The Viewfinder

Newsletter of the Peterborough Photographic Society

President's Message by George Dimitroff

People or No People?

"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".

In this message, I wish to explore people vs no people photography. At PPS, there are some members who enjoying taking photographs of people and others who believe that people in the photo "wreck the photo". There are likely many PPS members who enjoy both types of images and a number who enjoy taking both kinds. I always took snapshots of people and stills without people while documenting life around me. When younger, most of this involved family celebrations and simple travels. Looking back, my interest in photographing people became serious when we spent a few days in Venice. The landscapes and still images of Venice were spectacular but the crowds seemed to be calling my lens as I witnessed beautiful and random people in windows, on boats and, of course, the costumed gondoliers with striped shirts and straw hats! This experience led me to look for people to photograph so as to develop my portrait skills. Taking portraits can be a new phase of photography that can be enjoyable and creative. I've witnessed other photographers move into portraiture after decades of shooting landscapes and wildlife and as they gain more confidence with their cameras and in interacting with people.

The bottom line is that you should look for subjects that interest you. If you are not comfortable photographing people, then don't worry about it. Landscapes will not talk back but they have their own unique way of interacting with you. Sometimes a landscape has fast flowing clouds and you have to move quickly to make that special shot. Wildlife can certainly interact with you and you need your wits to grab the shot before the creature runs or flies away. Sometimes you have to move quickly to even take a picture of heavenly bodies. I was recently flying at 40,000 feet at almost 1000 km/hour when we spotted the red moon beginning it's famous eclipse on our side of the plane. Capturing this extremely rare event involved grabbing my camera from the overhead compartment and crouching on the floor in order to get the right angle through the window and continuously adjust settings and checking the back of the camera to try and duplicate what we saw with our eyes. I was pleased to get a few good shots but trying to get up after crouching for a long time was an ordeal and sacrifice! **(continued on page 2)**

*"The bottom line is that you should look for subjects that interest you."*

In This Issue ...

President's Message (continued)

Maybe its not the best shot of the lunar eclipse, but one I was very pleased to make because of the unique situation and the effort involved in getting it.

We were walking towards a long open building and as we approached it and I saw the light and shadows, I knew I would be using my camera. When traveling light I use one camera (Nikon D600) and one lens (Nikon 28-300) and I found a Nikon travel pack which just fits this combination. As we approached the building, I pulled the camera out and got it ready. An adventure when traveling in popular places is trying to make a picture without people getting in the way. My objective was to take a picture of the repetitive elements in this building without tourists. That took a bit of waiting. I've learned to wait for people to disappear behind columns and other tricks to get the proper angles. That doesn't always work but when it does, it can make for nice shots of architectural subjects. As I waited for people to leave the scene and prayed that new people would not enter it, I grabbed a shot of a couple holding hands just before they exited the building. I knew this spontaneous portrait held some promise. After awhile, people left the area and I got the shot I wanted with no people!
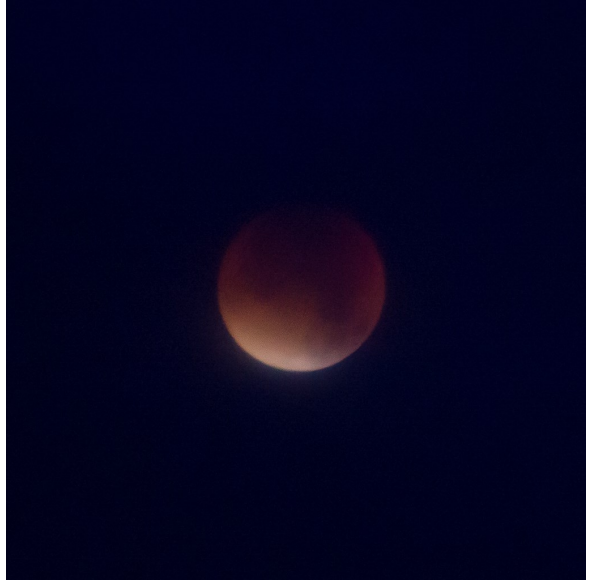
Look at the two compositions – one with the couple and one without people. Which one do you like better? Which one really is a better photograph? In my opinion, I think they're both worthy on their own. The shot I planned emphasizes the repetitive patterns. The story it tells is one of history and architecture, colours and beauty of sunlight. The one with the couple tells a different story. My eye immediately goes to the hand-holding couple and I begin to wonder what they're thinking, feeling and experiencing. Are they tourists? Do they live here? Are they on a honeymoon or special occasion? Are they married, dating or having an affair? Do they have kids and is this some kind of get-away? The emphasis is fully on the people and the architecture and lighting becomes supportive but secondary. Each picture can stand on it's own. The bottom line is that you should go after what you enjoy without pressure and enjoy your photography no matter what the subject matter. Whether it includes people or not! Do it with joy!

