



The Viewfinder

Newsletter of the Peterborough Photographic Society

October 2015

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President's Message by George Dimitroff

Are You Open to New Things?



"The aims of the Society shall be to encourage and develop the skills and increase the expertise of the members in photography and provide fellowship and support for people with similar interests".

As a new year for PPS gets off the ground, we look forward to developing our own photography and also joining with others to learn from them and observe what they're doing. The benefit of belonging to a group with common interests is the opportunity of experiencing others' viewpoints. A good national election should allow for expression of many viewpoints for us to consider. We all know that we don't have to agree or indeed feel comfortable with proposals or ideas that fall outside of our own box in politics or photography. However, some exposure to various ideas allows us to think and consider without immediate rejection. For example, in the field of science many ideas are proposed but science moves forward on the strength of evidence. Photography encompasses a lot of areas and not everything will appeal to everyone.

For example, I am not comfortable doing black and white photography. I simply have not taken the time to try it, other than a handful of times. Yet there are many beautiful examples of black and white photographs and some subjects even look better in black and white than in colour. Probably the more I am exposed to black and white photography, the more I may be encouraged to try it some day. This is where "the aims of the Society shall be to encourage...". So, I am grateful to PPS for exposing me to "new" things like black and white photography. If I never try it, at least I can enjoy what others do. The Theme for December, 2015 is Black and White! Start thinking and considering how you will participate.

PPS members are not used to watching videos as part of members' slide shows. Yet, the PPS Executive has agreed to experiment with video submissions. Most digital cameras have video capabilities and the idea is to give members the opportunity to try them out and share with the group. Since time constraints are limited to the same amount of time as still images in a
(continued on page 2)

"The TV series, House - Season Finale in 2010, was the first TV episode filmed entirely with a Canon 5D Mark II and videographers love strapping DSLRs to different parts of cars for chase scenes."

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President's Message (continued)

slide show, video submissions, if any, will be short. Some PPS members probably think videos do not qualify as photography and will never try it themselves. The idea of the experiment is to see what others might do. I personally believe that a good quality video can contribute to photographic beauty, if it's done well. It's interesting to note that Nikon and Canon DSLR cameras have been used for years to make TV Shows and Movies. The TV series, House - Season Finale in 2010, was the first TV episode filmed entirely with a Canon 5D Mark II and videographers love strapping DSLRs to different parts of cars for chase scenes. When you're a still photographer and you want to try something new like video, it involves thinking about audio, exposure settings, composition, zooming, panning, focus, sharpness, editing and so on. It is a large field and something that some but not everyone will enjoy. One area that crosses the boundary of still and video photography is time-lapse photography. This involves taking multiple pictures of a changing scene (like a flower opening or a tide coming in). I tried this at the Bay of Fundy and it can provide interesting results. Newer cameras coming down the pipes will likely have 4k resolution and advancing technology always makes things interesting (and expensive!).

I used to laugh at people on the fringe. I would make fun of tree-huggers years ago and often viewed environmentalists as being radical. Yet, as I get older and mildly wiser, I am more aware that our environment is extremely important. I realize that people out on the edge have been radical for a reason. They've taken the risk of getting out of their comfort zone in order to get the rest of us to consider new things. I spent a month in the beautiful Florida Keys and thoroughly enjoyed it. Yet, it is fairly clear that the keys and a good part of Florida will likely become flooded some day. I was shocked to watch a geographical video that showed what the world would look like if all the ice melted. Florida would entirely disappear!! That's one reason why I've enjoyed following **Clyde Butcher, a well-known Florida landscape photographer**, as he creates permanent memories of the Florida landscape. He is known for very large prints and – guess what? - they are mostly in Black and White! Here are some pictures of Clyde Butcher and his camera, taken at his Big Cypress Gallery in the Florida Everglades and one of his landscapes. I hope his work provides some joy for you too.



Gaskin Bay 5



Program: October Guest Speaker

Lydia Dotto speaks at PPS Tues. Oct. 6

Lounging lions, charismatic cheetahs, happy hippos, lurching leopards, opulent ostriches, zany zebras, and elephantine...well...elephants. All this and more greets a photographer on a photographic safari in Africa.

