Bluenose Focus

In this issue:

Program Changes for 2015-16

An Adventure in Southeast Asia

Infrared Photography

Cover Image by George Mitchell

Bluenose Focus

The Newsletter of the Photographic Guild of Nova Scotia
May 2015 Volume 50 Issue 2

In This Issue

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:

georgefm41@gmail.com

The Photographic Guild of Nova Scotia

Directors

President:	Dean Hirtle
Vice-President:	Darryl Robertson
Past President:	Laszlo Podor
Recording Secretary:	Pam Mills
Newsletter Editor:	George Mitchell
Treasurer:	Kent Speiran

Standing Committee Chairs

Program Chair:	Fred Greene
Entry Chair:	TBA, Wayne Garland (assistant)
Judging Chair:	Fred Greene
PSA Representative:	Viki Gaul
CAPA Representative:	Joyce Chew

Other Committees

Public Relations:	*Vacant*
Honours and Awards:	TBA, Tony Landry, Sharon Moser (assistants)
Seminars:	Fred Greene
Nominating:	Laszlo Podor
Constitution and By-Laws:	Joyce Chew
Projection:	Joyce Chew
Host:	Dean Hirtle
Hospitality:	*Vacant*
Banquets:	Edie Greene
A/V Advisor:	Mervyn Kumar-Misir
Statistician:	Nick Honig
Webmaster:	Darryl Robertson
Judging Equipment:	Hubert Boudreau
Event Photographer:	Hubert Boudreau
Workshops/Field Trips:	Fred Greene
Shubenacadie Wildlife Park Guides:	Doug Leahy, Vic Fraser, Jen Fried
Outside Evaluations:	Colin Campbell
Digital Coordinator:	Bill Murphy, Mervyn Kumar-Misir (assistant)
Facebook Administrators:	Laszlo Podor, Viki Gaul

Editor's Corner

By George Mitchell

After a very hard winter, summer weather is finally here. Pip and I were away, but we heard (and saw) many accounts of the snow and ice. There was not a lot of snow in Ecuador (except above 5,000 meters).

This issue contains the final President's Message from Laszlo Podor (p.4). Laszlo has served an unprecedented four years as President. On your behalf, I thank him for his hard work, and welcome Dean Hirtle as the new President.

Viki Gaul's PSA Report (p. 11) contains a series of nice montages displaying all the images that we sent for PSA interclass competitions. You will also see in Viki's report that our prints did extremely well in PSA interclass competitions. Our prints also did well in the CAPA fall print competition (p. 18), coming second and winning a Silver Certificate.

A highlight of this issue is Rob Fensome's account of a trip that he and Lorraine took to Thailand, Cambodia, and Vietnam (p. 22).They had no special interest in the region until their daughter went to Thailand to teach English.

The issue ends with an illustrated tutorial by Darryl Robertson on infrared photography. If you missed Darryl's talk this past winter, you can read about it here (p. 31).

Again, I encourage you, our members, to submit images, news items, and articles for future issues of the Bluenose Focus. You can reach me at georgefm41@gmail.com.

2015-16 Guild Themes At A Glance

1st Guild Assignment
"Sunset"
(Must have been photographed after May1, 2015)

2nd Guild Assignment
"Nuts"
(Must have been photographed after September 1, 2015)

R. K. Mann Trophy
"We have seen better days" (Timon of Athens, Act IV, Scene 2)
(Must have been photographed after September 1, 2015)

President's Message

By Laszlo Podor

I cannot believe the fourth year of my term as President is already over. This was the longest winter since we have been in Nova Scotia, and the shortest year as the President of the Guild.

As a non-profit organization, our club is based on the efforts of volunteers who spend a 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, and for helping me whenever I needed help. I would not been able to get through the four years presidency without their outstanding support.

Thanks to Dean Hirtle for his devoted service to the Guild, for his work in nominating duties as Past President. Despite his busy schedule at work, he was always ready to help me out at the meetings when my work or family matters 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. She was always there when someone needed help.

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

Thanks to Kent for his work as our Treasurer this year.

Thanks to Esther Thériault for organizing our Fall and Spring Shows. As our Honours and Awards Chair, she has done a great job and kept our trophies in pristine condition. Thank you Esther. Esther had great help from Sharon Moser and Tony Landry, printing and presenting all the certificates for your high scores. Thank you!

Thanks to George Mitchell for his great work as our Newsletter Editor.

I would like to thank Fred Greene for double duty as both our Program Chair and Judging Chair.

Thanks to Wayne Garland, our Entry Chair, the competition scores are recorded faithfully.

Darryl Robertson's work as our Webmaster was outstanding again. If you came to see Darryl's seminar, I am sure you agree, it was very well done. Thank you Darryl.

President's Message

Thanks to Nick Honig for his works as our statistician during the season.

I would like to thank Viki Gaul for her workshops and for her help as PSA rep. As we have four PSA competitions with many categories, this job is always very demanding. She was doing this while her job as PSA Area Membership Director for Maritime Provinces and Quebec is keeping her busy.

Thanks to 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. Bill has done an excellent job in operating our judging equipment and working with Mervyn to have flawless competition nights, seminars and shows. Thank you Bill!

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

Thanks to Nick Honig and Tuma Young for organizing and leading the weekend field trip to Cape Breton and the upcoming field trip to a new location (possibly Madeleine Islands).

I would like to thank Cal Brown, one of our new members, who is helping us in scouting a new field trip location on the South Shore.

Thanks to 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 & Spring Shows.

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

Thanks to Barry Burgess, Stephen Scott Patterson, Nanciellen Davis, John William Webb, Keith Vaughan, Peter Steeper, Gilbert van Ryckevorsel, Jen Fried, Richard Novossiltzeff, Clarence Nowlan, Cliff Sanderson for their seminars and workshops or field trips.

Thanks to Edie Greene and Viki Gaul 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 Fall & Spring Shows, and submitting images to PSA, CAPA and Guild competitions.

We could not have captured those winning images without the support of our spouses, children and friends. I know it's a great sacrifice from them to come with us in freezing cold, rain or shine, carrying some of our gear. Thank you all!

President's Message

The 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. But as the number of meetings was kept high, the attendance and membership was smaller than during the last few years. Your Executive team has decided to make several changes in our program for next year based on your feedback. During the last several months the Executive worked together and came up with a number of changes for the next year's competition season.

The full list of changes has been distributed via e-mails, it is available on the competition page on our website, and you can find the list of changes in this issue of Bluenose Focus as well.