Program Notes by Marg Hamilton

Brian Tyson to speak Tues. Nov. 3

Brian Tyson has been photographing seriously for over 50 years. Originally from England, he emigrated to Canada in 1968 and studied Photographic Arts at Ryerson from 1971.

Although he had intended to become a still photographer, he took a slight detour in his career path for the next 38 years. Since then he has worked as a freelance cameraman in motion pictures, film and television production. He has shot thousands of television shows (drama, variety, game shows, talk shows, sports, reality shows, awards shows) for every major North American TV Network, as well as commercials, documentaries, educational films, and corporate videos. Still photography remains a great love of his life, with the majority of his images in black and white.

"When I started to get serious about photography I wanted to have all the control over the final image, and b&w film developing, contact printing and enlarging were all relatively cost-effective. Colour was more difficult to process, required far more chemicals and colour enlargers were expensive. But more importantly I have always found b&w images more aesthetically pleasing."

"The great thing about digital photography these days is that every photograph I now take contains within it the potential b&w image as if taken with every imaginable filter simultaneously. .. When I take a photograph I am still thinking of the final print as b&w unless the removal of colour changes an essential meaning of the image. Most of the time, in my photography, it doesn't."

Brian Tyson shot this self portrait on the Bassett Theatre escalator — Photo by Brian Tyson, 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.

Text submissions should be in one of the following document tile formats: .doc, .rtf, .odt, or .pub. Image files in formats such as .jpeg, .tiff, .gif, or .png graphic file.

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

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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@eyahoo.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.

Contributors

The Viewfinder relies on editorial and photographic submissions from club members. This month's contributors are: Elaine Birtch, Pat Carpenter, Terry Carpenter, Claude Denis, George Dimitroff, Dave Duffus, Marg Hamilton, Barry Killen,Paul Macklin, Murray Palmer, Suzanne Schroeter, Christine Wilson, and Lawrence Wicks.

Wow! That 500m zoom function is really cool!
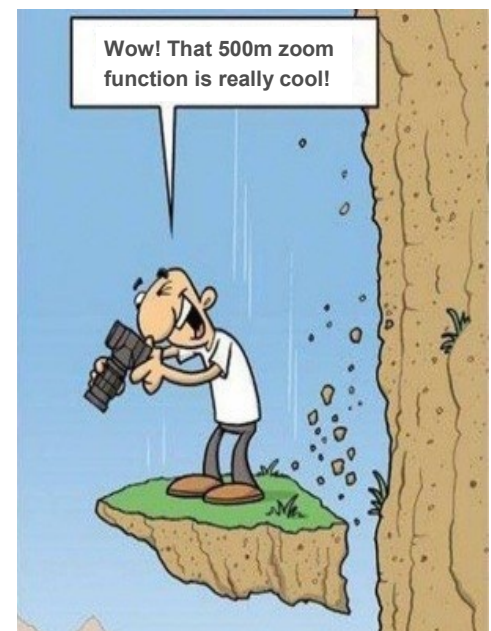
Club Outings by Dave Duffus

"Architecture In Peterborough" Will Be the Theme of the November Outing

The regular **November Outing** will be more of a theme shoot than a mere location: "Architecture in Peterborough." It is scheduled for **November 21** at **8:30 AM.** The details, however, are currently shrouded in mystery. The Outings Director promises to announce more information about this theme-based outing at the November 3 general meeting.

* * *

Six club members stand atop the windy Scarborough Bluffs. — Photo by Dave Duffus, copyright protected by the photographer. Not for download or reproduction.

Those club members who went on the outing to the **October 17** Scarborough Bluffs had a great time. The weather was mixed, with sun, cloud, and snow squalls.