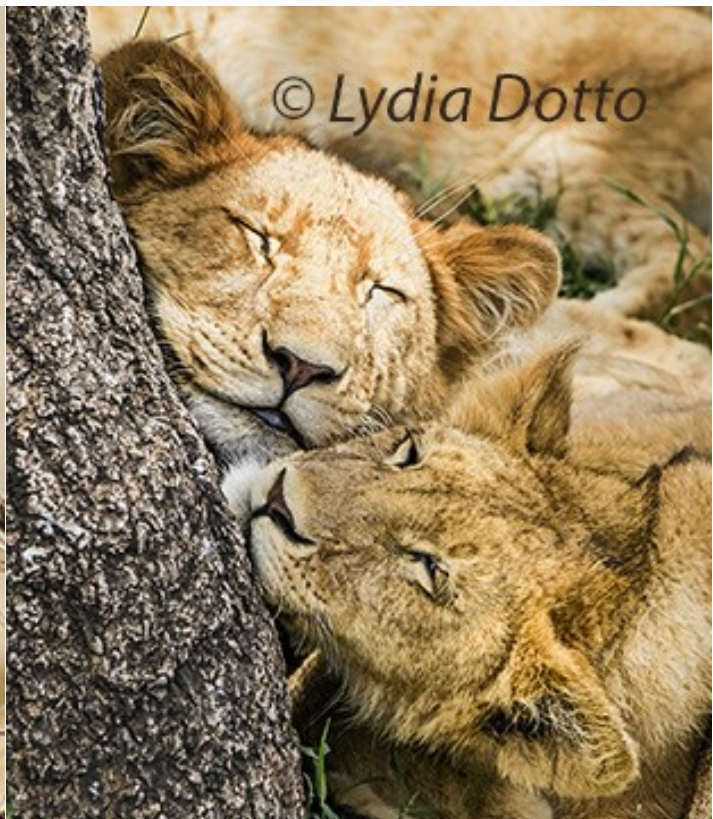
Come and see the results of one such photographic journey when Peterborough Science/Nature Writer & Photographer Lydia Dotto presents her work at the Peterborough Photographic Society's regular monthly meeting on **Tuesday October 6 at 7 PM** in the Lions' Centre, 347 Burnham St., Peterborough.

Lydia Dotto, whose images feature nature, landscapes and wildlife, is renown for her exquisite, exciting, and sometimes exotic photos. Her images are available for licensing as digital files and prints and are also available on notecards through her business, IMAGE-INNOVATION PHOTOGRAPHY. information and prices, please contact her at LDphoto@start.ca .



Lydia is a respected science writer, lecturer, and author of more than 13 books. She has been a frequent commentator on radio and television, and her articles have been published in *The Globe and Mail*, *Canadian Business*, *Equinox*, and *en Route*, among others.

In 1983 she was awarded the Sandford Fleming Award by the Royal Canadian Institute, which is bestowed annually upon a Canadian who has made outstanding contributions to the public understanding of science. The award consists of the Sandford Fleming Medal with Citation and is named in honour of Sandford Fleming.



Cheetah (at left) and Lion Cubs — Photos by Lydia Dotto, copyright protected by the photographer. Not for download or reproduction.

Viewfinder Submissions

We encourage club members to submit their photos, personal news, as well as articles, poetry, writing, and humor about photography and our club.

The editor reserves the right to edit all submissions for size, content, and style without consultation.

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Contributors This Month

The Viewfinder relies on editorial and photographic submissions from club members. This month's contributors are: Terry Carpenter, Brian Crangle, Kathryn Danford, Lydia Dotto, Dave Duffus, George Dimitroff, George Giarratana, Marg Hamilton, Barry Killen, Murray Palmer, and Suzanne Schroeter.

Contact Us

The Viewfinder is the newsletter of the Peterborough Photographic Society. It is published 10 times a year from September to June.