Finally, I would like to thank you all for your support and your help in getting things done during the 4 years I served as your President. I am convinced that your next president will make the coming season one of the best in the Guild's recent history.

Thank you all.

Check out the 2014-15 Trophy Gallery

Leaf Frog in Repose

Camera Shop Trophy (Best Nature) 2nd Place
Copyright ©2015 George Mitchell

http://www.photoguild.ns.ca/2014-2015-trophy-images/

Photographic Guild of Nova Scotia
Changes for 2015-16 Season

Based on your feedback, the Executive team has worked hard and come up with the following changes for the upcoming season. The changes will be for the next season only – we'll review them at the end of the 2015-16 season.

NUMBER OF MEETINGS:
Our 2015-16 schedule will have 3 meetings a month and occasionally 2. This is a change from four meetings per month.

RE-ENTRY OF IMAGES:
An image can be re-entered a maximum 3 times a year. This is a change from a maximum of 4.
A maximum of 3 images can be entered to each of the Annual Trophy Competition categories. This is a change from a maximum of 4.

COMPETITION SUBMISSION DEADLINE:
The competition submission deadline will change to **7 days before the competition night** to give sufficient time for the Digital Coordinator(s) to complete the preparation.

COMPETITION NIGHTS:
There will now be 4 Guild/PSA competitions from which the top scoring images will be sent to PSA Interclub competitions.
This literally takes away the 4 PSA competitions we have done in the past, reducing the number of competition nights from 8 to 4.
This structure reduces the workload (for volunteers and competitors), allows for fewer meetings per month, allows ample scores for Guild trophies, and includes PSA participation.
During the PSA selection, we will choose one image per maker to be sent away in all PSA categories.
As you can see, the Portrait and Humour categories were dropped – these will be separate Trophy Competitions on the Named Competition Night for the Best Humour and Best Portrait image selection.

Competition 1 (September) – enter max 7 images in 5 digital categories, max 2 per category; max 4 prints, 2 per category.
Digital - Digital Open, Nature, Photo Travel, Photojournalism, Creative
Prints - Large Colour, Small Colour, Large Mono, Small Mono
PSA returns from previous PSA Competitions

Competition 2 – New Images Only (November) – enter max 7 images in 5 digital categories, max 2 per category; max 4 prints, 2 per category.
Digital - Digital Open, Nature, Photo Travel, Photojournalism, Creative – new images only
Prints - Large Colour, Small Colour, Large Mono, Small Mono

Competition 3 – New Images Only (January) – enter max 7 images in 5 digital categories, max 2 per category; max 4 prints, 2 per category.
Digital - Digital Open, Nature, Photo Travel, Photojournalism, Creative – new images only
Prints - Large Colour, Small Colour, Large Mono, Small Mono
PSA returns from previous PSA Competitions
CAPA Digital - Altered Reality (Creative)

Competition 4 (March) – enter max 4 images in 2 digital categories, max 2 per category; max 4 prints, 2 per category.
Digital – Digital Open, Photojournalism
Prints – Large Colour, Small Colour, Large Mono, Small Mono
PSA returns from previous PSA Competitions

The 2 CAPA Competitions would look like this (dates to be determined----October and February):
PGNS CAPA Round 1 – enter 1 image per category (October)
  Digital - Fine Art, Nature
  Print – Colour or Mono
  AND
  Guild Assignment #1 – enter 1 image
  Total of 4 images for the evening
PGNS CAPA Round 2 – enter 1 image per category (February 8)
  Digital - Digital Open, Portrait, Wildlife, Digital Theme
  Print - Colour or Mono
  AND
  Guild Assignment #2 – enter 1 image
  Total of 6 images for the evening

Slide Film Competition Night (max 7 images per maker, max 2 images in each category)

Named Trophy Competition Night (max 2 images per maker in each category):
NS Bird Society Trophy
Atlantic Geoscience Society Trophy
NS Nature Trust Trophy
Mayor of Halifax Trophy
RK Mann Trophy
Guild Humour Trophy – new images only
Guild Portrait Trophy – new images only
Winter at the Shubenacadie Wildlife Park Print Selection

SIGHT & SOUND ESSAY:
Maximum length of the sight & sound essay is 5 minutes. This is a change from 6 minutes.

SILENT ESSAY:
No change, max 12 images, no sound.

NEW IMAGES:
Competition 2 and Competition 3 nights: new images only (digital).
Two Guild Assignments: new images only. Guild Assignment 1 must have been shot after May 1st, Guild Assignment 2 must have been shot after September 1.
Guild Humour and Guild Portrait competitions: new images only.
CAPA: less than two-year-old images accepted.

Photographer of the Year POINT CALCULATION:
The PoY cumulative score will be the total scores of the 35 top scoring digital images, Sight & Sound Essay and Silent Essay scores. This is a change from the total score of the 75 top scoring images. The second change is that the prints do not count towards PoY.

DISTINCTION POINTS:
There will be changes in the Distinction Point system due to the reduced number of images. Presently we are awarding 0.5 to 10 points. The change will increase the awarded points as follows.
Score of 9 = 1 point
Score of 10 = 3 points
Score of 11 = 4.5 points
Score of 12 = 6 points
Score of 13 = 7.5 points
Score of 14 = 11 points
Score of 15 = 15 points

There is no change for the Silent Essay and the Sight and Sound Essay Distinction Points.

TROPHIES:
Following trophies are not awarded in 2015-16:
>   Humour Cumulative (Betty and Ken Fraser) Trophy
>   Portrait Cumulative (Betty Orchard Memorial) Trophy

RK Mann Trophy – will return to Shakespeare or other specific themes.
Schooner Cove Trophy – Total scores of Competition 2 & 3 digital images, Guild Assignments, Guild Portrait and Guild Humour images,

Best of Humour and Best of Portrait trophies will be selected in new Humour and Portrait competitions on the named trophy competition night in March. We will apply the CAPA portrait category description for the new Portrait competition – only human portraits will be accepted.

Special Award Presented to Laszlo Podor

At the Awards Banquet on May 28, Dean Hirtle, on behalf of the Guild Executive presented a special award to Laszlo marking the occasion of the end of his four year term as our President. Taking on this key role for four years is unprecedented in the history of the Guild. Before Laszlo, no one had ever served as President for more than two years. This special award recognizes his leadership and his dedication to our club.

PSA Report

By Viki Gaul

The following pages show the images that were selected to go to PSA interclub competitions in the various digital categories, and the results of PSA interclass print competitions. Notice that we did extremely well in the print competitions!

