

# *Bluenose Focus*

The Newsletter of the Photographic Guild of Nova Scotia  
May 2013 Volume 48 Issue 2

In this issue:

Capturing Motion

Photoshop CS6 Oil Paint Filter

Member's Galleries

Bird Photography in Mexico



Cover Image: It Happens,  
by Jean-Paul Laflamme



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May 2013 Volume 48 Issue 2

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## Newsletter submissions

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

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

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

Submissions should be e-mailed to:

[gmitchell@ap.stmarys.ca](mailto:gmitchell@ap.stmarys.ca)

## The Photographic Guild of Nova Scotia

### Directors

President:	Laszlo Podor
Vice-President:	<i>Vacant</i>
Past-President:	Dean Hirtle
Recording Secretary:	Pam Mills
Newsletter Editor:	George Mitchell
Treasurer:	Dean Hirtle

### Standing Committee Chairs

Program:	Fred Greene
Entry:	Wayne Garland
Judging:	Fred Greene
PSA Representative:	Viki Gaul
CAPA Representative:	Joyce Chew

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Honours and Awards:	Esther Theriault
Seminars:	Fred Greene
Nominating:	Dean Hirtle
Constitution and By-Laws:	Joyce Chew
Projection:	Joyce Chew
Host:	Laszlo Podor
Hospitality:	<i>Vacant</i>
Banquets:	Etta Parker
A/V Advisor:	Bill Murphy, Mervyn Kumar-Misir, Peter Steeper
Statistician:	Nick Honig
Webmaster:	Peter Steeper
Judging Equipment:	Hubert Boudreau
Event Photographer:	Hubert Boudreau
Workshops/Field Trips:	Fred Greene
Shubenacadie Wildlife Park Guides:	Jen Fried Vic Fraser, Doug Leahy
Outside Evaluations:	Colin Campbell
Digital Coordinators:	Bill Murphy, Mervyn Kumar-Misir

Visit [www.photoguild.ns.ca](http://www.photoguild.ns.ca) for more information



# Editor's Corner

By George Mitchell

I am writing this editorial on May 31. The newsletter is finished, so, technically, perhaps I am justified in calling it the May 2013 issue, although you will be reading this in early June. On this last day of May, the temperature in Halifax is an amazing 24 C, so spring is finally here. Those of us who are warm-weather photographers now have no excuse and will be out at all remaining field trips!

This issue of the Bluenose Focus has three articles I will comment on. "Capturing Motion", by Keith Vaughan, gives sage advice on photographing moving objects. For the information of newer members, Keith is the winner of a host of national and international honours and awards, probably more than any other member of the Photo Guild.

The article on a new Photoshop CS6 feature, the Oil Paint Filter, is by Darryl Robertson. Darryl is a new member who is beginning to make his mark in the Photo guild. This year he won the Novice of the Year Award and he obviously has advanced software skills (un-

like your editor). The images accompanying this article are small, fitting into a single column. I am to blame for this, not Darryl. I encourage you to enlarge the images (with Adobe Reader) when you are reading the article.

The article on Bird Photography in Mexico, by Nick Honig and Tuma Young, is an account of a recent trip by two of our best bird photographers. Nick and Tuma braved very real danger from drug cartels, proving that birders are unlike the rest of us!

In the PSA Report, you can't fail to notice five large and colourful montages. These were put together by Viki Gaul and contain the images that were sent to the PSA interclub competitions. You can expand these within Adobe Reader to see more details of the individual images. I think this is a fine way to present our best images in a compact format. I am sure that Viki would appreciate comments.

# President's Message

By Laszlo Podor



We had another wonderful year with lots of activities and a full slate of Guild, CAPA and PSA competitions.

Our club is based on the efforts of volunteers who spend substantial amount of their free time on running our club. I would like to use this opportunity to thank our Executive and Committee members for their time and service to the Guild.

Dean Hirtle for helping our club in many ways, for his work in nominating duties and for taking on the Treasurer's position this year. Dean has served for many years on the Executive as Treasurer, Vice President and President, helping our club through the many changes over the years. Despite his busy schedule and double duties, he was always ready to help me out at the meetings when my work took me away from Halifax. Thank you!

My special thanks go to Joyce Chew for her work as our CAPA rep and for her efforts in projection and competitions, with the constitution and by-laws, and technical assistance in the Fall and Spring shows. I do not think she has missed a meeting and she was always there when someone needed help.

I would like to thank Fred Greene for double duty as both our Program chair and Judging chair which he managed in

addition to serving as an Executive in the Photographic Society of America. Our program this year had many great seminars, workshops, field trips making this year one of the busiest years in the history of the Guild.

Our Secretary, Pam Mills for her help during our executive meetings and our Annual Business Meeting this year and for organizing the field trip to Atlantic Motorsport Park.

Esther Theriault for organizing our Fall and Spring Shows. As our Honours and Awards Chair, Esther has done a great job and kept our trophies in pristine condition. She always keeps records and prints many Awards Certificates of the growing number of 15s and other high scoring images. Esther is stepping down from her duties at the end of the year.

George Mitchell for his work as our Newsletter Editor and for his well prepared Macro Photography seminar.

Thanks to Wayne Garland, our Entry Chair, our scores are recorded faithfully for cases when we need to look up any details.

I would like to thank Viki Gaul for her help as PSA rep. As we have four PSA competitions with many categories, this



job is quite demanding. She was doing this while having lots to do as PSA Region Director for Area 17.

Thanks to Nick Honig to keep our competition scores in order and provide up-to-date scores to the members and the Executive. He was one of the leaders of the successful Fall Colours field trip to Cape Breton and one of the organizers of the Field Trip to Bonaventure Island in Quebec.

Thanks to Tuma Young for his work in making the Fall Colours field trip to Cape Breton a success and for his part of organizing the Bonaventure Island field trip to Quebec. Also, thanks for lending me the big lens for a few shots of the Bald Eagle near Whycocomagh.