Everyone enjoyed the day, nobody fell off the top of the bluffs, and we arrived back in Peterborough just after 6 PM. *(more about the Outings on next page)*

A group of intrepid PPS photographers stand under blue skies at the bottom of the Scarborough Bluffs October 17 during the main October Outing. — Photo by Dave Duffus, all rights reserved.
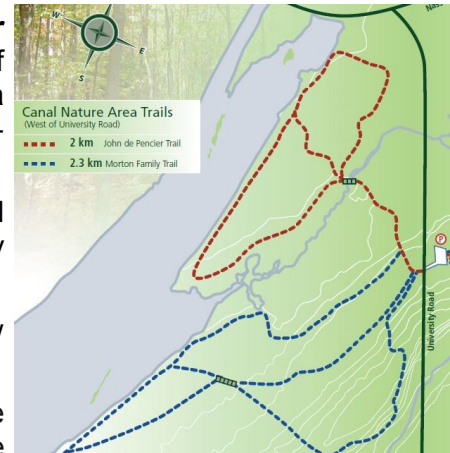
Breakfast Outings by Dave Duffus
Trent University Canal Nature Area

The **November Breakfast Outing** will take place on **November 7** at the Trent University Canal Nature Area on the west side of University Road. Club members should meet at 8:30AM. There is a parking lot opposite the Canal Nature Trail on the east side of University Road. Look for the Trent Wildlife Sanctuary sign.

There will be lots to see including abandoned autos and a trail along the canal. The outing will conclude with breakfast at a nearby restaurant.

Most of the terrain in this nature area is gently sloping. A small, low drumlin, and part of a larger drumlin are located in this nature area.

There are 3 separate wetlands in this nature area. They provide good habitat for a variety of nesting and migratory birds. Mixed flocks of warblers, veery and scarlet tanagers have been seen in the deciduous swamp. Areas of thicket swamp attract species such as the brown thrasher, northern cardinal, song sparrow, swamp sparrow, gray catbird, eastern kingbird, yellow warbler and common yellowthroat. They are also a significant habitat for a large number of bird species including belted kingfishers, wood ducks, mallards, sandpipers, the osprey, green-backed heron and great blue heron.

Three intrepid club members walk the trails of Mark S. Burnham Park in search of photo opportunities. — Photo by Pat Carpenter, copyright protected by the photographer. Not for download or reproduction.

Beaver, muskrat, and mink inhabit the canal shoreline and the mixed swamp. Deer also frequent this nature area. The white-tailed deer habitat is in the southern part. The shallow marsh supports overwintering green frog tadpoles.

Regionally rare plants such as blue beech, leather bush, Indian hemp and blue-eyed grass are also found on the property. There are a few large, old American beech, white ash, red oak, and burr oak trees.

This Nature Area also has much evidence of previous agricultural activity such as an old orchard, a laneway, farmhouse and barn foundations, and a garden site are present on the drumlin in the south-east corner of this nature area.

Brian Crangle relaxes on a bench during the October 10 Breakfast Outing. — Photo by Terry Carpenter, copyright protected by the photographer. Not for download or reproduction.

Program Notes by Marg Hamilton

Nov. 3 Meeting Is Your One and Only Chance to Buy Tickets for the PPS Christmas Dinner

The PPS Annual Christmas Turkey Dinner is back for 2015. This year's dinner will be created by Personal Touch Catering of Bailieboro, owned and operated by Kevin and April Sendel.

The dinner will be held at our usual venue, The Lions Centre, 347 Burnham St., Peterborough on Tuesday, Dec. 1 from 6 PM to 7:30 PM. The club meeting will start at 7:30 PM.

The evening starts with a cash bar, which opens at 6 PM. The buffet turkey dinner with dessert, coffee, and tea will open at 6:30 PM. The bar closes at 7:15 PM. The club meeting, with image reviews, monthly image submissions, and a Greece Travelogue by George Dimitroff starts at 7:30 PM.

"We will have a great celebration! We hope each member will take part in this fun evening," said Program Director Marg Hamilton.

"Please come prepared to purchase your Christmas Dinner ticket at the November 3rd meeting. This is the only opportunity to purchase your tickets. You can pay by cash or

Peterborough Photographic Society
Christmas Turkey Dinner
(Personal Touch Catering)

Tuesday, December 1st, 2015
East City Lions Club, Burnham Street
6:00 – 7:15 p.m. – Cash Bar
6:30 p.m. – Buffet Dinner with Dessert, Coffee/Tea
7:30 p.m. – Club Meeting
Image Reviews and Monthly Images

$25.00 Per Person

(Spouses & Partners Invited)

Website Notes
by Suzanne Schroeter

The Club Website Is Seeking Your Photos!

