



# The Viewfinder

Newsletter of the Peterborough Photographic Society

September 2016

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## Acting-President's Message by Barry Killen

### Fusing Current Photo With Old Shot Creates Joyful Experience

*"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."*

The "Joy of Photography" is NOW! ... Or is it??? There is nothing more exciting and satisfying than downloading images after an outing to see what we've captured. Better yet, the joy can be even more immediate as we view the images on the LCD panels on the backs of our cameras.

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Recently I shot the Peterborough Museum and Archives, concentrating on their logo "Friends". These are my ancestors, hand-in-hand, on Robinson Road in Ennismore. The photo is part of the Roy Studio Collection, and it is the museum's logo.

(continued on page 2)



The Peterborough Museum and Archives (PCMA) uses this archival photo, "Friends", from its Roy Studio Collection as its logo. The friends are walking hand-in-hand down Robinson Road in Ennismore.—PCMA image. All rights reserved.

## Acting-President's Message (cont'd)

“

*I stepped back in time. I could smell the morning air from the shot.*”

Superimposed on my new image below is my father and his five siblings. We re-shot this scene (perhaps a century after the original photo was taken???), complete with period clothing.

The search for the “new” image was made possible thanks to Face ID on my Mac computer. It was buried SOMEWHERE among some 50,000 images. Upon locating it, my internal feeling of “joy” was overwhelming. I stepped back in time. I could smell the morning air from the shot; I could recall trying to orchestrate the shot but, most important ... laughter filled the empty room where I was editing. The “Joy of Photography”. Timeless. — Barry ;)



Barry Killen created a new image by superimposing a photo of his father and his five siblings on one of the Peterborough Museum and Archives, concentrating on the museum's logo "Friends". The friends in the museum's archival photo are also his ancestors, walking hand-in-hand down Robinson Road in Ennismore. That photo is from the Roy Studio Collection. — Photo by Barry Killen. Copyright 2016. All rights reserved.





## Program Notes by Anita Erschen-Pappas

# PPS Launches Exciting New Season

Welcome back after a scorching summer! Any extreme weather and temperatures provide photographers with many challenges. Hopefully the fall and winter will be easier to handle.

We will start off the new year by announcing the details of a new "location" photo challenge at our regular meeting September 6. Thanks, Pat Carpenter, for this great idea. (See page 4.)

The 2016-17 PPS season also begins with a new set of 10 theme challenges. Looking forward to seeing images from the "**Vintage**" theme at the September meeting. Please note that the October theme challenge has been changed to "**Pathways**".

We are also excited to welcome **Wayne Eardley** as our guest speaker for **September 2016**. Wayne will talk about his photography and hold a Question-and-Answer period (Q & A).

Mr. Eardley is a Montreal-born, award-winning photographer and film-maker living in Peterborough, Canada. Whether it's a portrait with personality, a lifestyle shoot that's fun, or a product shot with precision, Wayne shoots long-lasting, intelligent images that stand out. His vision is born from his diversity of talent, years of experience, a desire to make the next shoot his best, an amazing production team, four years studying the craft at university, and many more studying the very meaning of life.

His Caribou photographic series continues with **Caribou II** at the Art Gallery of Peterborough **June 4, 2016 to Sept. 4, 2016**. In this project, Eardley is always seeking to "humanize the brick and steel" by revealing the human stories left in traces throughout the vast grounds and buildings of the now-demolished buildings of the General Electric plant in Peterborough.

Our **October 2016** guest speaker will be **Vicky Paradisis**. She will focus on portraiture and lighting.



Self-portrait by Wayne Eardley.  
Copyright by the photographer. All rights reserved.

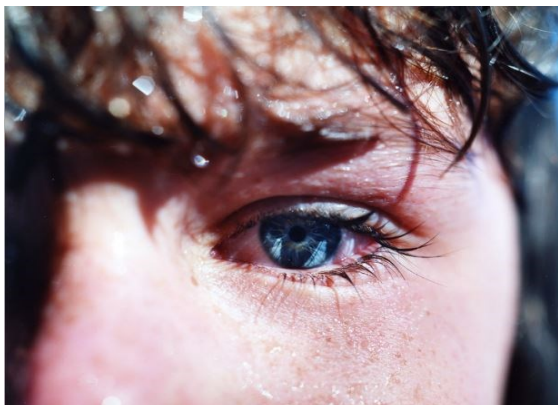


Photo by Wayne Eardley. Copyright 2016. All rights reserved.