Write to us or send us your stories, images, articles, poetry, ideas and your humor here at ppsviewfinder@yahoo.ca.

You can also visit our website at www.peterboroughphotographicsociety.com. We're also on Facebook! You can find us at www.facebook.com/PeterboroughPhotographicSocietyCanada



Marg Hamilton (right) thanks September guest speaker Ken Powell (at left, and above left), for presenting his "Off the Beaten Track Cross Canada Tour" slide show and talk with club members — Photos by Brian Crangle, all rights reserved.





Club Outings by Dave Duffus

October Outing October 17 to Scarborough Bluffs Park

The main **October Outing** is scheduled for **October 17** to the Scarborough Bluffs. Club members should meet at **8:00 AM** at the **Crawford Drive** car pool lot.

The Scarborough Bluffs are a significant geological feature resulting from the accumulation of sedimentary deposits over 12,000 years ago. They were formed by the natural processes of wind and water erosion from Lake Ontario.

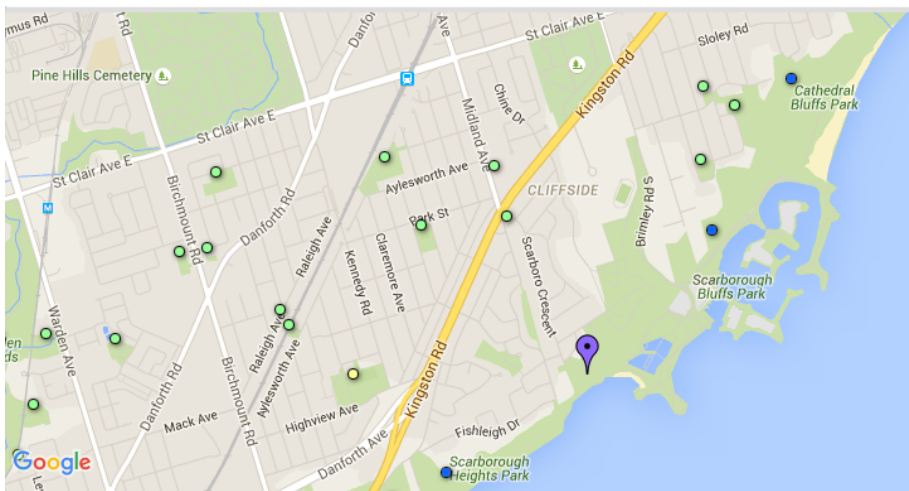
Scarborough Bluffs Park offers dramatic views of Lake Ontario and the eroding sand cliffs that form the Scarborough Bluffs, but the edge of the bluffs is unstable. To view the bluffs safely, stay behind the fences and do not approach the edge of the bluffs.

The club will spend some of its time at Bluffer's Park, which is located at 1 Brimley Road South. Vehicles can enter Bluffer's Park by traveling south on Brimley Road to its end point.

Bluffer's Park has two sections, an upper meadow and a waterfront park. The waterfront part of the park can be accessed by Brimley Road, one of the few streets where a descent to Lake Ontario is possible. It features a sandy beach, picnic areas, walks, lookouts, a double launching ramp and visitors dockage with secure berths for over 500 boats.

On top of the bluffs, a large meadow offers an excellent view of the sandstone cliffs and the lower section of the park. It is also an excellent place to spot songbirds and Monarch butterflies during the spring and fall migration.

(continued on next page)





Breakfast Outings by Dave Duffus

Autumn Breakfast Outings

The “focus” of the **October Breakfast Outing** will be Burnham Woods, a 43-hectare property filled with wildflowers, trilliums, bird species such as the Nashville Warbler, Northern Waterthrush, Great Crested Flycatcher, Chickadees, Black-Throated Green Warbler and Woodpecker, a 140-year-old ironwood, and the world’s oldest known maple sugar tree confirmed to be 330 years old. The park was originally a woodlot on the Burnham estate.