PSA - Projected Image Division- PID

PSA Round 1

PSA Round 2

PSA Round 3

PSA Round 4

4 Rounds PSA Interclub Images 2015

The 18 PGNS Images entered in 3 Rounds of PSA "INTERCLUB" competitions.........

PGNS Digital Entries to Photo Travel Interclub Competitions 2015

Round # 1

Round #2

Round #3

18 PGNS images Entered in 3 Rounds

Congrats to Interclub Participants

24 PGNS PJ Images
sent to PSA
Interclub Competitions 2015

Round # 1

Round # 2

4 Rounds of PSA
Photojournalism

Round # 3

Round # 4

	ICPC - Club Standings By Round 2014-15		Oct	Dec	Feb	Apr	Total
	Updated 150520 (yymmdd)						
			Rd 1	Rd 2	Rd 3	Rd 4	
	Large Color [LC]		Rd 1	Rd 2	Rd 3	Rd 4	Total
1st	Merrimack Valley CC	MVCC	99	90	86	94	369
2nd-tie	Photographic Guild, NS	PGNS	94	92	79	95	360
2nd-tie	Manchester CC	MCC	91	93	80	96	360
3rd	St. Louis CC	SLCC	93	98	80	87	358
	West Cumbria Photo Group	WCPG	87	94	80	88	349
	Carolinas' Nature Photographers Assn	CNPA	93	89	77	80	339
	Hillcrest CC	HCC	91	90	72	76	329
	Boise CC	BCC	97	69	59	87	312
	Photographic Guild, Detroit	PGD	88	99	84	Host	271
	South Jersey CC	SJCC	90	93		83	266
	3HCC, Indiana	3HCC	45	46	40	57	188
	Large Monochrome [LM]		Rd 1	Rd 2	Rd 3	Rd 4	Total
1st	Photographic Guild, NS	PGNS	97	94	85	93	369
2nd-tie	St. Louis CC	SLCC	98	100	78	91	367
2nd-tie	West Cumbria Photo Group	WCPG	88	93	88	98	367
3rd	Manchester CC	MCC	94	94	83	94	365
	Merrimack Valley CC	MVCC	92	90	82	92	356
	Carolinas' Nature Photographers Assn	CNPA	92	90	74	91	347
	Hillcrest CC	HCC	87	88	72	85	332
	Photographic Guild, Detroit	PGD	85	98	83	Host	266
	South Jersey CC	SJCC	85	89		77	251
	Boise CC	BCC	66	24	59	89	238
	3HCC, Indiana	3HCC				78	78
	Small Color [LC]		Rd 1	Rd 2	Rd 3	Rd 4	Total
1st	West Cumbria Photo Group	WCPG	93	93	87	98	371
2nd	St. Louis CC	SLCC	91	97	89	91	368
3rd	Exploring Light CC	ELCC	95	92	89	91	367
	Photographic Guild, NS	PGNS	94	95	80	96	365
	Merrimack Valley CC	MVCC	97	92	88	87	364
	Carolinas' Nature Photographers Assn	CNPA	89	95	85	91	360
	Pacific Coast Photographic Society	PCPS	93	89	78	93	353
	East Troy Viewfinders CC	ETVCC	92	91	82	83	348
	3HCC, Indiana	3HCC	85	82	67	85	319
	Image Makers CC	IMCC	89	90	75	61	315
	South Jersey CC	SJCC	85	92		89	266
	Manchester CC	MCC	88	68	44	63	263
	Hillcrest CC	HCC	43	20	52	79	194
	Sun City Texas Photography Club	SCTPC		NEW	75	84	159
	Boise CC	BCC	42	23	host	40	105
	New Castle CC	NCCC	21	20	15		56
	Small Monochrome [SM]		Rd 1	Rd 2	Rd 3	Rd 4	Total
1st	Exploring Light CC	ELCC	97	98	91	94	380
2nd	St. Louis CC	SLCC	96	96	85	96	373
3rd	West Cumbria Photo Group	WCPG	96	96	89	91	372
	Pacific Coast Photographic Society	PCPS	95	97	82	90	364
	Carolinas' Nature Photographers Assn	CNPA	86	90	89	87	352
	Photographic Guild, NS	PGNS	90	90	84	86	350
	Merrimack Valley CC	MVCC	86	87	88	88	349
	Manchester CC	MCC	89	91	65	90	335
	South Jersey CC	SJCC	88	90		57	235
	Image Makers CC	IMCC	24	85	33	77	219
	Boise CC	BCC	23	23	80	87	213
	3HCC, Indiana	3HCC	64	42	22	79	207
	Sun City Texas Photography Club	SCTPC		new	80	81	161
	Hillcrest CC	HCC	19	20	34	72	145
	Upper Uwchlam Area Community PC	UUACPC			80		80
	New Castle CC	NCCC	23	19	18		60
	Creative Altered Reality [CAR]		Rd 1	Rd 2	Rd 3	Rd 4	Total
1st	St. Louis CC	SLCC	92	103	91	90	376
2nd	Photographic Guild, NS	PGNS	96	98	87	92	373
3rd	Merrimack Valley CC	MVCC	91	96	89	89	365
	West Cumbria Photo Group	WCPG	89	92	88	87	356
	Manchester CC	MCC	91	95	63	86	335
	Carolinas' Nature Photographers Assn	CNPA	45	96	84	87	312
	East Troy Viewfinders CC	ETVCC	85	65	72	79	301
	Hillcrest CC	HCC	68	43	86	73	270
	Image Makers CC	IMCC	22	89	38	81	230
	Boise CC	BCC	45	22	25	91	183
	Photographic Guild, Detroit	PGD	25	24	51		100
	New Castle CC	NCCC	21				21

PSA Photographic Society of America

PSA Interclub

PRINT Standings After ALL 4 Rounds 2014-15

"FANTASTIC" Performance in the 5 PRINT Categories

PGNS ROCKS

THANKYOU to all who participated In Guild and PSA PRINT Competitions... The Ultimate expression of Your images !!!

List of PRINTS eligible for EOY

The following list includes the PGNS prints
sent to Interclub competitions that received an 'Honourable Mention' (HM) or Award during the 2014-15 season.