Thanks to John William Webb for his work in Public Relations and his efforts in field trips.

Mervyn Kumar-Misir as our digital coordinator and audio visual advisor as well as his efforts in field trips, seminars and workshops.

Thanks to Bill Murphy as our assistant digital coordinator. He has quickly learned our technologies and the tricks of Club Viewer. With his help, we now have a new HD laptop and as a result, our images look much better on the screen.

Colin Campbell for coordinating our evaluation groups and his efforts in seminars.

Hubert Boudreau as our event photographer for his many images of our judges and top scorers, and for judging equipment responsibilities and assisting with our Fall and Spring shows.

Doug Leahy and Vic Fraser for coordinating Shubenacadie Wildlife Park activities.

Peter Steeper as our webmaster, audio visual advisor, and his efforts in several workshops and field trips.

Etta Parker and Edie Greene for coordinating our Christmas and Awards banquets.

I would also like to thank all other Guild members who have contributed in some way this year including contributions to our spring and fall shows, presenting seminars, leading field trips, submitting images to PSA, CAPA and Guild competitions, assisting us at our meetings or providing the guild goodies.

During the last year we had a couple of investments that made us capable of projecting the images in HD resolution. We can only do this at Guild events and competitions at the moment, since PSA and CAPA are still accepting the 1024x768 resolution images, but when they change their formats, we'll be ready.

Our Guild had a great program this year filled with very interesting field trips, workshops and seminars along with the many competitions we got used to. All of

this is possible only with volunteers whose efforts and valuable time is greatly appreciated.

I broke a record at our Annual Business Meeting this year - I became the first Guild member who serves as President in three consecutive terms. No, it is not because of me - I am not that good... Although we have many volunteers, one position remains empty - we are without a VP for the second year. If you are able to contribute as a VP, becoming the President in a year, or you want to participate in any of the Guild activities in any way, please contact me or one of our other Executives.

Just like last year, I would like to ask you to send me an e-mail or call me with your suggestions for our next year's program. I believe we can create another great program for next year if your input is a big part of it – so please take a couple of minutes and send me an e-mail.

Let's enjoy more photography together and spend some time with spreading the joy of this hobby or profession amongst other shooters in, around Halifax and in Nova Scotia.

Thank you.  
Laszlo Podor

### **2013-14 Guild Themes At A Glance**

#### **1st Guild Assignment**

**“Triangle(s)”**

(Must have been photographed after May1, 2013)

#### **2nd Guild Assignment**

**“Rustic”**

(Must have been photographed after September 1, 2013)

#### **3rd Guild Assignment**

**“From the Kitchen”**

(Must have been photographed after September 1, 2013)

# PSA Report

By Viki Gaul



I would like to take this opportunity to recognize Joseph Szostak for his help with Club Rep duties the past two seasons. Joe is stepping down from this position and I want to thank him for his patience and his willingness to offer me a hand when it was needed.

I would also like to thank Nanciellen Davis for offering to lend a helping hand during the next season. I welcome her to the PSA Club Rep team as an Assistant Club Rep. I am looking forward to working with her.

If anyone else would like to volunteer, please let me know and I will be glad to explain what it is I am looking for in the way of help from time to time.

I would like to take this opportunity to thank the PGNS Executive for their

continued support of PSA Interclub activities.

AND at this time, I want to encourage ALL Guild Members to participate in Guild competitions. When it comes to PSA Interclub competitions we hold our own against the largest clubs in North America and beyond...let's make every effort to take that one step further, and be counted among the top five in each of the five digital categories next season. Start now by preparing your images for digital competitions in the fall and please consider making your best works into prints for the Interclub Print competitions as well.

Thankyou, Viki Gaul, PSA Club Rep

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## PSA Interclub Digital Competitions (Standings)

After PSA competitions are held at the Guild the top scoring images are sent to me for submission to PSA Interclub competition. In some cases we compete with as many as 119

clubs from far and wide. I make folders in my computer and place the images in the 5 digital categories they need to be in. As the closing dates for each of the competitions approaches, I send the images through the 'upload system', housed on the PSA Website. The PSA Webmaster forwards the images to the club hosting the compe-

tition, after which, the results are sent back to us with the individual scores and appropriate ribbons and awards. The Interclub Director for each of the Divisions records the scores and keeps track of the club standings.

#### Projected Image Division (PID)

In 2012-13 there were 118 Clubs in the PID Digital Interclub Competition. PGNS stands tied at 13th place in Group A, which consists of 22 of the total 118 clubs. Round 4 individual scores are now in, but the final club listing is not posted to the website, as of this report.

#### Projected Image Division (PID) Creative

The fourth Round of images is yet to be judged, but after the three rounds that are complete, PGNS stands 5th in a Group of 13. There are 34 Clubs participating altogether.

#### Nature Division (ND)

For the first time this year we are competing in Nature Group A, which consists of 15 excellent Nature clubs. Overall there are 51 clubs in the Nature Division. PGNS stands tied for 9th place after the 3rd and final round of the year. We all deserve a 'round of applause' for this wonderful effort!

#### Photo Travel (PT)

PGNS competes in PT Group A. After Round 3 of the 4 Rounds this year, we

sit in a tied position at 11/22. Altogether there are 119 clubs in Photo Travel Interclub. Round 4 results will be available shortly.

#### Photojournalism (PJ)

This year the PJ Division has experienced some difficulties with the PJ Interclub competitions. The problems seem to be with the 'upload system' and it is hoped that the new PSA website (to go live soon) will alleviate this problem. The competitions will be held as soon as possible. This is an unfortunate situation, but it is being handled as efficiently as possible. Therefore there is nothing to report at this time.