The club web site is always being improved and updated for the benefit of our members. For example, there are now more than 50 "how to" articles posted in the section called Photography Hints and Tips.

Did you know that membership entitles every club member to his or her own free photo gallery on our PPS web site? If you want your images to appear in your personal gallery on the site, please submit them to:

webmaster@peterboroughphotographicsociety.com .

Images for your gallery should be a minimum of 800 x 600 pixels to enable them to show in a larger format in your gallery. Otherwise they may appear smaller than some of the other gallery displays.

If you are concerned about image theft, feel free to submit your images in a smaller size. Include a watermark of your choosing to further safeguard your image.

If you would like an image of yourself along with a short photographer's biography to appear with your gallery, please include them with your images.

We're also looking for images to post on other areas of the webpage, including the main PPS Welcome Page. To submit to those areas, please follow the guidelines above, using the same dimensions and same email.

(Above right) Director-at-Large Claude Denis will organize the club's 2016 Spark Photo Festival exhibit at the YMCA of Peterborough. Last year's club Photo Festival exhibition (directly above) was very impressive. — Photo by Paul Macklin, all rights reserved.

Spark Festival Submissions
by Claude Denis

Hello all and welcome to our third year participating in the Spark Photo Festival.

This year we will be displaying our images at the YMCA again. They have generously agreed to host our images for the third year in a row.

"I am happy to say so far we have half dozen people signed up and are looking for more. We will be charging $20.00 per person, which basically covers our cost to participate in Spark."

Depending on how many people we have, we will set the limit to how many photos you can enter. In the past years we have set no limits and this has worked out.

For more info about what Spark is and events and contests, please visit their web site at:

sparkphotofestival.com

Photoshop Tips and Tricks by Christine Wilson © 2015

The Many Uses of Photoshop: Sharpen Your Images and Make Them Shine!

I love Photoshop!

It has so many uses, from making less-than-stellar images shine to outright fun with compositing and special effects. I've spent many years as a commercial photographer/retoucher/compositor where speed is of the essence, and have learned many tricks of the trade, (and I'm still learning!)

Some of the tips and tools may be familiar to you, some not, but I hope that this Photoshop Tips and Tricks column will give you a deeper understanding of the various tools and how they work.
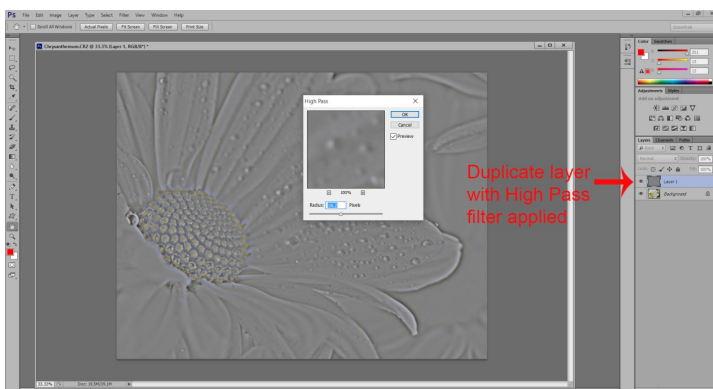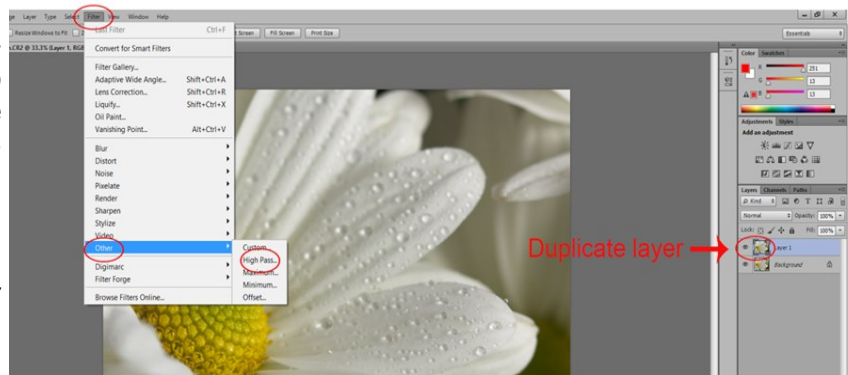
The High Pass Filter