LM	1st	R-1, Oct	Dahl Sheep Horns	Darryl Robertson	PGNS
CAR	1st	R-4, Apr	Fall Colors 9621	Fred Greene	PGNS
SC	2nd	R-4, Apr	Hybiscus 8228	Fred Greene	PGNS
LM	2nd	R-3, Feb	Three Little Beggars	Viki Gaul	PGNS
SM	2nd	R-3, Feb	Biker With Cigar	Viki Gaul	PGNS
LC	2nd	R-4, Apr	Great Egret Backlit	Viki Gaul	PGNS
CAR	3rd	R-1, Oct	3 Flutterbies	Viki Gaul	PGNS
SC	3rd	R-4, Apr	Mule Deer In Velvet	Viki Gaul	PGNS
CAR	HM	R-2, Dec	Heart Brook Oil	Darryl Robertson	PGNS
CAR	HM	R-1, Oct	Sunflowers	Daryll Robertson	PGNS
SC	HM	R-1, Oct	Cattle Egret 1862	Fred Greene	PGNS
LM	HM	R-2, Dec	Egret with Stick	Fred Greene	PGNS
SC	HM	R-2, Dec	Dunes 0575 Color	Fred Greene	PGNS
LC	HM	R-3, Feb	Anhinga 6775	Fred Greene	PGNS
LC	HM	R-4, Apr	The Pirate 5149	Fred Greene	PGNS
SC	HM	R-1, Oct	Green Fly Couple	George Mitchell	PGNS
LM	HM	R-3, Feb	Sandy	Mervyn Kumar-Misir	PGNS
LM	HM	R-4, Apr	Gracefull Woodstork	Viki Gaul	PGNS

Congratulations are in order...!!!!!

As you can see from the list of clubs in the Standings, we do VERY well in the Print categories.

The Results of End Of Year (EOY) Competitions will be sent out when I get them...Club Rep, Viki

CAPA News

By Joyce Chew

It's hard to believe that summer is almost here with the cool weather and constant rain making it feel like April. The bonus is that the cool weather has meant that the tulips and other spring flowers are lingering on, so hopefully you have been out and about shooting them.

CAPA expanded its variety of competitions in 2014-2015, and provided that clubs volunteer to host them they will be continuing to hold the Digital Fine Art, Portrait and Wildlife competitions in 2015-2016. Our interpretation of what makes a "good" Fine Art and Portrait image differed from the host clubs as we placed 20th out of 27 clubs with a score of 119 and 10th out of 17 clubs with a score of 114 respectively. We will be requesting the Proshow files of the top images from these competitions.

In November, our club hosted both the Individual and the Club competitions for the Digital Nature Division allowing our members to view the work of talented photographers from all across Canada. I would like to take this opportunity to thank Wayne Garland, Fred Greene, Dean Hirtle, Jane Kelly, Mervyn Kumar-Misir, Bill Murphy and Laszlo Podor for their help in ensuring that the competitions ran smoothly. The Photographic Guild tied for 7th place out of 28 clubs with 123 points. Congratulations to Ken Renton who received the Botany Award for his image "Dew Drops"!

In the Fall Print competition, we earned the Silver Certificate for placing second with 144 points. Congratulations also to Viki Gaul for earning the 3rd place Certificate of Merit for her black and white image "Gator Grin" as well as a Certificate of Merit for "Backlit Snowy Balancing 1984" in the Theme "**Light**" competition where we finished 6th out of 24 clubs.

Next year's digital theme is "**Creating Motion in a Still Image**".

CAPA will also be updating two of its competition definitions.

The CAPA definition of "**Altered Reality**" will be as follows:

There must **be obvious manipulation which may change natural color, form, shape or any combination of**

these three within the image. Images can be montages (blending or composites of multiple images). The original image, (and any images used to create the submission image), must have been taken by the entrant.

The original image must be altered by the maker; artwork or computer graphics generated by the entrant may be incorporated so long as the original photographic content predominates. Images may not be constructed solely within a computer. **The core content of the original image must be identifiable.** High Dynamic Range (HDR) images without further manipulation or changes are not considered "Altered Reality". There is no restriction to the subject matter providing it adheres to the "Altered Reality" guidelines.

Open Digital – indicates the subject matter and not the type of photography.

A variety of subject matter, including abstracts are allowed in "Open".

The photographer can make enhancements in the camera (zooms, pans, multiple exposures, blurs, cropping, sharpening) as well as modifications and enhancements using digital imaging software (sharpening, HDR, focus-stacking, selective layering – using photographs of the same scene) to improve the overall appearance of the original captured image e.g., improved contrast/density/tonality, and enhanced colour. **Non-photographic compo-**

nents such as text, or computer-simulated imagery (which were not part of the original photograph) are not acceptable. Processing that does not significantly alter the structure of an image is allowed.

Images that include composite images, are to be entered in either the Fine Art or Altered Reality competition.

If you hold an individual membership in CAPA you can also compete in the CAPA Annual Digital competition. The deadline is September 30 and the theme this year is:

"Capturing the Moment"

Last but not least, CAPA will be hosting its biannual photo conference in Vancouver on August 1-3, 2015 at the UBC campus. CAPA Photo Expo will feature interactive workshops, photo tours, print displays, presentations, competitions, a trade show and most of all photographic exploration. More information about the conference is at: http://capaphotoexpo.ca/
Many of us attended the conference two years ago in Fredericton, and it was well worth the experience to meet and be inspired by photographers from across Canada and the US. Hopefully some of you will be able to make the trip out West and make some new photography friends.

Hope to see you in Vancouver!

CAPA News

Digital Fine Art- Hosted by Kingston Photographic Club

Entry #	Image Title-Photographer Name	Score	Awards
1	The Lake - Darryl Robertson	20	
2	Mountains and Mist - George Mitchell	19	
3	3 Stolen Peonies - Viki Gaul	19	
4	Summer Flowers - Jen Fried	20	
5	The Green Door - Sean Kelly	22	
6	Torn Curtain - Ken Renton	19	

Total Score: 119   20th out of 27 clubs

Digital Nature- Hosted by Photographic Guild of Nova Scotia

Entry #	Image Title-Photographer Name	Score	Awards
1	Eagle in Blizzard - Darryl Robertson	23	
2	Bluet on Dry Grass - George Mitchell	16	
3	Young Bull Moose at Rest - Joyce S. K. Chew	20	
4B	Dew Drops - Ken Renton	22	Botany Award
5	Give Up - Marian D. Boyer	21	
6	Egret Skeletal View 7057 - Viki Gaul	21	