In the past PGNS has hosted many PSA Interclub competitions. Watching one of the competitions at your own club can be very interesting indeed. It offers the opportunity to see first hand 'what and who' we are competing with in the Interclub circuit. PGNS did not host a competition this past season but it is hoped that we will entertain the idea for the coming year. This is a Guild night you will not want to miss. Watch the schedule for an Interclub Judging night, next season, and plan on experiencing it with your own eyes.

## PSA Print Interclub Standings for 2012-13

PGNS competed in 5 sections of PSA's Pictorial Print Division Interclub competition this year.

After each of 4 Guild competitions (PSA) the top four prints in each category were sent to a host club to be judged with as many as 14 other clubs in the same group.

Throughout the 2012-13 club year it was noticed that fewer members were printing.

It was thought that our 'end of year' standings would certainly suffer because of this, but indeed we have done quite well.

If you will, take a moment to think about the following statistics, and what we might be capable of, if we were to put on a real drive to get more members to print, and compete. Really, the possibility of reaching the top is not that lofty an idea! I challenge you all to print your best works this summer, and be ready to compete this fall...We could give the rest of the pack a real 'Run for their money!'

The PGNS End of Year Standings in interclub Competitions are:

Large Colour Prints- **3rd** place out of 12 Participating Clubs

Large Mono Prints-**7th** place out of 13 Participating Clubs

Small Colour Prints-**3rd** place out of 14 Participating Clubs

Small Mono Prints-**7th** Place out of 14 Participating Clubs

Creative Prints-**3rd** Place out of 12 Participating Clubs

Individual prints receiving Awards and HMs in Rounds 1-4 are as follows....These are all eligible for EOY competition, which will be held in New Castle PA.

Round 1...LG Col-**HM**-Marg Nolan-Protecting the Nest

Round 1...SM Mono-**3rd**-Viki Gaul-Jay With Fan Tail

Round 2...LG Col-**1st**- Ken Renton-Waiting in Havana

Round 2...Creative-**1st**-Viki Gaul-Look Up

Round 2...Creative-**HM**-Marian Boyer-Dancing Crab

Round 3...SM Mono-**1st**- Viki Gaul-Grizzly Grin

Round 3...SM Col-**3rd**-Viki Gaul-Handsome Yellow Fellow

Round 3...Creative-**HM**- Keith Vaughn-Frozen Anchorage

Round 4...LG Col-**1st** -Nick Honig-White Crowned Sparrow

Round 4...LG Col-**HM**-Viki Gaul-Colourful Seaweeds

I would like to take this opportunity to thank the PPD Interclub Director, Louis Duncan. He runs a very organized program and is extremely helpful to the various clubs and the club reps, such as myself. Thank You Louis!



## PSA Print “End of Year” (EOY) Competition 2012-13

The following Prints were sent to Interclub PRINT Competitions and received an Honorable Mention (HM) or an Award (1st, 2nd, 3rd). These prints will now be gathered and sent for the End of Year (EOY) Round to be held in June.

### Round 1

Jay With Fan Tail-SM-**3rd** place-Viki Gaul  
Protecting the Nest-LC-**HM**-Marg Nolen

### Round 2

Waiting in Havana-LM-**1st**-Ken Renton  
Look Up-Creative-**1st**-Viki Gaul  
Dancing Crab-Creative-**HM**-Marian Boyer

### Round 3

Frozen Anchorage-Creative-**HM**-Keith Vaughn  
Handsome Yellow Fellow-SC-**3rd**-Viki Gaul  
Grizzly Grin-SM-**1st**-Viki Gaul

### Round 4

White Crowned Sparrow-LC-**1st**-Nick Honig  
Colourful Seaweeds-LC-**HM**-Viki Gaul

All 10 prints will be packaged and sent to this prestigious event with ‘Good Luck’ wishes from the Guild!

Editor’s Note: The following five pages are montages showing the digital images submitted by the Photo Guild to the PSA Interclub Competitions. These were prepared by Viki Gaul. I believe they show in a nice compact form the high quality of our images.

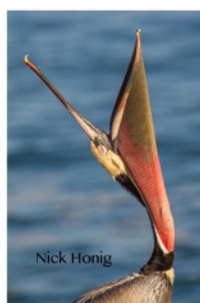
# 2012-13 Digital Entries to PSA Interclub - PID



PSA info - Viki Gaul, Club Rep



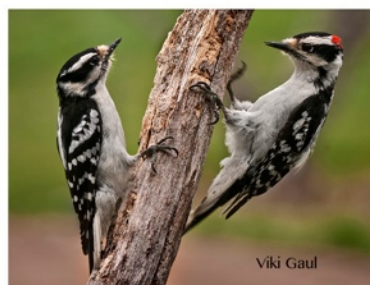
# 2012-13 Digital Entries to PSA Interclub Competitions-Nature Division



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PSA info - Viki Gaul, Club Rep



# 2012-13 Digital Entries to PSA Interclub - **PHOTO TRAVEL**



Marian Boyer



George Mitchell



Mona Ghiz



Mervyn Kumar-Misir



Teunis Obdam

Interclub



Sean Kelly



Esther Theriault



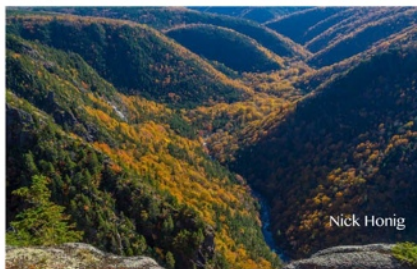
Viki Gaul



Teunis Obdam



Nick Honig



Nick Honig

PHOTO TRAVEL



Marg Nolen



Mervyn Kumar-Misir



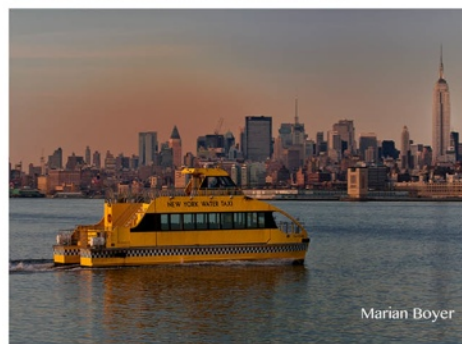
Joyce Chew



P.G.N.S.