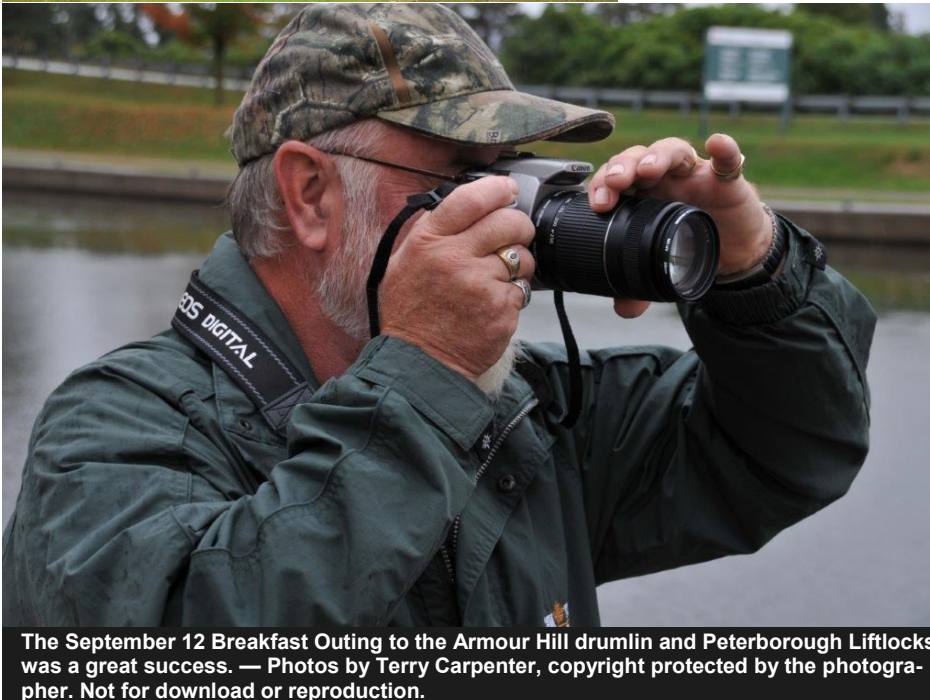


The outing will take place on **October 10 starting at 8:30 AM**. Members should meet in the parking lot at Mark S. Burnham Park on the north side of Hwy. 7, just east of the city. The address is 846 Highway #7, Peterborough, ON, K0L 1S0. Breakfast will follow at a restaurant To Be Determined (TBA).



* * *

The club’s **September Breakfast Outing** took place on Armour Hill, a drumlin, and the Peterborough Hydraulic Lift Lock on **September 12 at 8:30 AM**. A good time was had by all!



Autumn Guest Speakers

October:
Lydia Dotto

November:
Brian Tyson

The September 12 Breakfast Outing to the Armour Hill drumlin and Peterborough Liftlocks was a great success. — Photos by Terry Carpenter, copyright protected by the photographer. Not for download or reproduction.

October Program

Guest Speaker:

Lydia Dotto

Tuesday Oct. 6

7:00 PM

Lions Centre,
347 Burnham St.
Peterborough ON.
K9H 1T5.

Image Themes for 2015-2016

October – Shadows

**November – The
Letter “P”**

**December – Black
& White**

**January 2016 – It’s
a Small World**

February – At Work

March – Cars

**April – Primary Col-
ours**

May – Weird Trees

June 2016 – H2O

Submitting Slideshow Images

The deadline for submitting your images is always midnight the Friday night before the meeting. To submit, you must now e-mail your images to a new e-mail address: ppsimages@peterboroughphotographicsociety.com.

Members are welcome to submit:

- 4 Photographer’s Choice images
- 3 Theme images
- 6 Outing images (3 per Outing)
- Image Review images (watch for updates in 2015-2016 Season)

Before submitting your image(s) please:

- name and resized them as instructed below
- ensure they are in JPEG format
- ensure your images are sent as an attachment to email
- when re-sizing your horizontal or landscape JPG images, re-size the width to 1024 pix, and let the height adjust automatically
- when re-sizing vertical or portrait JPG images, adjust the height to 768 pix, and let the width adjust automatically.