## Image Themes

### 2016-2017

**September:** Vintage

**October:** Pathways

**November:** Movement

**December:** Geometry

**January:** 'Awe' Moment

**February:** Opposites

**March:** Liquids

**April:** Hands

**May:** Abstract with three colours

**June:** The Letter "M"



## Location Challenge by Pat Carpenter

# New Location Photo Challenge To Be Issued Every Two Months

Hi folks! Are you up to a challenge? I submitted an idea to the PPS Executive which would issue a location photo challenge to all PPS members, and I have been asked to explain it for the newsletter.

The concept is to visit a different location, which will be announced every other month, and to have members photograph it. The location could be anything from a building, to a statue, or a tree, etc. The challenge is to interpret the object in whatever manner you wish. It can be any time of the day or night, the whole object, or just a part of it.

Every person seems to have a different perspective when shooting a subject, and it is fascinating to see just how many different images can be made just by using different light, angles, abstract, close-up, etc. Anything goes. It's your creation.

For those members who wish to participate, only one image per member may be submitted. Members must also be willing to take a minute to explain why or how their individual image was created when their photograph is shown at that month's meeting.

This challenge will be issued every other month, so there should be enough time for members to shoot. The first location challenge will be the covered bridge in Jackson Park. (Please see the photo below.) The photos will be shown at the October meeting. With so many talented photographers in our club, the results are sure to be amazing!

**September  
Meeting**

**Tuesday**

**September 6**

**7 PM**

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



The covered bridge, Jackson Park, Peterborough. Copyright 2016 by Terry Carpenter. All rights reserved.





The PPS closed out its 2015-16 program last June in style with its ever popular Ice Cream Social. Paul Macklin captured the mood in his two photos above. — Photos by Paul Macklin. Copyright 2016. All rights reserved.

## Three New Viewfinder Features for Members

*The Viewfinder* invites PPS members to submit their work for the following three new features:

- The Story Behind My Photograph:** Send in one or more photos and the story behind them
- Photo Essay:** Send in a series of photographs on a topic or location
- The Parting Shot:** Send in a photo with date, time, location, aperture, shutter speed, and ISO.





**Outings** by Dave Duffus

## Fall Regular Outings Announced

The first Regular Outing of the club's 2016-17 season will be held **September 17**. The destination is Zim Art, located at 855 2nd Line, Bailieborough. Zim Art is a gallery of fascinating Zimbabwean stone sculpture, founded in 2000. The owners bring an artist from Zimbabwe to Canada each summer to demonstrate the art and to hold workshops. We will leave from the Harper Road parking lot at 3 p.m. More details will be provided at the meeting on September 6.

The **October** Regular Outing will be to Algonquin Park **on the 18th and 19th**. If you are planning to go, you should make your accommodation reservation soon! The Dreamcatcher Motel in Whitney is the best option. More details will be provided at the October meeting.



Algonquin Park, Copyright, 2015, by Judith Bain. All rights reserved.



Photo by Zim Art. Copyright by the owners. All rights reserved.