Esther Theriault



Marian Boyer



Viki Gaul

PSA info - Club Rep, Viki Gaul



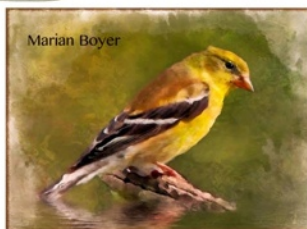
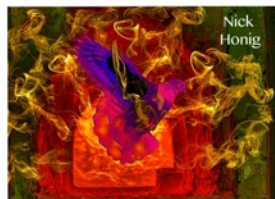
# 2012-13 Digital Entries to PSA Interclub - *Photojournalism*



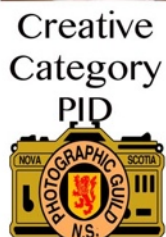
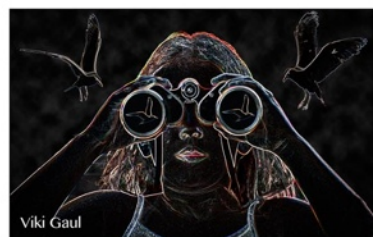
PSA info - Club Rep, Viki Gaul



# 2012-13 Digital Entries to PSA Interclub PID *Creative* Division



P  
G  
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PSA info - Viki Gaul, Club Rep



# CAPA Report

By Joyce Chew

Spring has sprung and I am sure you are all out taking advantage of the wonderful photographic opportunities.

In the Spring round, we placed 16<sup>th</sup> out of 32 clubs in the Open category, 10<sup>th</sup> out of 21 club in the Altered Reality competition and tied for 8<sup>th</sup> place out of 21 clubs in the Theme Competition. We were 10<sup>th</sup> out of 28 clubs in Nature Division and placed 7<sup>th</sup> of 12 clubs in the Print Division. Congratulations to Viki Gaul for earning a 3<sup>rd</sup> place Certificate of Merit in the Spring Print Competition for her print entitled “Colourful Seaweeds”!

Next year’s CAPA interclub theme is “Humorous” so get out there this summer and shoot whatever tickles your funny bone!

If you are an individual member, you can consider entering CAPA’s Annual Digital competition which is sponsored by vendors such as Sony, Adobe, Manfrotto, Hahnemühle and Blurb. Once again there

are two challenging themes, “**Artistic Portrait**” or “**Organic Architecture**”, which must be submitted by September 30, 2013. In artistic portraiture, CAPA is looking for something more than a classic portrait. Organic architecture is defined as a philosophy of architecture that promotes harmony between human construction and the natural world. The image should evoke a feeling of harmony and beauty.

For a more complete definitions visit:

<http://capacanada.ca/wpcontent/assets/CCspring2013ADC.pdf>

Many of you have already signed up to attend Canadian Camera Conference and the CAPA “Learn to Judge” course will be hosted by Photo Fredericton from June 25 to July 3, 2013. I hope others of you will be able to take advantage of this opportunity to learn from and meet other photographers across Canada.

Happy Shooting!

# CAPA Returns



## Digital Open- Hosted by Cowichan Valley Camera Club

Entry			
No.	Image Title-Photographer Name	Score	Awards
1	El Jadida Water and Light- Nanciellen Davis	22	
2	Cordoba in the Rain- George Mitchell	19	
3	Three Fjords- Joyce S. K. Chew	18	
4	Bad Hair Day Jay-Viki Gaul	18	
5	Purple Finch on Bush- Marian D. Boyer	15	
6	Swamp Sparrow- Nick Honig	17	
Total Score		109	16 <sup>th</sup> Tied of 32

## Altered Reality Digital- Hosted by Chatham Camera Club

Entry			
No.	Image Title-Photographer Name	Score	Awards
1	International Half Ton Hybrid- Bob Kerr	20	
2	Aboriginal Dance- Ken Renton	23	
3	Seascape- Mervyn Kumar-Misir	20	
4	Escaping the Heat- Nick Honig	21	
5	Cloud Nine Racers- Viki Gaul	20	
6	Creative Spark- Jen Fried	21	
Total Score		125	10 <sup>th</sup> Tied of 21 clubs

## Open Digital Theme- Sports Action- Hosted by Focus Camera Club

Entry			
No.	Image Title-Photographer Name	Score	Awards
1	Canada Games Ski Competitor- Nanciellen Davis	20	
2	Snowboard PGS 1- Keith Vaughan	21	
3	Concentration- Ken Renton	21	
4	Venezuela Dives For Ball- Joyce S. K. Chew	21	
5	Darn Hill- Clive Elson	18	
6	Sea Kayaker- Nick Honig	21	
Total Score		122	8 <sup>th</sup> Tied of 21 clubs



# CAPA Returns



## Nature Digital- Hosted by RA Photo Club

Entry			
No.	Image Title-Photographer Name	Score	Awards
1	Eagle in Flight – Mona Ghiz	19	
2	Black-faced Longtailed Langour Trio- Nanciel-len Davis	19	
3	Stretching Egret- Ken Renton	21	
4	Yellow Snail- Joyce S. K. Chew	18	
5	Juvenile Crossbill- Marian D. Boyer	22	
6	Pair of Downys- Viki Gaul	20	
Total Score		119	10 <sup>th</sup> of 28 clubs

## Print – Hosted by Crossroads Camera Club

Entry			
No.	Image Title-Photographer Name	Score	Awards
1M	Dall Sheep- Darryl Robertson	23	
2C	Diane- Mervyn Kumar-Misir	19	
3C	Phal Aphrodite Orchid- Esther Theriault	21	
4C	Colourful Seaweeds- Viki Gaul	25	3 <sup>rd</sup> CM
5C	Piping Plover- Nick Honig	23	
6C	Siproeta epaphus- George Mitchell	20	



# Capturing Motion

By Keith Vaughan

The term *capturing motion* has more than one interpretation in photography. In photojournalism, capturing motion implies a moving subject that is captured in the photograph in such a way that the subject is obviously moving and clearly visible, i.e. sharp! In order to achieve such sharpness, the photographer would normally select a fast shutter speed (1/500 sec or even 1/1000sec) in order to essentially freeze the image of the moving object or person. On the other hand, capturing motion can imply taking a photograph that shows the motion or apparent motion of the subject. If this is the objective, then the choice of a slow shutter speed is necessary to capture the motion. A common subject photographed this way is a waterfall and the objective is to create the silky water effect using a shutter speed of ½ sec to 10 or 20 secs. A photograph of a waterfall taken at 1/250 sec looks comparatively static.