The category initials are:

- **P** for Photographer’s Choice
- **T** for Theme
- **O** for Outing (Be sure to use the letter O and not the number zero)
- **OB** for Outing Breakfast (Use the letter O and not the number zero)

Sequential numbers, starting at one (1), are to be assigned to the images. Please ensure a space is placed between the number and your name.*

***Note:** For members not wishing their name on their image, please replace your name with the last four digits of your phone number. eg.: P1 SPACE 1234 or P2 #####

Some examples of the naming system are as follows:

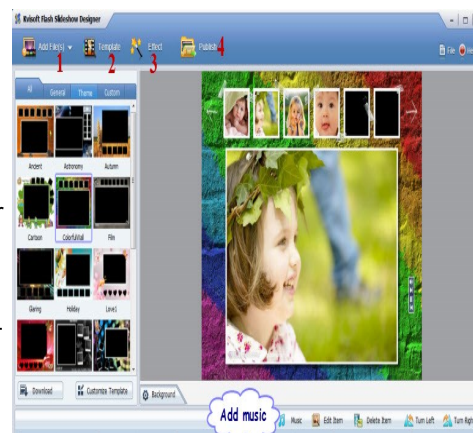
- P1 George Giarratana (Photographer’s Choice)
- T1 George Giarratana (Theme)
- O1 George Giarratana (Regular Outing – use the letter O not the number zero)
- OB1 George Giarratana (Breakfast Outing – use the letter O not the number zero)

After resizing and renaming your photo(s), please send JPEG images as an attachment to your e-mail and send to: ppsimages@peterboroughphotographicsociety.com

Displaying Printed Images

For those members who like to make and show their prints we now have what we call *Members Clothesline*. A clothesline will be put up during each meeting and clothes pegs made available for you to hang your picture for members to view. These prints can be any size up to 11×14". **NO FRAMED PRINTS**, please. No more than two images per member. These images will not be critiqued and will be just for viewing only.

Get more information at: ppsimages@peterboroughphotographicsociety.com



The Projectionist by George Giarratana

13 images or 1-minute, 44 seconds of video or a combination which adds up to 1:44



Every month, each club member is able to submit up to 13 images OR one video with a running time of approximately 1 minute, 44 seconds (140 seconds) or a combination of images and video which add up to one minute and 44 seconds.

If you are planning to submit a combination of images and video, each image counts as 8 seconds. You could for example submit 4 images (4 x 8 seconds = 32 seconds) and 72 seconds of video. The total would add up to 104 seconds.

When you are making your video, remember to edit it into a story such as a music video or commercial. Add a narrative, music, or just the natural sounds which the scene produces.

Share a trip you are taking with us, some kind of event, or something in nature that for whatever reason you think would be of interest.

But remember, the maximum length of your video can only be one-minute and forty-four seconds, and if you submit that much video, you can't submit any images.

~ George G.



Should I tell him

I am here ?

YOU MIGHT BE A
=photographer if=

YOU HAVE MORE
PHOTOS OF
other people's
FAMILIES
=than of=
YOUR OWN



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Motion Pictures by Timothy Cooper

Simple Secrets for Making an Outstanding Short Film

(Retrieved from <http://www.scriptmag.com/features/7-simple-secrets-making-a-short-film>)

So why make a short film? Because it's probably the best calling card for an upcoming writer or director. Creating a strong short is one of the easiest ways to start out on the festival circuit, prove a feature concept, or get commercial work. And it's almost definitely the fastest way to see your work onscreen, test your writing/directing skills, and get your name out into the world.

Have you heard of the short films *Doodlebug*, *Supermarket Sweep*, or *Electronic Labyrinth THX 1138 4EB*? No? Then how about Christopher Nolan, Darren Aronofsky, or George Lucas? Okay, good. They directed those short films at the very beginning of their careers. What made their films successful?

1.) They make use of film as a visual medium. These films aren't just about strong, economical dialogue. Visual epiphanies are just as important; so are moody moments of pure color, texture, and sound, as well as other evocative, raw images. Takeaway: Talking heads alone won't work; don't be afraid of silence, music, and beauty. Consider replacing non-vital dialogue with pure reactions and other meaningful, visual moments.