The High Pass Filter is used mostly for sharpening an image – one of the reasons being that all digital photos have a natural softness caused by the anti-aliasing filter located in front of the camera's sensor. The purpose of the anti-aliasing filter is to disperse the light that passes through it to avoid moiré effects, noticeable in clothing and some background patterns. But it also softens the image if you shoot in Raw, which is why you normally need to sharpen your photos. And you simply may want to sharpen a jpeg image because it came out a little soft.

"The High Pass Filter is used mostly for sharpening an image … all digital photos have a natural softness caused by the anti-aliasing filter."

Sharpening should be the last step in your post-processing workflow, and is done according to usage – a photo that's going to appear on the internet, for example, requires a different amount of sharpening to a photo that's going to be printed on photo paper. I always save high resolution copies of my photos unsharpened, so that the appropriate amount can be applied when I know where the image will be used.

To use the High Pass Filter, first duplicate your Background Layer (go to the Layers Pallet, *right* –click the Background layer and choose Duplicate Layer, (or use the keyboard shortcut ctrl-j).

Then go to Filter => Other=> High Pass (make sure the duplicate layer is selected).

Yes, it's supposed to look like this!

Duplicate layer

Duplicate layer with High Pass filter applied

BE KIND TO YOUR PHOTOGRAPHER
THE POWER of EDITING IS IN THEIR HANDS

Now, to control the sharpening to your taste you can play with the slider. There is a caveat using High Pass, though – if you're not careful you will get a 'halo' effect on contrasting objects – but if the main subject of your image needs a high degree of sharpening you can always use layer masks or erasure to isolate the sharpened area. The setting shown here is rather extreme because it's a very small image for illustration purposes only – most radius adjustments on full resolution images are in the range of .03 to 5-6.0 for subtle sharpening. Experiment with different settings.

The next step is important – go to Image > Adjustments > Hue/Saturation... and set the Saturation to zero. This eliminates any colour fringing.
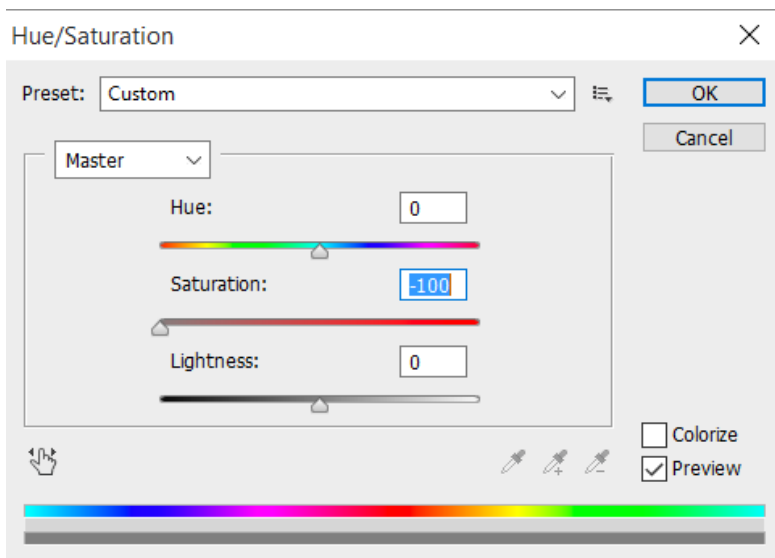
Now the fun part: in the Layers Pallet, click on the 'Normal' panel to get the dropdown: you will see all the blending modes – go to Soft Light and click **(continued on page 11)**
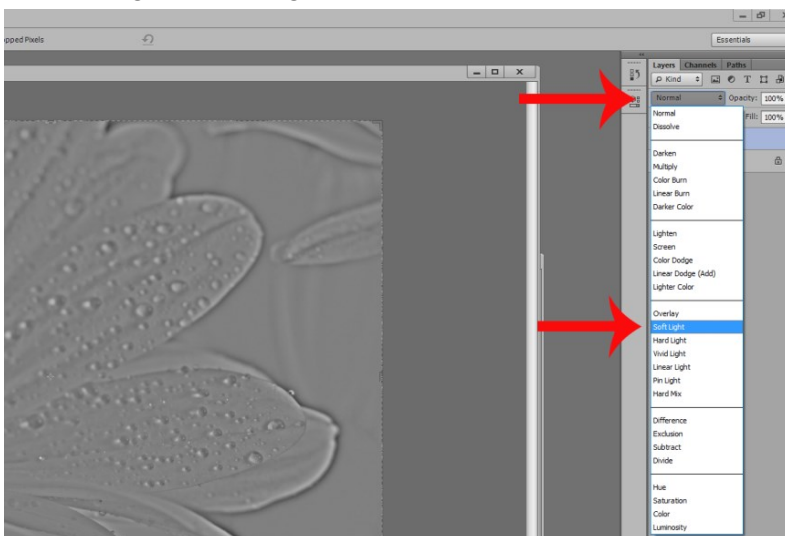
"The next step is important – go to Image > Adjustments > Hue/ Saturation... and set the Saturation to zero. This eliminates any colour fringing."