Total Score: 123   Tied 7thth out of 28 clubs

Print – Hosted by The Darkroom Group

Entry #	Image Title-Photographer Name	Score	Awards
1M	Dall Sheep Horns BW - Darryl Robertson	26	
2M	Cloister of Saint Sauveur Cathedral - George Mitchell	22	
3M	Gator Grin Mono 0914 - Viki Gaul	27	3rd CM
4C	Atomium Escalator - Dean Hirtle	21	
5C	Peggys Sunset- Mervyn Kumar -Misir	22	
6C	Proud Bird 5965 - Fred Greene	26	

Total Score: 144   2th out of 8 clubs

Digital Altered Reality- Hosted by RA Photo Club

Entry #	Image Title-Photographer Name	Score	Awards
1	Elixir Number Nine 5804 - Viki Gaul	22	
2	Flowers in Vase - Marian D. Boyer	21	
3	Poseidon's Steeds - Joyce S. K. Chew	21	
4	Boardwalk Framed - Darryl Robertson	20	
5	Graveside Medly Mooner - Bob Kerr	19	
6	Twist And Turns - Mervyn Kumar-Misir	19	

Total Score: 122   7th out of 23 clubs

Digital Theme "Light"- Hosted by Crescent Beach Photography Club

Entry #	Image Title-Photographer Name	Score	Awards
1	Morning Mist - Dean Hirtle	18	
2	Ferris Wheel at Night - Mona Ghiz	20	
3	Sunset at Peggy's Cove - France Boutlier	22	
4	Backlit Tree in Misty Night - Joyce S. K. Chew	21	
5	Budapest Parliament Building at Night - Marian D. Boyer	22	
6	Backlit Snowy Balancing 1984 - Viki Gaul	24	CM

Total Score: 127   tied 7th out of 24 clubs

Digital Open- Hosted by Images Alberta Camera Club

Entry #	Image Title-Photographer Name	Score	Awards
1	Mountains of Tuscany - Ken Renton	23	
2	Egret Confrontation in Flight No. 1 - Keith Vaughan	24	
3	White crowned Sparrow on Cactus - Marian D. Boyer	21	
4	Bog Clouds - Darryl Robertson	20	
5	Hooded Merganser 6941 - Fred Greene	26	
6	Egret Floating 2813 - Viki Gaul	21	

Total Score: 135   6th out of 24 clubs

Digital Open Portrait- Hosted by Saskatoon Camera Club

Entry #	Image Title-Photographer Name	Score	Awards
1	Sophisticated - Mona Ghiz	16	
2	Portrait in Lucca - Ken Renton	21	
3	Brittany in Sepia - Joyce S. K. Chew	16	
4	Livia - Darryl Robertson	18	
5	Havana Woman in Blue - Nanciellen Davis	22	
6	Raymond 0272 Mono - Viki Gaul	21	

Total Score: 114   10th out of 14 clubs

Nature Wildlife Digital- Hosted by Photo Fredericton

Entry #	Image Title-Photographer Name	Score	Awards
1	Nuthatch Glaring - Darryl Robertson	23	
2	GBH in Flight 0421 - Fred Greene	25	
3	Male Yellow-bellied Sunbird - Joyce S. K. Chew	23	
4	Green Thorntail - George Mitchell	23	
5	Cinnamon Hummingbird - Nick Honig	23	
6	Egret With Large Nesting Stick 8902 - Viki Gaul	25	

Total Score: 142   7th out of 22 clubs

An Adventure in Southeast Asia
by Rob Fensome

Southeast Asia would never have been high on our bucket list, perhaps because Lorraine and I had come of age at a time when the region was in political turmoil, but largely because the daunting prospect of long flights with multiple connections. The status of the region in our bucket didn't change very much when our younger daughter, Joanna, announced in 2013 that after graduation from Saint Mary's University she was heading to Thailand to teach English for two years. But it did begin to change as Joanna sent back stories and pictures of her travels, and the slow realization that we really shouldn't let pass an amazing travel opportunity — with our daughter enthusiastically volunteering as our tour guide no less. So in March of this year we found ourselves en route to Thailand, Cambodia and Vietnam.

We decided to travel east from Halifax rather than west; we could have had slightly cheaper flights going west, but more changes and layovers would have been involved. Going east we had the very familiar Halifax to Heathrow hop, and then a direct flight from London to Bangkok. Joanna met us at Bangkok's Suvarnabhumi Airport, and it wasn't long before her local experience paid off. On the way to the hotel, the taxi driver tried to barter a fee of 600 baht. But by Thai law, as Joanna knew, taxis must use the meter, which she insisted on — and the fare ended up being about 400 baht. Joanna had booked us into a very nice downtown establishment so that we could recover from our long journey in comfort. The view from the hotel balcony underlined Bangkok's status as a big modern metropolis ... and the temples that punctuated the view were a sure reminder that we had arrived in Asia.

We had only one night to luxuriate in our Bangkok hotel because the very next afternoon we were off to Siem Reap in eastern Cambodia, centre for the world-renowned Angkor temples. Joanna had booked us a three-day personal tour of the temples, but the first afternoon was for settling into our hotel and exploring Siem Reap. The city is a bustling tourist mecca, with ubiquitous tuk-tuks (motor-cycle rickshaws) plying locals and tourists alike about their business and pleasure. There is much to see and enjoy in Siem Reap itself, and we certainly didn't do it justice; but the reason we were there was to visit the Angkor temples, so it was with great anticipation that we met our guide, Mara Long, and his driver Sarith the next morning.

An Adventure in Southeast Asia

The story of Angkor (the name coming from the Sanskrit "nagara", meaning city) is complicated, and I'm still learning its nuances as I work through my images and plan an extended presentation. For now, though, here is the "nutshell" version as I currently understand it (with a nod to Wikipedia). Perhaps the most obvious first impression, even from photographs, is the pervasive Indian and Hindu influence. Traders from the Indian subcontinent had been coming to Southeast Asia across the Bay of Bengal for many centuries prior to Angkor's beginnings. Key was the fact that because of monsoon winds and ocean currents, the Indian traders were effectively stranded in the region for many months of each year, and it was therefore inevitable that they would have a major impact on the culture and religion of Southeast Asia.

Angkor became the capital of the Khmer Empire in AD 802 when the Khmer Hindu monarch, Jayavarman II, declared himself "god-king". He and his successors came to dominate large parts of Southeast Asia and built great temples in and around their capital. Early temples are distinctive in their use of brick, whereas later ones are constructed mainly of sandstone and vesicular basalt, rather like the North Mountain Basalt in the Maritimes. In the early 12th Century, the throne came to King Suryavarman II, who between 1113 and 1150 built the region's masterpiece, Angkor Wat, as his personal temple mausoleum. With walls nearly half a mile long on each side, Angkor Wat is the world's largest sacred structure. Its architecture reflects Hindu cosmology, with the central towers representing Mount Meru, home of the gods. Suryavarman had the temple walls decorated with reliefs depicting not only scenes from mythology (most notably the Ramayana), but also from his own imperial court.