2.) The writer/director clearly demonstrates a personal connection to the story. In *Forever's Gonna Start Tonight*, the filmmaker has probably struggled with seeking acceptance, just like her lead. And we can all identify with the idea of having a crush on a teacher. The *Crush*'s screenwriter likely thought, What if I had taken that crush to the next level? For *Please Say Something*, writer/director/ animator David O'Reilly clearly has a powerful and dark view of the struggles a relationship entails, and how two different people can feel as alien to each other as a cat and a mouse.

In each of these shorts, the creators' connection to the material demonstrates a powerful point of view—something that's much harder to find when you tackle big topics like space travel, the meaning of life, or an entire relationship. So please, keep your topic personal; you don't need to address huge themes. By keeping your focus narrow, you will address those themes better than you could have imagined. Takeaway: The specific is the universal, so keep it personal or find a personal connection to the material. Having a strong, unique point of view on the subject matter is key.

3.) They tell a story of one character's or couple's journey—but no more. These shorts don't overreach. Remember: A short film is not a feature. It has little room for subplots, secondary characters, montages, or epic scope. It covers a single dilemma and resolves it in some way by the end. Too often, writers attempt to confront multiple dilemmas, introduce us to more than two main characters, or recreate a whole chunk of their feature film. A short is not the place for any of that. It's the chance to attack one major scene or conflict—nothing more. Takeaway: Limit your reach. Utilize the "short" part of this medium by telling just one story and telling it well.

4.) They use available resources. Notice that the two live-action films I linked to have few or no effects shots. They don't have explosions, car chases, spaceships, or lasers. Instead, the drama and tension come from highly personal stories that take place mostly in enclosed environments (because those are easiest to film in). Don't try to replicate movies with budgets of hundreds of thousands or millions of dollars—because you can't. Just make what you have look as good as possible. Takeaway: Use the cast, crew, locations, and equipment you have; don't try to replicate Hollywood movies' effects. That simply won't look good.

5.) They feature memorable characters. Film and TV are about characters. Even the biggest special-effects-heavy movies are nothing without memorable leads. Gun battles, alien invasions, the apocalypse—they're all really about the characters these events happen to. These short films demonstrate that the filmmakers can build characters that sear themselves in our mind, even in the space of just 10 or 15 minutes. Plot, twists, and story are all important, but without someone we can empathize with, your film will be forgotten. Takeaway: Give your characters strong personalities, quirks, wants, and goals. That way, we'll care about them, and willingly follow them on their journey.





Motion Pictures by Ed Schroeter

Nine Basic Motion Picture Camera Shots

The film and television industries assign names and guidelines to common types of shots, framing, and picture composition. The list below describes the most common shot types.



Wide Shot (ws) — The shot's subject takes up the full frame, or at least as much as comfortably possible. (AKA: long shot, full shot).



Mid Shot (ms) — The mid shot shows some part of the subject in more detail, while still showing enough for the audience to feel as if they were looking at the whole subject.



Close Up (cu) — A certain feature or part of the subject of the shot takes up the whole frame.



Extreme Close Up (ecu) — The ECU shot gets right in and shows extreme detail of the subject of the frame.

Cut-In — Shows some (other) part of the subject in detail.



Cutaway (ca) — A shot of something other than the subject.



Two-Shot — A shot of two people, framed like a mid shot.



Over-the-Shoulder Shot (oss) — A shot looking from behind a person over his or her shoulder at the film's subject.

Point-of-View Shot (pov) — A shot showing a view from the subject's perspective.



Camera Moves

Dollying — The camera is mounted on a dolly cart on wheels or tracks and moves in-and-out (i.e., closer/further away from the subject). Moving the camera creates a difference in perspective: background objects appear to change in relation to foreground objects.

Following — The camera follows the subject of the action, keeping the distance between itself and the subject more or less constant. You follow by dollying, tracking, or a hand-held camera.

Panning — A pan is a horizontal camera movement left or right about a central axis. This is a swiveling movement, mounted in a fixed location, either on a tripod or shoulder.