Another type of subject that may warrant experimenting with slow shutter speed is a group of animals or birds moving randomly in a natural environment. Imagine a pond with a group of ducks milling around looking for food; shooting the ducks at 1 or 2 seconds exposure will create an image with random streaks of light and a feeling of motion. Experimentation is highly recommended in such a situa-

tion. A shutter speed too long might result in images not recognizable as anything. Another technique is to create motion in the picture by moving the camera whilst taking a picture of a static object like a grove of trees by the side of the road. Set the exposure with a slow shutter speed (several seconds) and a small aperture. Focus the camera on the subject then move the camera up and down while the image is exposed. Again, experiment with different combinations and the way in which the camera moves.

In capturing sports action, a slow shutter speed is often employed in panning shots that result in a sharp image of the moving object with diffuse streaks in the background. Many subjects lend themselves to this technique, such as racing motorcycles, athletes running on a track, biathlon skiers skiing, or canoes racing on a lake, a wheelchair athlete on a track, or cyclists on a velodrome track. Whatever the subject it pays to experiment with shutter speeds to find the optimum level of background blur for the particular subject. A racing motor cycle panned at 1/250sec will look static, whereas at 1/30 or 1/60 sec, the background will be nicely blurred. In contrast, a slower moving racer like a kayak may need 1/15 sec to get motion blur.



The ideal panning shot creates an image of the main subject in sharp focus with a blurred background, but not every picture you take will have a sharp subject. There is a large margin of error in the panning technique which by its nature can result in blurred images of everything in the frame, so it pays to shoot lots of images. Fortunately, motor cycle races involve lots of motor cycles competing and each one does many laps during a race, so there are many opportunities to get the perfect shot. In the days of slide film photography, it was considered a success to get one or two competition images from a 36-exposure roll of Fujichrome 100.

At the opposite end of the spectrum, capturing motion can mean simply getting a sharp image of the moving subject during the competition event, be it a race, a rodeo, a high jump event or the paralympic long jump. In these situations, selecting a fast shutter speed is preferred to achieve a sharp image. A shutter speed of 1/250 or 1/500 sec will usually work, but in low light this may not always be possible. In the days of film, using 100 ISO film outdoors was usually adequate. A bright sunlit scene outdoors would allow 1/500 sec at f8, giving speed and depth of field. However moving indoors to a basketball court or ice hockey arena meant coping with low light levels and many blurred images. Using a fast film, e.g. 400 ISO, gave some improvement, but fast films were

notoriously muddy and lacked vibrancy.

The advent of digital photography has changed all that. The capability of digital SLR cameras to change the ISO setting has allowed sports photographers the freedom to shoot indoor sports action with sharp images. For example, shooting an ice hockey game in the average hockey arena would be possible at 1/500 sec at f4 with an ISO set at 1600, which is about the limit of Canon and Nikon digital SLR cameras. Above 1600 ISO images begin to acquire digital noise. Image noise is an undesirable by-product of image capture that adds spurious and extraneous information. Image noise in digital photography is analogous to the appearance of film grain in film photography.

In conclusion, let's review the techniques of capturing motion:

1. Slow down the shutter speed.
2. Panning: Move the camera along with the subject.
3. Allow the subject to move.
4. Move the camera.
5. Decrease the ISO setting

And have some fun with "capturing motion".

# Capturing Motion

By Keith Vaughan

Images by Keith



War Canoes in Motion



Ducks Unlimited

# Capturing Motion

By Keith Vaughan

Images by Keith



Running Kids



Scooter in Motion



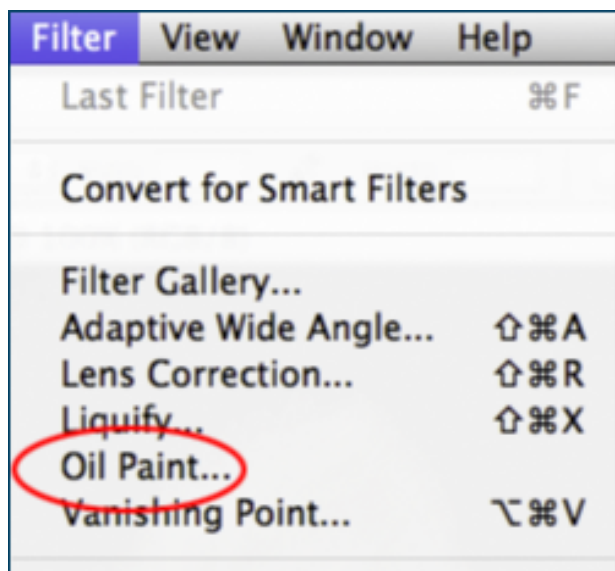
Spit it Out



# Photoshop CS6 Oil Paint Filter

By Darryl Robertson

Adobe Photoshop CS6 has a new filter called “Oil Paint”. This filter is a version of the Adobe plug-in called “Pixel Bender” that is still available for Photo-shop CS5. The Oil Paint filter is in the Filter menu but it is a menu item on its own rather than in the gallery.