In one scene, the king is portrayed sitting cross-legged on an elevated throne and holding court. After the death of Suryavarman II around 1150, there followed a period of internal strife and wars with the Cham people of what is now central and southern Vietnam. However, a Khmer prince rallied his people, defeated the Cham, and in 1181 took the throne as Jayavarman VII — destined to be the greatest of Khmer kings. Jayavarman VII oversaw the period of Angkor's most prolific construction, the best known being the walled city of Angkor Thom. Jayavarman VII`s temples have Buddhist rather than Hindu motifs, reflecting his conversion to that religion. Following Jayavarman VII`s death, a Hindu revival included a large-scale campaign of desecrating Buddhist images until Buddhism became Cambodia's dominant religion again from the 14th Century. The Khmer Empire, with Angkor at its core, declined through the 14th and 15th centuries.

An Adventure in Southeast Asia

Although the Western idea that Angkor was "rediscovered" by Europeans in the 19th Century is a myth, its temples crumbled to various degrees during the centuries after the fall of the Khmer Empire. Preservation projects during the early to mid 20th Century were brought to a halt by Pol Pot's reign of terror in the 1970s, but have been renewed in recent decades with international support and under the auspices of UNESCO — Angkor now being a World Heritage Site. All is not rosy however: although the two million visitors a year provide an essential boost to Cambodia's economy, inevitably their impact puts great stress on buildings and the area`s environment alike.

Before leaving Angkor and Cambodia, a little more needs to be said about the tragic events of the 1970s. Among other monstrous acts (propelled by an overflow of the Vietnam War, as well as a tragic misreading of the social history of Angkor), Pol Pot's Khmer Rouge buried thousands of land mines, which inevitably continued to take their toll after the fighting had ended. And although the mines have been cleared from areas well-trodden by tourists, in many parts of the country the mines continue to take their toll. Among our visits to the temples, sublime in their reflection of human creativity, a visit to the Land Mine Museum near Siem Reap was a poignant reminder of humanity's dark side.

After four days in Cambodia, Joanna's tour had us flying to Hanoi, in Vietnam. After a night's rest at a comfortable downtown hotel, we were whisked off by minibus early the next morning, with a group of fellow travellers, to our modest but comfortable cruise ship on Halong Bay. After the bright, warm weather in Cambodia, this more northerly region was damp, but still tolerably warm. The wetter climate has no doubt played a role in shaping the karst scenery of Halong Bay. The 500-million-year-old (Cambrian) limestones are riddled by faults along which mineral-laden groundwater has corroded the rock to produce a kind of underground "Swiss-cheese" effect. As surface erosion eats down through the "cheese", a landscape of lumpy hills and islands is the result — creating a unique cruise destination for tourists from all over the world. Our two-day cruise involved visits to a cave system and a pearl farm, an evening karaoke session (something else we would never have imagined doing), and a kayaking adventure. But the star of the show, even with the haze, grey sky and intermittent drizzle, was the inspiring scenery.

Back in Hanoi, we had scheduled a whole day to take in the sights of the Vietnamese capital. While it can`t claim the heroic architecture, hip museums and other tourist delights of, say, London or Paris, Hanoi is an interesting experience.

An Adventure in Southeast Asia

The architecture is a mixture of Vietnamese higgledy-piggledy and French colonial, but what made the biggest impression on us were the packs of motorcycles. Crossing the road was definitely an adventure.

Taking the overnight train to central Vietnam, which was next on our schedule, was another interesting adventure. We were en route to Vietnam`s historic seaport, Hoian (pronounced hoy-anne and historically known as Faifo in the West), which is an easy taxi ride from the train station in the major city of Danang. Joanna had selected Hoian as a place we might enjoy based on recommendations, so none of us knew what to expect. But what a delightful surprise Hoian turned out to be! Prior to the 15th Century, it was the commercial capital of the Cham people, whom we met earlier as foes of the Khmer Empire. But its attraction today is the Old Town, a beautifully preserved trading port dating from the 15th to the 19th century. Its preservation is due the fact that its commercial role was taken over by Danang some 200 years ago, leaving Hoian as a kind of fossil — albeit a thriving fossil. The architecture of the Old Town, like Angkor a World Heritage Site, has a unique mix of indigenous and foreign influences. It is a photographer's heaven: a river front bustling with brightly painted boats; narrow alleys and wider thoroughfares bordered by pollen-

yellow colonial-style buildings; an open-air market replete with fresh produce; modern but characterful restaurants and cafés, enclosed and al-fresco; tourist shops with colourful wares, especially clothing (you can have a suit tailored to your measurements and ready within 24 hours); a range of fascinating temples, each belonging to a particular Eastern sect; and a peach of a covered bridge known as the Japanese Bridge. All are animated with a mix of traditionally dressed locals and a veritable United Nations of tourists, a mix that seemed quite comfortable for everyone.

When the time came to depart Hoian, it was with reluctance, not least because it was the start of our homeward journey. A 40 minute taxi ride took us back to Danang, this time to the airport, and our flight back to Bangkok via Ho Chi Minh City (formerly Saigon). We spent our last two days in Bangkok, visiting Wat Pho, the most important Buddhist temple in the city, and touring Joanna`s neighbourhood, including her school, apartment and local shops. All too soon it was time to head to Suvarnabhumi Airport (a nightmare ... be warned) for our overnight flight on Thai Airlines (better than BA!) to Heathrow. The spring-green fields below us as we flew into London were much more welcoming than the monumental piles of snow that awaited us in Halifax (they seemed to be

on an Angkorean scale). But the glow of our memories and the many images to sort through will keep us warm to the prospect of returning to Southeast Asia, a part of the world now well-entrenched on our bucket list.

Descriptions of the following photographs

Page 1, clockwise from top left:
Part of downtown Bangkok from our hotel balcony. Tuk-tuk and other travellers in Siem Reap. Motorcycles hunt in packs in Hanoi; this pack seems to be in the process of digesting a bus. Cave on an island in Halong Bay — one of the holes in the "cheese". Halong Bay and a cruise ship similar to ours. Statue in the Wat Pho temple complex in Bangkok. Gazebo full of defused landmines and other nasty things at the Land Mine Museum near Siem Reap.