Tilting — A tilt is a vertical camera movement in which the camera points up or down from a stationary location. If you put a camera on your shoulder or a tripod and nod it up and down, you are tilting the camera.

Tracking — It is defined as movement parallel to the action, or at least at a constant distance from (e.g. the camera which travels alongside the race track and the runners in track events). The term derives from a shot in which the camera is mounted on a cart which travels along tracks. The term includes hand-held walking shots and Steadicam shots.

Zooming — It means altering the focal length of the lens to give the illusion of moving closer to or further away from the action.

Word Images (Poetry Corner)

Harmful Schemes and Sandpiper Dreams

by Murray Palmer © 2015

So lifelike a ceramic figure sculpted by Bill Eakins' skillful hands,
The Upland Sandpiper stands as if scanning its home of dry uplands.
So accurately was it formed and painted that I almost hear it calling;
Its mournful 'wolf-whistle' is one of Nature's sounds ever enthralling.
Large, dark eyes with white eye-ring and dove head a bearing impart,
Suggesting this long-legged, slim-necked bird is more real than mere art.
My subconscious self rises to the surface, and starts to speak in words;
For me, nothing is more seductive than the enchanting world of birds.
If I close my eyes when it's quiet, I can hear fields and meadows singing.
Now other prairie birds like you are few, a tragedy of man's bringing.
As passenger pigeons dwindled, market gunners turned their sights on you ...
At only five to seven ounces undressed, it was a foolish thing to do.
At one time 'uppies' bred from Alaska down to Kansas and over to Maine;
Now except for the Great Plains, your remnant numbers are on the wane.
Forests succeeded fields of forty acres or more; suburbs are encroaching.
Without human intervention, I fear a dearth of prairie soon approaching.
In my dreams I see you flutter to a fencepost, wings held above your back.
For a moment I admire your white plumage marked in brown and black.
Somewhere are nests concealed in taller grass, somewhere on the ground,
With four pinkish-buff, spotted eggs hidden by stems bent down 'round.
Still hunted on your southern winter range, you're protected in the North.
How I wish I could hear your sweet, flute-like calls once again pour forth!



On his Labour Day trek to the Burleigh Ridge, this Mama Bear and her cubs appeared in Barry "Always Prepared" Killen's field of vision. All his gear was packed away and he had a 12- to 15-second window to pull this shot off. She was the size of a tank.
— Photo by Barry Killen, copyright protected by the photographer. Not for download or reproduction.

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TAKES REALLY
NICE PICTURES."**

Thanks,
**I TAUGHT IT
EVERYTHING
IT KNOWS..**



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Word Images (Poetry Corner)

Warm Days Of Fall ... A Warbler's Call

by Murray Palmer © 2015

In late summer or early fall, the cluster fly begins her toil
Of making eggs to lay in well-drained, silt-loam soil,
Resulting in a million plus disease vectors in only weeks
While a sheltered overwintering site is what she now seeks.
Hatching fly larvae invade bodies of earthworms waiting,
Feeding for several days before moulting and pupating.
South-facing upper windows, warm in afternoon sunshine,
Attracted 'Myrtle' Yellow-rumped Warblers eager to dine.
Many harmful insects are eaten by this worthy woodlander
Who prefers evergreen and mixed boreal forest of Canada.
They gleaned sluggish flies from old woodwork and panes.
Sometimes, like flycatchers, they attacked like fighter planes,
Flashing splashes of yellow on rumps, crowns, below wings.
What rapture this five to six-inch long, dazzling bird brings!
I would never tire of this, or of hearing their sharp 'chep' call.
It's great to know it's the most numerous wood warbler of all.
When insect prey becomes scarce during autumn migration,
The Butterbutt switches to fruit and berries; no complication.
Yellow-rumps digest the coating on wax myrtle and bayberry,
A unique trait among warblers of such an advantage dietary.
The Myrtle is one of my fondest memories of our Douro farm
Where cluster flies flourished, and the birds lent their charm.