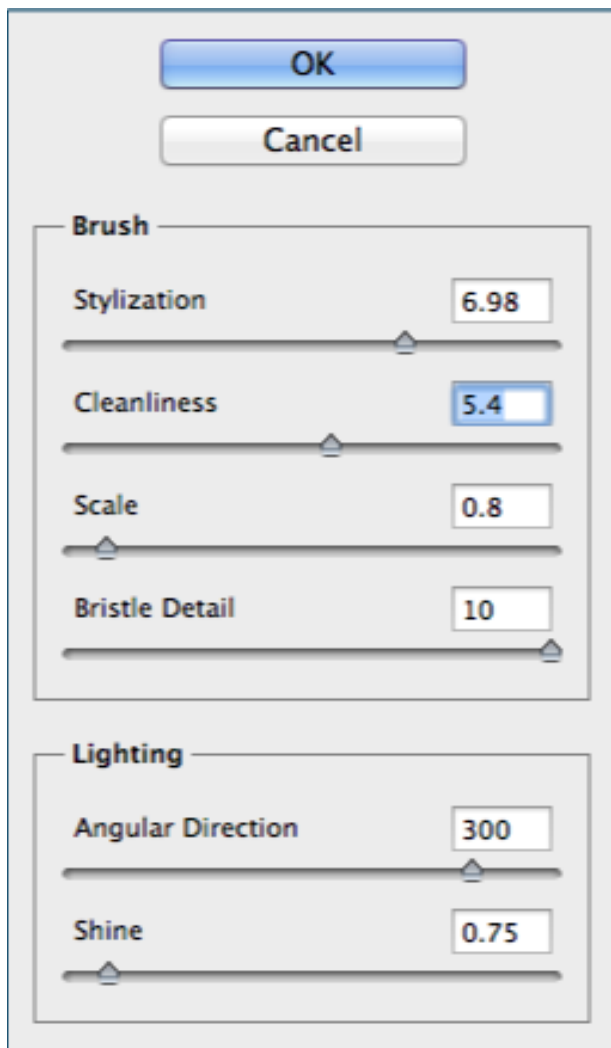
I have been playing with this filter quite a bit lately. This is an amazing filter but there is a bit of a learning curve. I am certainly not an expert

but hopefully some of the things I have learned will help you produce some creative images and have fun while doing it.

The first thing to note is that the size of the image you want to apply the filter to does matter. If you apply the filter to a RAW image it will probably be too big. Think of it this way - you have a paint brush with a huge canvas, or a normal canvas with a tiny brush. Either way each brush stroke will be small compared to the canvas and they will not have a noticeable effect. I have found a 1080p image is just about right but a 720p image can produce a more dramatic effect.

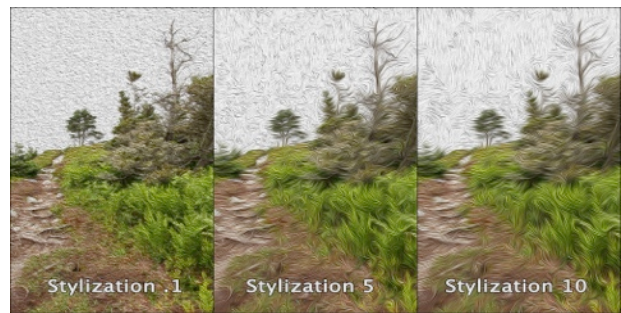
The second thing to note is that not all images produce a pleasing effect. Of course this is very subjective but some types of images seem to work better than others. For example, I think fur and hair works well where smooth skin and blank skies do not. Plants, flowers and trees work, fine detailed subjects like granite rocks do not. Try your own images and see if you agree.

Once you select this filter your image is opened in a new window. On the right side of this window is a panel that has all the filter controls, divided into Brush controls and Lighting controls.

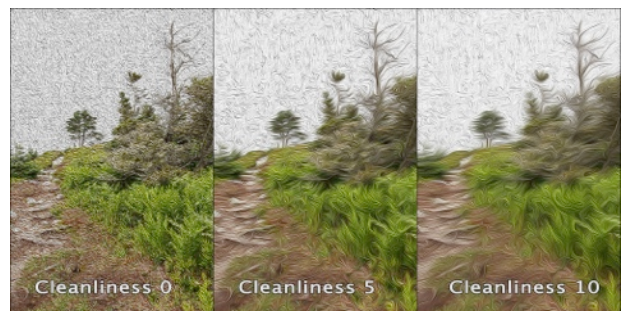


Each control has a different effect on your image but they are not independent of each other. However, to clearly see what each control does you need to view your image in the filter window at 100% scale and you need to turn up the Shine lighting control.

The Stylization, Cleanliness and Shine controls have a strong, dramatic effect while the Scale, Bristle Detail and Angular Direction have much less effect. I will discuss each control in turn.

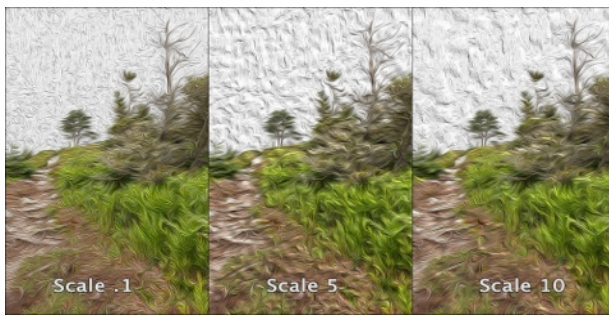


The Stylization control adjusts brush stroke length and form - from short, hard strokes to long wispy strokes. The short strokes produce a textured effect, almost like sandstone, and preserve more image detail where the longer strokes distort the image more and can produce a “van Gogh” type painting effect.