Page 2, scenes from Angkor, clockwise from top left:
Preah Ko, one of the early temples, built in part of brick in 879 CE (see also photo at bottom left). The beautiful temple of Banteay Srei, which dates from the 10th Century CE; unusually, it was built by a courtier (Yajnavaraha) rather than a king. Stunning detail of a carving at Banteay Srei — over 1000 years old. Apsara at Angkor Wat — apsaras are Khmer dancing girls and their reliefs grace many Angkor walls. Another apsara at Angkor Thom. Relief showing a male figure at Preah Ko — note the brickwork. Elephant statue at East Mebon, another 10th Century temple. Another example of intricate carving at Banteay Srei.

Page 3, more scenes from Angkor, clockwise from top left:
Angkor Wat, built by King Suryavarman II in the early 12th Century CE, is the largest sacred structure on the planet; the central tower rivals gothic cathedrals in height. Bas relief at Angkor Wat. Another, bas relief, this one featuring King Suryavarman II. Trees ("strangler figs") have overgrown structures at many of the sites; this one is at Boeng Mealea. Ta Som, a lovely temple built in the 12th Century CE for Jayavarman VII. One of many giant reliefs at the Bayon, the centrepiece of the Angkor Thom complex; the haunting face may represent a composite of the Buddha and Jayavarman. At Boeng Mealea: the people are, from top left, our amazing guide Mara Long, Lorraine and Joanna. A pair of apsaras at Angkor Wat. The photo to the right of the last shows a trio of apsaras at Angkor Wat. At lower left centre, the two yellow-clad people are a local girl (left) and an Asian tourist (right).

Page 4, a medley of images from Hoian, including Joanna and Lorraine at breakfast on our hotel balcony (top left); and the Japanese Bridge (below the breakfast scene).
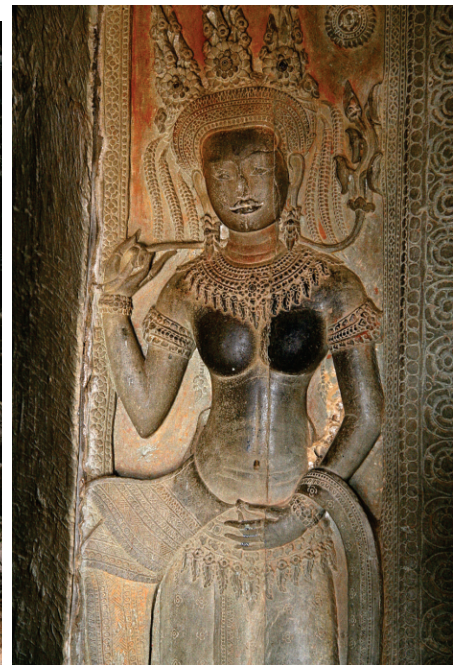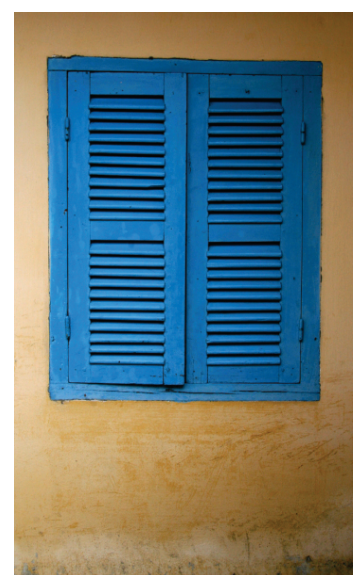
Page 1

Page 4

Infrared Photography

by Darryl Robertson

Infrared photography can show us a world that always surrounds us but one that we can never see. You can take infrared photographs with an IR modified DSLR or with a pre-modified point and shoot camera but the simplest way is with the camera you already have and an infrared filter. The most common IR filter is the Hoya R72. Camera stores usually carry this filter, or it can be ordered on-line.

Digital camera chips are actually more sensitive to infrared light than they are to visible light, but only in the near infrared band (NIR). This means that your camera can not take a thermal image. For example, you can not image people in the dark or find out where your house is losing heat in the winter. An IR cut filter exists in front of the camera chip that blocks the infrared wavelengths that your camera is sensitive to. If your camera did not have this filter then every picture you took would turn out pink.

An infrared filter is the reverse of an IR cut filter in that it blocks visible light but passes infrared. NEVER LOOK AT THE SUN WITH AN IR FILTER! When you put an infrared filter on your camera lens it would seem like you should not be able to image anything, both visible and infrared light being blocked, but the IR cut filter in most cameras does not block 100% of the infrared light. How suitable your camera is for infrared photography depends on how much infrared light "leaks" through your IR cut filter. However, nearly all DSLR cameras can take an infrared image to some degree with a long enough exposure.

Infrared images are, by definition, black and white images. This is not visible light so the concept of colour simply does not apply. That does not mean that you can't produce a colour image from your IR images, it just means that the colour will be "false" and it will take a few post processing tricks to convert your B&W IR images into colour. All infrared images require more post processing than visible light images so it is important that you always shoot in RAW format.

The primary source of infrared light is the sun. Over half of the solar radiation that hits the earth is infrared. Electronic flash units emit about as much infrared as they do visible light but you can not use electronic flash with an IR filter - there simply isn't enough IR for an exposure with such a short exposure time. Tungsten bulbs do emit IR but most of that is heat, and generally they are not suitable for infrared photography. Anything that glows does emit IR radiation, including NIR, so with a long enough exposure time you can take a picture by candle light or anything else that glows.

In bright noon time sunlight your exposure times with the Hoya R72 filter will be anywhere from 5 to 30 seconds or more with the lens full open, depending on your ISO setting and how efficient your camera's IR cut filter is. Obviously your camera must be on a tripod. *Because the IR filter blocks visible light you can not see through your camera once the filter is on your lens.* This also means that your camera's automatic exposure and your lens's autofocus will not work. You have to do all those things manually while not being able to see anything through the camera. Infrared photography does require a different workflow!

Infrared may be B&W but your camera is not so you MUST take into account the camera's white balance setting. It is true that for a RAW image the white balance is metadata, meaning that it does not actually affect the pixels. However, Adobe Camera Raw does not have an IR white balance setting, the temperature slider usually does not go to the left far enough and tint has no meaning in infrared. To solve all of this you need to calculate a custom IR white balance in your camera under the current lighting conditions with your IR filter attached. If you have never done a custom white balance before don't panic - it is really easy to do. You can use an ExpoDisc 2 to get a precise white balance, but all you really need is something that is white, and in infrared almost everything is white! Take a picture of grass or a bush or a tree and tell your camera to use that for the custom white balance. It is that easy.