## Breakfast Outings by Dave Duffus

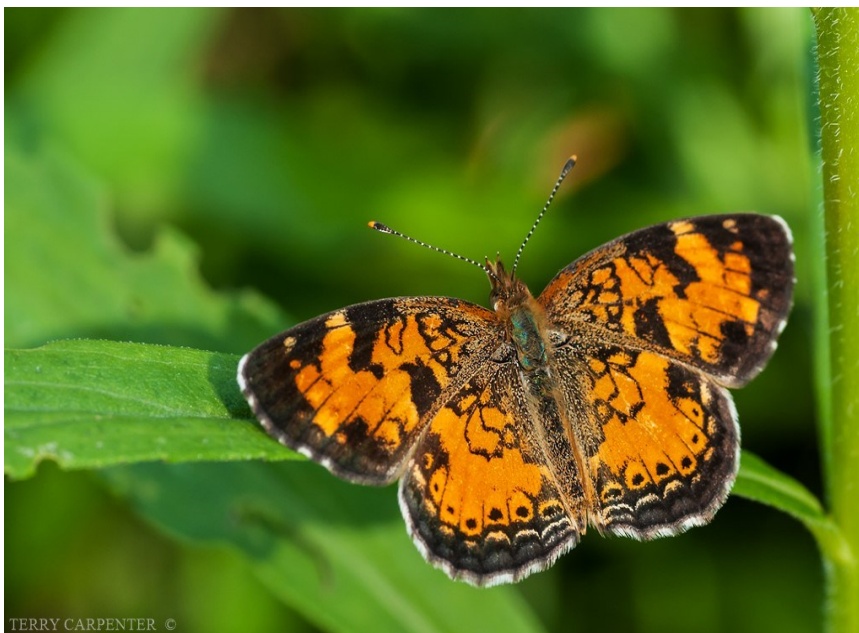
# Two Fall Breakfast Outings Set

The September Breakfast Outing will be on **September 10**, at the Harold Town Conservation Area, located at 2611 Old Norwood Road. We will meet at 8:30 a.m., and afterward, breakfast will be at the Carousel Restaurant.

On **October 2**, the Breakfast Outing will be at Harper Park beginning at 8:30 a.m. (The members who attended the first time we had an Outing there, loved it!) Breakfast will be at the Queensway Restaurant.



Harold Town Conservation Area, Rock Garden. Photo retrieved from Otonabee.com. All rights reserved.



TERRY CARPENTER ©

Harper Park, Copyright 2016 by Terry Carpenter. All rights reserved.



TERRY CARPENTER ©

June 25, Quinte Air Show. Copyright 2016 by Terry Carpenter. All rights reserved.



TERRY CARPENTER ©

Quinte Air Show. Copyright 2016 by Terry Carpenter. All rights reserved.



## Word Images (Poetry)

# Red Bird, Red Bird!

by Murray Arthur Palmer © 2012

Redbird, oh, Redbird, you're a magnificent jewel to see!  
You're never still for very long; won't you linger a while for me?  
Now you're watching from a cedar bough amidst softly falling snow -  
How vigilant a bird like you must be with your head and breast aglow!  
Your flights to my bird feeder take risk; the trees conceal many pairs of eyes,  
Some of which, in a lapse of alertness, could spell your premature demise.  
A small bird's hold on life is tenuous; sometimes Nature seems so unfair -  
You must scan for prowlers on the ground, in the shrubbery, in the air.  
You're part of the cardinal family with origins in distant southern climes  
That has only graced us with your presence in very recent times.  
Like grosbeaks, you crack open sunflower seeds with a bill robust and wide.  
Other birds use their feet as a vice and chisel beaks to extract the meat inside.  
To this sombre winter scene you bring rich colour and good cheer;  
It warms one's heart immeasurably to know that you are here.  
Now it's the end of January, I hear the chickadees' 'Hi, Sweetie' song ...  
Soon I'll hear your 'Cheer, cheer, cheer' as you enhance the dawn chorus throng.  
Together you and your brownish mate may raise at least two broods this year ...  
Your young will learn by watching you what to eat and what to fear.  
You'll be all the talk of the neighbourhood, a most welcome source of pride -  
To have cardinals in one's own backyard brings a joy one simply cannot hide.



— Photo by Murray Palmer. Copyright 2012. All rights reserved.





## Word Images (Poetry)

# The Chickadees Check In

by Murray Arthur Palmer © 2016

On the twenty-first of April, just before five in the afternoon,  
I decided to erect a chickadee nest box; that was none too soon,  
For around six-thirty I spotted two sprites clinging near the hole.  
They began to 'excavate' their cavity, each playing an equal role.

Their rapid flights appeared frantic, so prized  
was their find  
Since here there are few old, rotting trees or  
woodpeckers of any kind.  
With one tiny beak-full at a time, the birds darted  
across the yard.  
Removing the shavings I'd put in for them  
seemed like fun, not hard.

Sometimes the hen gathered chips inside to be  
scattered by her mate;  
Often they'd meet at the hole when their flights  
would alternate.  
Earth Day morning the pair lessened efforts to  
whittle down the pile.  
Sometimes seemingly gone, they always re-  
turned after a while.

On the fourth day their chip removal flights  
slowed to very few,  
But on day five came snow and freezing cold as light north winds blew.  
I'm always glad to see these little puffballs to my nest box returned.  
By their infectious joie de vivre our affection is well earned.



Chickadee at its nest box. — Photo by Murray Palmer. Copyright 2016. All rights reserved.