Mother Goose Revisited

By Murray Palmer © 2015

Little Miss Campbell
Went for a ramble
Over hill and dale one day.
Along came a spider,
Who sat down beside her,
And had these wise words to say:

"I presume you're a human
Of impeccable groomin',
And you accept the rules of fair play.
More than one pair of eyes
May come as a surprise,
But don't let that cause you dismay.

When you look at my face,
You think there's no trace
Of our common primordial past.
In your home or the wild,
We're often feared or reviled,
But yet we're all part of Nature's cast.

We have formidable mugs
To kill all sorts of 'bugs',
And we bite with a venomous injection.
Our digestion evolved
To suck out innards dissolved;
There's no need to bite off a section."

Little Miss Campbell replied,
"That I can abide,
If you rid my fine home of pests.
Every moth, louse, and fly,
I'll bid them all goodbye,
And welcome my arachnid guests."

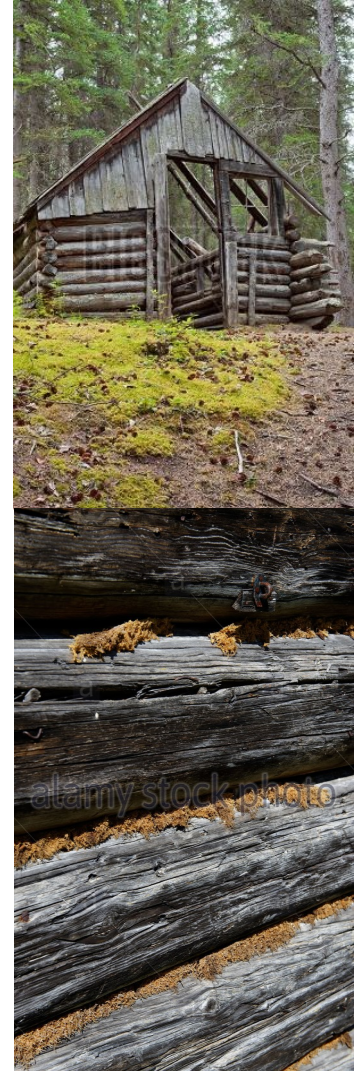
Now everything's groovy
Despite that dumb movie;
Arachnophobia is fear exaggerated.
A poem by Mother Goose
Lets Western folklore loose,
So spiders, like wolves, aren't venerated.

Word Images (Poetry Corner)

A Glimpse of Pioneer Times

by Murray Palmer © 2015

It is a rare and unfamiliar place at the southern edge of the Precambrian Shield,
 Like a lonely, lovely place in the North where constant struggle is concealed.
 Beyond the rich woods of pine and oak where conditions are austere,
 An extremely long time must pass before many green plants can grow here.
 The rock barrens is a wild frontier that has long been taken for granite.
 It was part of an ancient mountain before the glaciers overran it.
 Long ago a fungus and an alga became a lichen, this most unusual thing
 Where they as members of different kingdoms to each other great benefits bring.
 The fungus gives housing and protection the alga needs to survive.
 Through photosynthesis the alga makes food, keeping its partner alive.
 The crusty, old pioneer held fast to the rock, breaking it up with acidic enzymes,
 And soil began to form as it caught windblown particles countless times.
 The lichen spreads by releasing spores but more often by fragmentation;
 Thus, with surface abrasion and added organic matter began soil formation.
 Later, the nearly bare rock was colonized by a lichen known as caribou moss.
 Light green and spongy when wet, it crushes if sun-dried and walked across.
 Attached at one point, it only grows a slow few millimetres per year,
 Making food even when light levels and temperature are low in this xerosere.
 The rugged lichen can persist for ages without water, but can it tolerate
 The types of environmental perturbation a creature called man can generate?
 Lichens and mosses keep building soil for herbs and grasses, shrubs and trees,
 Advancing in waves of development occurring as Nature, not man, decrees.



There was a great turnout for the September 26 outing to the Macklin cottage east of Apsley on Chandos Lake. — Photo by Paul Macklin, copyright protected by the photographer. Not for download or reproduction.