REMINDER:

PPS ANNUAL MEMBERSHIP FEE IS PAST DUE!

Have you paid your annual 2015-16 membership fee yet?

If not, PPS Secretary Dawn Macklin is looking for you and your money.

The annual membership is currently $45 (single rate) and $60 (family rate).

The final deadline for payment of the 2015-16 fees is **Tuesday November 3.**

Voila!

And here is the difference!

Personal watercraft race around Little Lake Cemetery.
— Photo by Lawrence Wicks, copyright protected by the photographer. Not for download or reproduction.

You can use different modes for sharpening – 'Overlay' is another useful setting.

The high pass filter can be used to soften skin tones in portraits as well. You can apply the softening selectively to the parts of the image where you want it. To do this you would use a higher radius on the slider in the High Pass layer, around 15.0 or 16.0.

Then go to Image => Adjustments => Invert to invert the layer => change the blend mode to Soft Light. This creates a lovely soft focus effect. If you're happy with this effect then you can stop right here, but you can also use a Layer Mask or, alternatively, simply use the eraser tool set on a soft brush to erase areas on the High pass layer, to selectively reveal the sharper areas underneath, i.e., the eyes and lips in a portrait.

As always, play with the settings and use to your own taste. This filter is available in both Photoshop and PS Elements.

Cheers, and happy 'shopping!

"Autumn Blaze." Enough said. — Photo by Barry Killen, copyright protected by the photographer. Not for download or reproduction.

Indoor Photography Ideas

Water Droplets
by Elaine Birtch © 2015

Now that the weather is becoming cold and unpleasant at times with wind, rain, snow and ice, it is time to think about photographic projects that can be done indoors.

One of my favourite photographic project is to photograph a background reflecting in the water and to freeze the action of a water droplet. The background is one of the most important parts of the photograph because the colours of it will be reflected in the water. I tried many different backgrounds to get the effect I wanted in the photo.

The photo equipment I used consisted of two tripods, a camera with a macro lens, photo stand and a flash. One tripod is for the flash and the other tripod for the camera. The photo stand is used to hang the bag of water. My inventory of supplies also includes a pencil, pan of water, a colourful background and a plastic bag filled with water. The bag of water is hung from my photo stand and I put a pin hole into the bag so the water will drip into the pan. The pencil is used for focus.

I use my camera in manual mode and focus on the pencil. The point of the pencil is placed were the water is dropping into the pan. Camera to subject, I obtain by filling the photo frame with the droplets and the splash of water. The flash is put on an angle. My flash has a distance scale on it, which I use for the flash from the subject distance and I also take a few test shots to check the exposure.

After finishing the photo, I started working with Photoshop in the following order:

1. Opened the raw file in Photoshop.
2. Duplicated the image.
3. Cropped the image so the droplet and the circles around the droplet are in the centre of the horizontal plane.
4. Cropped the bottom so the droplet was placed in the top third of the picture.
5. Adjusted the exposure.
6. Use the clone tool to take out unwanted highlights.
7. Adjusted vibrance and saturation.
8. At this point I keep my original psd and make a duplicate. The reason to keep the original psd is that I can always do changes to the file I have created.
9. The resizing of the image depends on how the final image will be used.
10. The type of file I save is also depends on how the final image will be used. Example jpeg, tiff, png etc.
11. Place the image and written material in InDesign. InDesign is a page layout program for anyone that does not know.
12. Save to a file and submit to The Viewfinder by email.