## Word Images (Poetry)

### Wish for a Fledgling Black-capped Chickadee

by Murray Arthur Palmer © 2013

It's been seventy-five days, and I've been very patiently waiting  
 Since your parents accepted my nestbox, and began excavating ...  
 For a pair of chickadees, to dig their nesting cavity is a habitual  
 And eagerly accepted task in their annual courtship ritual.  
 Both took turns dropping beaks-full of wood shavings at some distance –  
 It was uplifting to watch their commitment expressed in such persistence.  
 Every last shaving removed, the female made a nest of moss and hair.  
 Such was the comfort for six to eight babies with little room to spare.  
 I once saw a tiny cavity within a high trunk of a toppled tree.  
 How chickadees could raise a brood in that birch is a total mystery.  
 Each day the hen laid an egg, then hatched them herself without me knowing,  
 But soon frequent food flights by both birds meant chicks quickly growing.  
 I dared not open the box to see how you were progressing,  
 Since early fledging can result from intrusions so distressing.  
 The time finally arrived on the sixth of June after eight in the morning.  
 I expected young each day, but you're emerging without warning.  
 I spy a nest-mate on the side of a nearby snag, awkwardly clinging,  
 And waste no time going outside to see the joys of Nature's bringing.  
 I see a parent re-enter the box to urge her babies out of the nest.  
 Most fly to the crowns of dense spruce where they can pause to rest.  
 You choose to perch on a bare branch just outside the box to try  
 To make sense of the creature before you with a big lens for an eye.  
 I marvel at you, who are but a few grams of flesh and feather,  
 Soon able to withstand the threats of almost any weather.  
 Your tiny but intelligent, coal-black eyes in a face of black and white  
 Shine with apparent cheerfulness to turn a dark day to light.  
 Bribes of food, a mix of insect larvae and spider, are transferred  
 From a parent's full beak, and you take flight after the third.  
 You'll remain in this territory three to four weeks, then find your space,  
 And form part of a family flock in the fall, knowing your own place.  
 And autumn cues will activate in you a unique brain adaptation;  
 The neurons will change to help you cope with hidden food location.  
 Next spring you'll break away to find your own territory and mate.  
 That much we might be safe to predict, but no one knows your fate.  
 You may likely live for only two to three years, or even more than ten;  
 I wish for you a long and fruitful life, and that we might meet again.  
 From your sparkling eyes to dainty feet, I see a fine citizen of Chickadee-dom.  
 Your mobility in one so small excites in me a vicarious sense of freedom.  
 You're immortalized now in my photos for future viewers to see  
 One delicate but tough, little bird known as a Black-capped Chickadee.







**Techniques** by Murray Palmer

## One Birdwatcher's Approach to Photography

Have you ever stood for three to four hours under the tree canopy in a beaver pond, waiting for ducks or a beaver to come along? I have, more than once. They were pleasant experiences; patience is really a matter of your willingness to be there. If you're not the type who'd rather be lounging in a hot tub, and bird song and the small sounds of nature are music to your ears, then bird photography might be for you.

Birds' comfort zones differ between species, from one individual to another, and one habitat to another. For example, I found great blue herons on Sandy Lake to be very wary, but not so near the bridge in Buckhorn where they were accustomed to more boat traffic. Also, young birds may not have as yet developed fear of humans. I found that photographing from a canoe has a somewhat similar calming effect as does remaining inside a motor vehicle ... but don't get out! If you run up a roadside slope to get a level view of an osprey nesting on a utility pole on the other side of the road, she won't tolerate such a rude approach. If you don't find a 'cooperative' subject, back off and try a different place or technique (longer lens, etc.) to avoid stressing the bird. Remember that birds weren't put here for your amusement. (Continued on next page)



American Redstart Warbler. — Photo by Murray Palmer. Copyright 2016. All rights reserved.

## Techniques (Cont'd)

To photograph the fledgling chickadee whose image appears in the photo accompanying my poem, I used a Canon 7D Mk II with an f/5.6 400 mm lens and 1.4x tele-extender. This combination allows AF if only the centre focus point is selected, and yields an equivalent 900 mm focal length with a maximum aperture of f/8. My f/4 70-200 mm lens with the same extender on a 7D body becomes a roughly 160-450 mm focal length lens with an f/5.6 maximum aperture - still capable of AF. The minimum focusing distance in both lenses is the same as without an extender, but there is some difference in image quality. For best results, buy an extender made by your camera manufacturer.