After you have a custom white balance, your next step is to set up your camera to take the picture you want and expose a normal, visible light photograph (with a daylight or auto white balance). You may or may not want to combine this image with your infrared image later in post precessing but in any case you need to determine the visible light focus point and f/stop for depth of field. Once you take your normal photo, put the IR filter on your lens and set your camera to use your custom white balance.

Make sure you use a lens hood - infrared is much more susceptible to lens flare (for this reason you can not

shoot into the sun or even close to it). In fact some lenses are not suitable for infrared at all, producing a bright hot spot in the centre of every image. To find out which lenses that you have are suitable for infrared you can go to DPAnswers (dpanswers.com).

Do not change your f/stop after you have taken your visible light image if you think you might want to combine your infrared image with the visible light image (so both images will have the same depth of field). However, infrared light does not focus at the same point visible light does, so you do need to refocus manually. Your zoom lens should have red IR markings on the focus ring or have a red dot with a prime lens. Manually refocus your lens so that the visible focus point is moved over to the infrared mark.
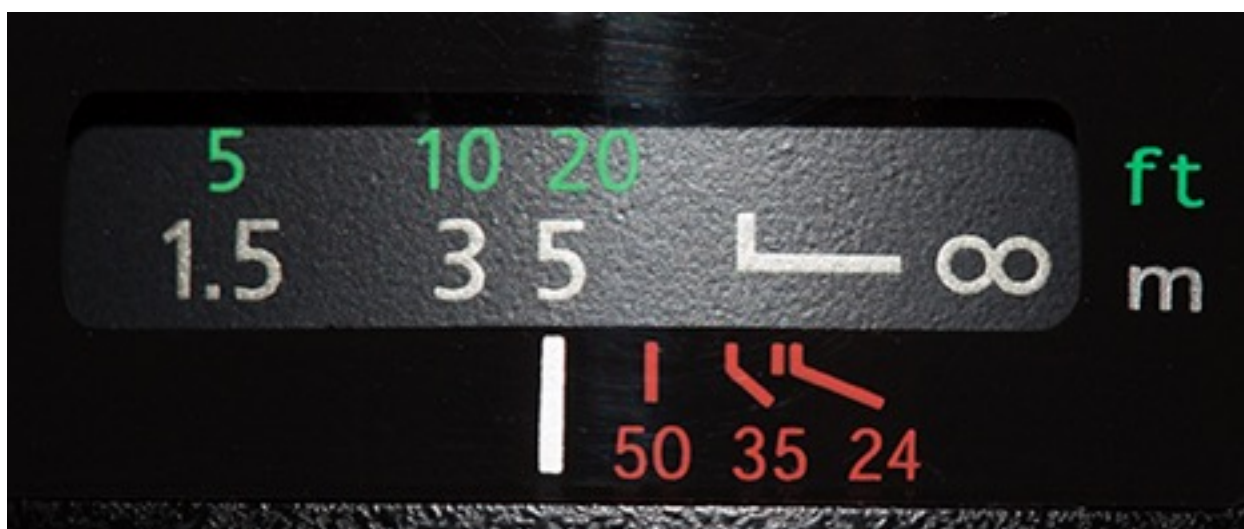
The correct exposure time can only be determined with the camera's histogram. It may take you several different manual exposures to find the best exposure, but in any case a very long exposure time will be required. If your camera has a long exposure noise reduction function it is a good idea to turn it on to avoid excessive noise in the infrared image.

You now have two images of your scene, one in visible light and one in infrared light. You may want to combine both images in your image pro-cessing software by using layers, you might want to do a "channel mix" in the infrared image, or you might want to simply process the infrared image in B&W. Either way Adobe Lightroom does not have all the tools required so you need to use Photoshop or GIMP. GIMP is free and works for both Macs and PCs.

For a B&W image you will probably have to increase the contrast and sharpen the image. RAW infrared images tend to be a little flat and soft.

If you have used a custom white balance for the image you will have plenty of B&W controls available. Note that man made objects, buildings, wood and stone look about the same as they do in a visible light B&W image. You can use this to form a visual reference point around which everything else will be different. Blue skies are dark (and can be stretched to near black), clouds are bright and full of detail and just about everything else comes out white. Vegetation, regardless of its visible light colour, will be very white, reflecting about 80% of the infrared light that hits it.

Many if not most infrared images are best in B&W. After all, infrared *is* B&W. However, you can use that visible light image you took to put some colour into the infrared image. Or stated correctly, you can put some of that infrared effect into your visible light colour image. To do this, open the visible light image in Photoshop (or GIMP) and add the infrared B&W image as another layer above the visible image. Set the IR layer blend mode to Luminosity and adjust the strength of the effect with the IR layer's opacity.

The most powerful method to add colour to an infrared image is to do a "channel mix". *This won't work if you have not taken the infrared image with a custom white balance*. Use the channel mixer tool to swap the red and blue channels. This produces a blue sky, white clouds and pink just about everything else. This technique is most effective with images that have a lot of blue sky and sometimes water as well. That pink colour is very consistent so it is possible to select everything that is pink by the colour itself, and then once selected you can desaturate it back to white or change the hue entirely. After all, any colour in an infrared image is false colour, so you can do anything you want.

For the price of a filter your camera can show you an infrared world that can be surprising, amazing and often incredibly beautiful.

Photographic Guild of Nova Scotia

Annual Spring Show

Burke Theatre A
Saint Mary's University
Corner of Inglis & Robie Street

Saturday, April 18, 2015
8:00 P.M.

Free Admission
Donations accepted
to defray costs

Many valuable
door prizes
offered by
our sponsors

Program:

Nova Scotia on Camera
by
PGNS Members

Photo Opportunities
South of the Border
by
Viki Gaul

Tropical Paradise
by
Mervyn Kumar-Misir

2015 Sight and Sound Essays

Atlantic Photo Supply
foto source

Carsand-Mosher
PHOTOGRAPHIC

HENRY'S

http://www.photoguild.ns.ca   Background image: @2012 Mervyn Kumar-Misir

Thankyou to all the Guild Members who served on the Spring Show Committee
With 'SPECIAL THANKS' (and a round of applause)
to ...... Esther Theriault, Committee Chair
For her hard work and dedication to this valued Guild Project !!!!!

PGNS appreciates the generosity of the Spring Show Sponsors !

image by Douglas Ward