2	2	24	24	12.00	33
42	Cliff	Sanderson	0	0	0	24	24	0.00	49
43	Danny	Sharp	0	2	2	23	23	11.50	0
44	Normajeane	Stevens	0	2	2	20	20	10.00	61
Legend:									
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.									



Photos: Fred Joyce



Contact Us!

If you would like more information about the PGNS (Photographic Guild of Nova Scotia), visit our website: www.photoguild.ns.ca

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 **Atlantic Photo Supply**
foto source™

Atlantic Photo Supply on Spring Garden Road, provides a 15% discount on film processing, 10% on accessories and film (restrictions apply). PGNS also receives a rebate from this store. Located at 5505 Spring Garden Road.

Carsand-Mosher
PHOTOGRAPHIC

CARSAND MOSHER provides a discount of 10% to members of the PGNS for accessories, film, and processing (restrictions apply). In addition Carsand Mosher returns an additional rebate of 5% to the Guild. Stores are located on Barrington Street, Bayer's Lake Shopping Center, and Truro. Shopping at these stores benefits both the photographer and the Guild.

**BLUENOSE
FOCUS**
May 2010
Editing & Layout
by
Etta M. Parker.

PGNS is affiliated with CAPA, Canadian Association for Photographic Art, which is affiliated with the *Federation Internationale de L'Art Photographique, (FIAP)*. The Guild is also affiliated with PSA the Photographic Society of America.

A new Photo Shop to the area is HENRY'S located next to Lee Valley at Bayer's Lake Shopping Center. The Guild is now in negotiations for discounts for Guild members.

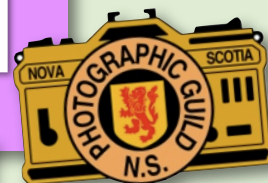
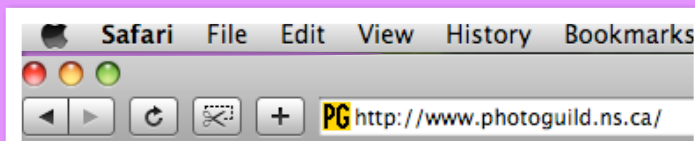
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Our Fall and Spring Shows receive product support as prizes from Black's Photography, Carsand-Mosher Photographic, Henry's and Atlantic Photo Supply. We gratefully acknowledge the support of these sponsors!

PHOTOGRAPHIC GUILD OF NOVA SCOTIA WEBSITE

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



Most of you haven't seen me for a long time and I bet you thought those pictures I've been using in my Editorials the last two years are what I still look like. I have aged and THIS IS REALLY ME.



*Good luck to incoming editor Mike McCarthy!
Hope you look this good when you're done :)*

Etta M. Parker