The sky was cloudy with rapid changes in light, and I was shooting in M mode, as usual. I metered from the chick's mid-tone grey plumage. The chick had just emerged after 1 pm. on June 6 from my nest box in the backyard, and was resting in the shade on a branch that formed part of a natural-looking photo prop about twelve to thirteen feet from me before joining its calling parents and siblings in the dense conifers nearby.



New Chickadee fledgling. — Photo by Murray Palmer. Copyright 2016. All rights reserved.

I keep the 400 mm lens and extender on the Mk II ready for use, the 70-200 mm hardly at all, though the latter is useful for some situations such as when photographing larger or closer subjects like deer and dragonflies respectively. Unlike the zoom, the 400 mm is sharper and lighter, but doesn't have IS, which would make it much less affordable. If I could take only one lens into a natural area, it would be the 400 mm. The maximum aperture is always a constant f/5.6 (or f/8 with extender) at any distance, unlike some zooms in which the max aperture varies depending on the angle of view (power) chosen. I'm also not likely to want to photograph a bird at less than the lens' minimum focusing distance of 10-11 feet. It's easy to use without a tripod, which, for me, is unwieldy when spontaneously responding to wild animals unless they are at a nest or feeding area, or where their movements are predictable, and it is impractical on a long hike over uneven terrain. However, I do appreciate its usefulness when sitting inside at the bay window which overlooks the backyard where birds are attracted by my bird feeders and baths.

## Autumn Guest Speakers

**September:**

Wayne Eardley

**October:**

Vicky Paradisis





## Story Behind My Photo by Elaine Birtch

Don and I went to the north shore of Lake Erie for the spring bird migration. I took this photo of a Prothonotary Warbler at Point Pelee National Park. The Prothonotary Warbler is on the endangered species list in Ontario.



This photo of a Prothonotary Warbler was taken recently at Point Pelee National Park. The Prothonotary Warbler is on the endangered species list in Ontario. — Photo by Elaine Birtch. Copyright 2016 by the photographer. All rights reserved.



## Story Behind My Photo by Linda Cardona

I specialize in flower photography, so I rarely take pictures of wildlife. This day was different. On a solo photo shoot near Port Hope in mid-May, I was purposely out to take pictures of ducks, geese, and swans. This particular swan captivated my attention. I often admire the gracefulness and elegance of swans, but I assure you this one was different. He was a bully, and wanted the whole pond to himself. As this picture was snapped, he was gloating with the self-satisfaction of his efforts – alone at last. I love the deep blue colour of the water, and also the ripples which emphasize his power and movement. I used my Canon T3i with an 18-250mm lens at 250mm. Hand-held. F11.1/500 sec. ISO 100. Slight crop, otherwise SOOC.



This photo of a self-satisfied “bully” swan was taken near Port Hope in mid-May. — Photo by Linda Cardona. Copyright 2016 by the photographer. All rights reserved.





## Member News: Judith Bain

### Member Wins Top Prize at CLiC

Peterborough Photographic Society member, Judith Bain has won the top prize at this year's sixth annual juried CLiC photo competition. Her photo, *Glacier, Iceland*, was awarded *Best In Show* at The Eastern Ontario CLiC (Capturing Life in Camera) Photography Show.

"It never occurred to me that I would win Best in Show! In fact, I was so sure that I would not win anything, that I did not even attend the awards night!", commented Judith after she learned of her achievement.

CLiC, which is open to photographers of every experience level living in Eastern Ontario, is a juried show. That means, of the several hundred photos submitted, only about 135 are accepted into the event. CLiC, which is held annually, from the end of July until the second Sunday in August, is located in the second-floor gallery of Books & Co., on Picton's main street. All photos are for sale, and Judith's photo, *Glacier, Iceland*, was sold!

She described, to *The Viewfinder*, the moment she captured the photograph: "I was standing on the shore of a glacial lagoon, looking across the lagoon at the glacier," she said. "It had been a cool and wet day, and the sky was very moody with low clouds hanging over the mountain. It was surreal!" Judith took the photo while on a photography workshop in 2013.

There are 4 categories in the competition: Adult, Visual World, Colour / Adult, Visual World, Monochrome / Adult, Altered Reality / Emerging Talent. First, Second, and Honourable Mention prizes are awarded for each category. The Best in Show wins the Doug Boulton Award for Excellence in Photography.