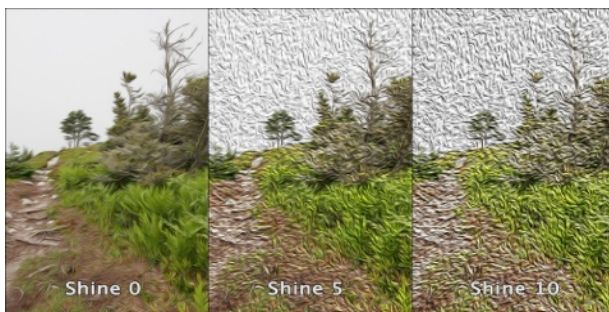
The Cleanliness control adjusts how much detail is preserved in each brush stroke. You manipulate the Stylization and Cleanliness controls together to produce the effect that you want. With minimum settings on both controls the image is not altered all that much. With maximum settings on both controls the image can be very distorted with a surrealistic effect. The image size makes a big difference with both of these controls as well.





The Scale control effect is not easy to see and unless the Shine control is set high you won't see much of anything. It adjusts the thickness of the paint. Fine lines are spread out more at higher settings. The Bristle Detail controls the degree to which the brush bristles are shown. This effect is usually minor.

There are only two Lighting controls. The Angular Direction really doesn't make much difference unless you are layering an oil painting type image with an image that is not. In this case you might need to match the way the light hits the "paint" with the light direction in the normal image.



The Shine control affects all the other controls, some more than others. Note that the only way to eliminate the brush strokes in a smooth area, like the sky, is to turn the Shine control off, or nearly so. You will play with the combination of Stylization, Cleanliness and Shine the most.



This Lynx image is a good example of the oil paint filter when applied to fur. The eyes, however, were best left alone. To do this I copied the image to a second layer (always a good idea!) and applied the oil filter to this new layer. I then added a mask to this layer and brushed in the eyes from the original image.





# Members' Gallery

Photographs submitted by PGNS members



Cape Split field trip: Top two by John Webb, bottom by Hubert Boudreau







Trim Castle  
by  
Jean-Paul  
Laflamme

Church at Trim by Jean-Paul Laflamme



Africa Boy Pink Sandals by Sean Kelly





Signs of spring  
by  
George Mitchell





# Bird Photography in Mexico

## Our trip to Mazatla

by Nick Honig

Photos by Nick Honig & Tuma Young

My sister and brother-in-law spend winters in Mazatlan, Mexico. I had never been to visit them there and so this winter



seemed a good time to do just that. Tuma and I made plans, secured airplane reservations and off we went last February packed with clothes and all our camera gear.

We flew to Toronto, from there to Mexico City and finally a flight from Mexico City to Mazatlan. My sister picked us up at the airport and had supper waiting for us. We soon got changed into more comfortable shorts and relaxed after a very long day of traveling. The first few days we spent getting familiar with the city.

My sister Cilia and her husband Meyer showed us around the various places of interest including the restaurants, the local market and what turned out to be our favourite coffee bar the

“Looney Bean”. They made an excellent latte.

At my sister's place we noticed the hummingbirds coming and going and also the orioles. So Tuma set up the camera and photographed the oriole as it came to feed on half an orange that he had placed on a branch of the tree. The painted yellow wall behind the tree made a perfect background.

Several times during our visit we walked along the ocean boardwalk and noticed Magnificent Frigatebirds flying overhead. Needless to say we took lots of



flight shots.

We had heard that the Blue-footed Booby and the Brown Booby were nesting on an island not far from the shore so we hired a boat and captain to take us out there to get close up pictures of these birds. As so often happens we should have waited a day because it was windy the day we went out which made it diffi-

cult to shoot from the boat as it was bobbing up and down a lot. However, it is what it is and the remedy was to get your ISO up as high as possible without introducing too much digital noise. Of course the wind was only one element we had to deal with; the other was the direction and quality of the light, which wasn't always the best either.



We had done some homework before we left for Mazatlan and one bird we really wanted to see was the Tufted Jay. A bird photographer, Alwin, in Mazatlan who Cilia and I had agreed to take us to the Tufted Jay Preserve. This Preserve is located about a three-hour drive into the mountains North East of Mazatlan. We rented a Jeep for the trip and loaded our gear and a toothbrush, as we had to stay overnight at the Preserve.

Renting a car in Mexico turned out to be quite the experience. Because of the roads, we would have to navigate, we needed a 4 wheel drive and a high clearance vehicle. A Jeep was the answer. The first jeep they gave us stopped while we were still in the city. So back we went to get another one. The only other jeep they

had was better but it had a cracked windshield already. At least the motor seemed to perform ok for the long trip.



We set out early in the morning and Alwin agreed to drive the jeep, as we didn't feel comfortable driving in Mexico. It is easy to get into an accident there because it is a free for all at times. The drivers there don't stop for stop signs for example, they just slow down. This mindset can easily result in a rear-end collision if you were to actually stop because they don't expect you to.



Alwin took us to several places along the way and showed us a place where sometimes the Military Macaws



hang out to feed on special fruits and nuts from trees in the forest. Often these fruits and nuts are poisonous. They detoxify themselves with a diet of clay found along the riverbank. There were no Macaws feeding at the time, however on our way back the next day we saw them flying and roosting in the distant trees. We attempted to get some photos but even with the longest lens we had, the 500mm plus a 2X extender, they were still too far away. It was a beautiful sight to see a flock of such magnificent birds flying free in their natural environment.



As we drove further our trip took us into the mountains and suddenly Alwin pulled off to the side of the road and said I hear them. He was talking about the Tufted Jay. Sure enough within seconds they appeared high in the trees flying from one side of the road to the other only to disappear in the forest. They appeared again and again and it was difficult to get a good shot of them. Always, of course, they were backlit. After spending an hour or more in that location we packed up our

camera gear and travelled to our destination, the Preserve.