A great photographic project when the gloomy weather keeps me indoors.
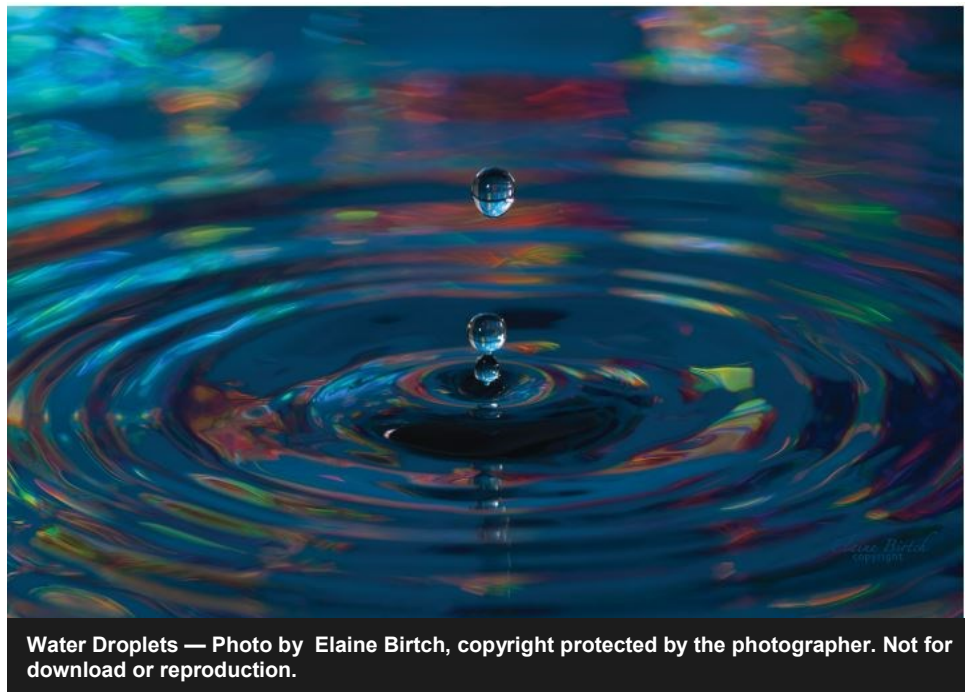
Water Droplets — Photo by Elaine Birtch, copyright protected by the photographer. Not for download or reproduction.

The Field Naturalist's Photo Album
by Murray Palmer

It's time for people to put up their bird feeders

"My" Painted Lady, the pied leucistic Northern Cardinal, has been coming to my bird feeder since 2012.

Leucism means extra-pale plumage. Leucism is related to albinism, but in this case the normal pigmentation is diluted rather than lacking, resulting in birds whose plumage is lighter than normal, but not pure white.

This particular photo (below), snapped with manual focus and my 400 mm lens and 2x extender, is not as well focused as it should be, but this bird is extremely wary, and has never allowed me to take her picture in the three years that she has been visiting my feeder.

Speaking of feeders, it's time now for people to get their bird feeders set up. The birds are waiting!

Above photo by Murray Palmer, copyright protected by the photographer. Not for download or reproduction.

The yellow-rumped warbler, commonly known as the Butterbutt, is a wonderful trail companion. Gregarious and inquisitive, these birds will sometimes land within an arm's length of a quiet hiker. — Photo by Murray Palmer, copyright protected by the photographer. Not for download or reproduction.

Backyard Bird Photography

Compiled by Ed Schroeter

Bird photography is one of the most challenging types of nature photography. Wild birds are often difficult to approach and they never stay in one place for long. Due to the small size and fast-paced behavior of songbirds, large telephoto lenses and expensive, fast-focusing camera bodies are usually required.

Fortunately, this is not always the case. Your own backyard can serve as a personal studio in which you can be in control of your subjects and obtain beautiful close-up bird photos without extravagant photo equipment. Most birds that visit feeding stations are quite tame and will tolerate a human very close to their food source. The most important consideration in choosing a location for a bird feeder is lighting. Choose direct front lighting for shooting your subjects. Birds have lots of color and fine feather detail. Direct front lighting shows the beauty of birds in a brilliant manner. The most important thing about lighting is to always point your shadow at the bird to ensure that your subject is evenly lit with no shadows.