The award is named for Doug Boulton, who



Glacier, Iceland, Copyright 2013, by Judith Bain. All rights reserved.

was very active in the photography community in Ontario, teaching at Sheridan College, and very involved with the Canadian Association for Photographic Art (CAPA).



## Member News: Linda Cardona

### Member Wins Accolades and Three Awards for Her Photos

A member of the Peterborough Photographic Society, Linda Cardona's flower photo, "Euphoria", won Second Place at the Warkwarth Lilac Festival Juried Exhibit, May 28-29. Her blue iris photo, called "In Full Blue-m", received an Honourable Mention and her photo, "Pretty in Pink", was a finalist in the open category.

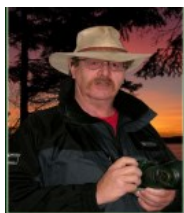
"Although my photos have been selected for other juried exhibits, this is the first time that I have won," she said. "I'm so happy."



Linda Cardona's award-winning flower photos are Euphoria (top left), In Full Blue-m (bottom left), and Pretty in Pink (bottom right).







## The Projectionist by Terry Carpenter

# Submitting Slideshow Images

Hi Folks.

As your new projectionist, I have made changes to the way you will submit photos, and the projection of your images at monthly meetings. These changes should make sending images for presentation much smoother, and will enable the showing of these images in a much better presentation.

Please check out the website: <http://www.peterboroughphotographicsociety.com>.

First, select the images you wish to submit to the PPS Categories. Copy these images into a folder and re-size them to a width of 1024 or vertical 768, and give each image a simple title, for example, *Lift locks At Sunset*. DO NOT ADD YOUR NAME.

On the web site, go to "Home" and then to "Image Submission". The first thing you will see on this page is "Preparing Images for Club Slideshow". Please click on this to find out all you need to know about how to submit images. The main difference you will notice is that you must TITLE your images (MANDATORY), instead of re-naming your image with a letter plus your name, etc. All you now need to do is give your image a simple title. When sending breakfast outing images please put a B in front of the title: *B Lift locks At Sunset*. The new system will automatically put your name onto the image for the presentation.

Now, back to the Image Submission page. Scrolling down the page you will see all the Categories we use: Theme, Photographer's Choice, Outing, Members' Slideshows, and Video Submissions. You will also see a brief description of each category, and you will see each category high-lighted in blue. These are the links on which to click to submit your images.

Click on a blue link and it will take you to a Dropbox page asking you to choose your files. Click this icon and it will open a page where you can select the images you wish to submit. Highlight your selected images and click on "Open" at the bottom-right of the page. This will direct you to a page showing you which category you have selected, which images you have selected, and will ask you for your name and e-mail. After typing this information, click on "Up-load" at the bottom of the page. That is all there is to it. I know in print it sounds a lot, but, in reality, it is very quick and smooth. Now, close the page and go to the next category and repeat the instructions.

If you feel like trying this out, go through all the motions, but don't click on the "Up-load" button. ALSO, MAY I SUGGEST THAT YOU SAVE THIS LETTER IN A SAFE PLACE OR PRINT IT FOR FUTURE REFERENCE. The deadline for submitting your images is always midnight on the Friday before the meeting. If you have questions, please contact me. I will try to help: 705-742-1724, or [ppsphotos@cogeco.ca](mailto:ppsphotos@cogeco.ca).

Thanks for your cooperation. Cheers! ~ Terry

## Viewfinder Wins Awards

The June 2016 edition of *The Viewfinder* has been awarded an Honourable Mention (Sixth Place) in The Photographic Society of America's (PSA) 2016 small club newsletter competition.



In addition, club member **Murray Palmer** was awarded "**Best Environmental Article**" for his two poems, *Harper Park* and *Scout's SOS Message to Kids* on pp 7-8 of the June edition of *The Viewfinder*.





## Featured Photographer: Christine Wilson

# An Artist As Long As She Can Recall

I have been an artist for as long as I can remember, both professionally and personally. I was one of those annoying children who always drew pictures on my classroom assignments instead of writing out the answer. (I thought it made things much more clear and pretty much self-explanatory, but apparently, teachers don't agree with this point of view.)

I lived the first half of my life in the Middle East and the Mediterranean, working from the age of sixteen on archeological digs as a cataloguing artist – in those days cameras were not very often used as recording media, unless it was an important artifact, and so, I had little experience with them, but I did develop as an artist – my eye was my camera.