The first thing we had to do was to find the owners of the cabins so we could get ours for the night. It took a while before a truck came up with the owner and her family. We rented the cabin with two bedrooms, a bathroom and kitchen dining area for 1000 pesos (\$100). With that detail taken care of, we went back down to the road to the nearest village where we



found the only store and eatery for miles around. The place was more like a totally open roadside stand with a dusty parking area. They kept the dust down by throw-



ing some water on it. This was my impression of the real Mexico. It was good to have Alwin with us as he spoke fluent Spanish and English. His parents are Dutch so we had that in common and he managed to speak a little Dutch as well. We had lunch at the store and stocked up on some food we could cook for supper that night and for breakfast in the morning. All that came to about 300 pesos or about \$30.



Back at the cabin we unloaded the groceries and went to explore the area, which Alwin knew well. He took us to a look off area overlooking a gorge in between the mountain we were on and the next one. He was hoping that the Macaws would be flying to their roosting site inside the gorge. That way we would be able to see them from above, but no such luck.

Back at the cabin we started to prepare our supper only to find that there were no dishes. So innovation took over; Tuma and Alwin used anything they could find to make do, finally cooking the eggs and hotdogs in a kettle. I must say it was an interesting meal. Darkness came and the stars were awesome, but even though we were three hours away from Mazatlan,

we were at a high enough elevation that we could see the glow in the sky from the city lights.



After a night of sleeping on the hardest mattress ever made, we were up early and readied our gear to walk the trails in search of the Tufted Jay and the Mountain Trogon. We never did see the Jays again so it was a good thing we had stopped on the road. On our excursion that day we saw and managed to get some photos of the Red Warbler, the Streaked-back Oriole, the Slate-throated Redstart, the Yellow-eyed Junco, the Black-headed Siskin and finally the Mountain Trogon appeared in all its glory. Seeing the Trogon and getting some images was the highlight of the day and in some way the whole trip.

Although we had fun and it was most interesting, the area around the Preserve is dominated by the drug cartel and so it was a concern to stay out of the trouble zones. We learned later that in a village not far from the Preserve some serious trouble had occurred a week ago and several people were murdered. We were glad to be back in Mazatlan for that reason but I am glad we have experienced the different parts of Mexico.

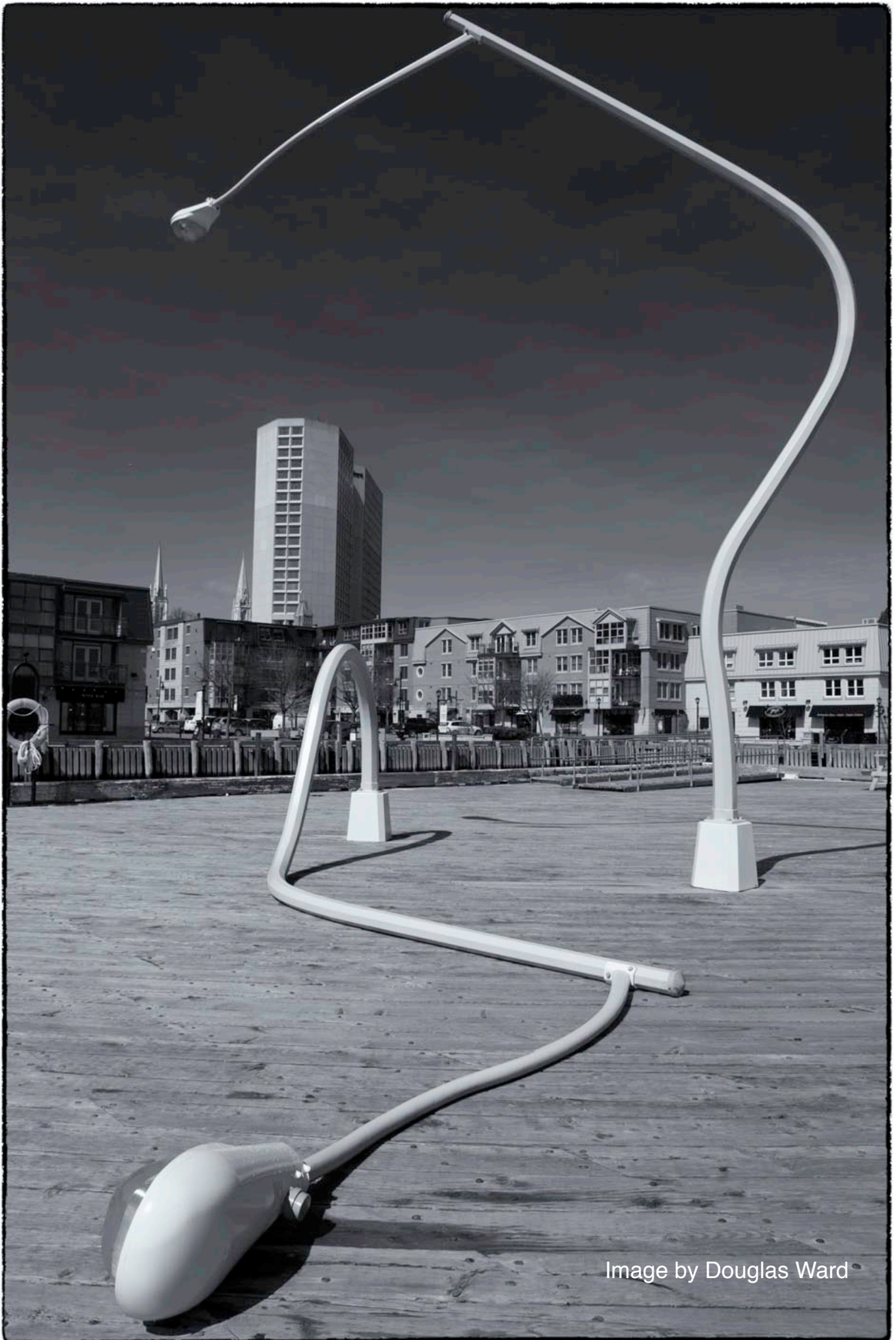


Image by Douglas Ward