When hanging feeders for bird photography, place them in an open area. That way you will have more opportunity with the best light.

A lens in the 200-300mm range (especially when combined with a digital camera or teleconverters) can produce quality frame-filling images.

Using a tripod will help capture sharp images and also allow you to set the camera to a certain point on a perch so you will be ready when a bird lands. Always pre-focus on the perch to reduce the time it takes to focus.

Sitting low in a lawn chair with your camera set up in front of you decreases your profile substantially and will allow you to photograph for extended periods comfortably.

Word Images (Poetry Corner)

Squirrel Meets Slinky

by Murray Palmer © 2015

Let it not be said I was up to anything kinky

When I decided to buy an Original Slinky ...

I was plagued with peanut thieves dressed in grey and black;

It was high time to give this Slinky idea a crack.

I feed chickadees, cardinals and sometimes woodpeckers, too.

Their cheerful sounds and colour make the world less blue,

But the local squirrels had become the bane of my existence.

Any attempt to thwart them seemed to raise their persistence.

Who knows how many times I ran to the back door

To prevent these tree rats from pilfering more!

A greased pole and stovepipe baffle were easily scaled,

But now I thought I might have the plunderers nailed ...

The Slinky hangs down around the pole nearly four feet.

When a naive squirrel climbs it, the spectacle is sweet.

The coil stretches, dropping the perp more than three feet,

Only to be yanked back up again, and fall away in defeat.

Now the squirrels only eye the hanging food tray above -

They're smart but beatable when push comes to shove.

Word Images (Poetry Corner)

Yellow Leaves Splattered On The Water

by Murray Palmer © 2015

It's a mid-October morning as I paddle over the shallow lake bottom,

Observing changes to beaver habitat by the advent of autumn.

Days are cooler with a pleasant breeze, and the sun is lower in the sky,

But it's floating, yellow silver maple leaves which captivate my eye.

Bright pigments masked in the leaves by chlorophyll now reflect the sun

As though Nature brings the demands of winter, but not before some fun.

Green leaves turned water and carbon dioxide to oxygen and sugary food;

These leaves splattered on the shallow water now instill a sombre mood.

The trees store food during the winter for next spring's green revival ...

Too little light or water in winter, they shed broad leaves to ensure survival.

If one looks to the sandy bottom littered with old, dark, grey-brown leaves,

One is grateful for the decomposition and recycling that Nature achieves.

The beavers haven't begun to build their submerged winter food store;

Perhaps there is still time to enjoy this idyllic place for a few weeks more.

Photo by Murray Palmer, copyright protected by the photographer. Not for download or reproduction.

"Beaver With Salad" — Photo by Murray Palmer, copyright protected by the photographer. Not for download or reproduction.

Program Update

November:

Brian Tyson

December:

Christmas Turkey Dinner @ 6:30 PM // Monthly Meeting & Greece Travelogue @ 7:30 PM

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.

YES I KNOW that if MY LOGO is in THE MIDDLE of the PHOTO IT IS HARDER for you to CROP IT OUT
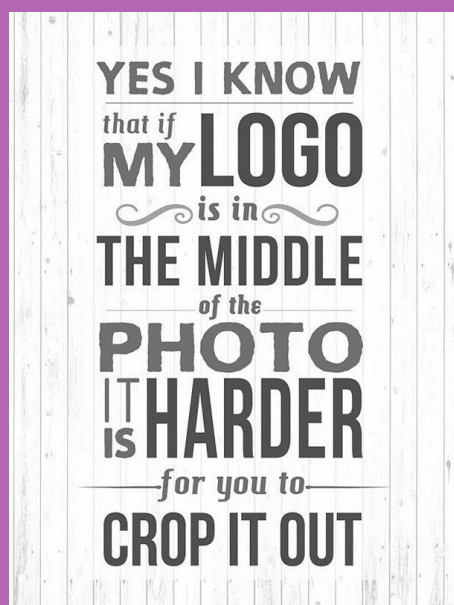
The white-throated sparrow's ability to switch from insect prey and digest the waxy coating of myrtle and other bayberries allows them to stay farther north than other warblers. — Photo by Murray Palmer, copyright protected by the photographer. Not for download or reproduction.