As I got older, I started working on ships in the Mediterranean and the Persian Gulf as a radio operator and general crew, with very little exposure (pardon the pun) to cameras. When I was in my early twenties, I joined the army (IDF) and could finally afford a nice Canon A-1 which took lovely colour images. But for the most part, film in those days, was expensive and difficult to process, not to mention the long-learning curve when I was primarily self-taught.

My worst experience with a camera came when I was working in the Negev desert, and was given a film SLR (single lens reflex) to use on site for recording activities – I had plenty of experience with my Canon and was quite confident in using it. I had presented myself as – ahem – something of an expert in the field. I shot happily for a day, and then forgot the camera in the jeep for a couple of days, in an area where the temps go well past C35 degrees in the shade. The first couple of rolls came out with some interesting colour shifts, but surprisingly, the camera worked perfectly - after it cooled off.

I didn't really become interested in cameras as an artistic tool until I was in my thirties, when I moved permanently to Canada. Working as a product designer and photographer led me to become fairly expert in design programs, including Photoshop, which actually spurred the interest in photography – a reversal of the usual process, as I found myself constantly wanting good images to experiment on.



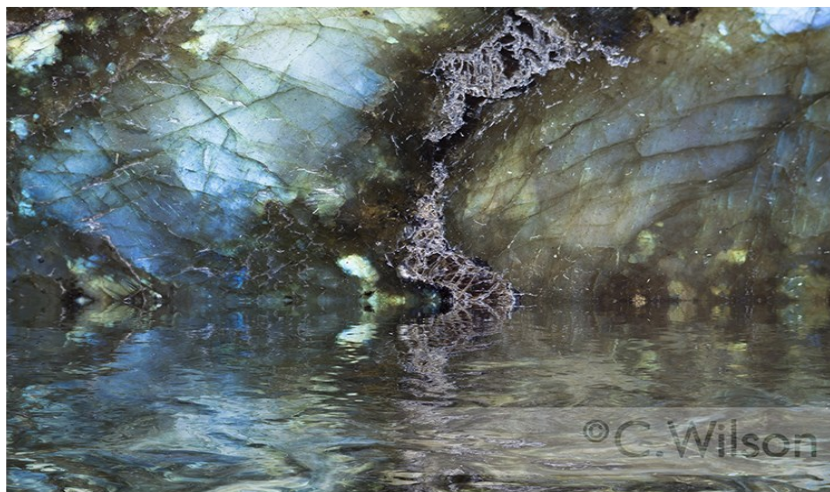


## Featured Photographer: Christine Wilson (cont'd)

Professionally, as the digital world developed, I had to learn preparation of images for print and web, with all of the techniques involved in product presentation, which in turn spurred my artistic passions.



I approach photography from the point of view of an artist – lights and darks delineate the subject for me, especially with dramatic, focused lighting.



I have a love of abstract as well. I'm fascinated by textures, macro, and the fun of solving the technical problems of lighting highly reflective or 'invisible edge' objects like clear glass. Macro photography and focus-stacking are part of product imaging, and this has led to experiments with more difficult lighting projects. I seem to be part magpie in that I love shiny things, with the result that I collect hand-made borosilicate glass marbles, a night-marishly fun challenge to light without reflections, and polished rocks which all need to be focus-stacked to work ... and of course there are always water subjects...

## Featured Photographer: Christine Wilson (cont'd)



Going to the other end of the spectrum is fun too, using a macro to achieve planar focus exactly where I want it, as in the edges of flower petals, with the rest blurred in lovely big smears of abstract color. I'd like to say I always achieve spectacular results, but on far too many occasions it's an exercise in frustration – getting the image that is in your mind onto the sensor isn't that easy! But, you always learn something.



## Featured Photographer: Christine Wilson (cont'd)



And of course, there are always those wonderful surprises that come with digital – when you go through your files and suddenly realize you’ve got an unexpectedly beautiful image that just jumps off the monitor, and – glory be – require little or no work to finish!

I’ve always loved and painted birds and animals, and so have naturally forayed into that area in my photography lately - another exercise in frustration for someone who only shot things that very obligingly stayed still. Not to mention the fact that going over 100 ISO practically gives me hives after having worked in product imaging for so long, but as always, you have to get out of the comfort zone to learn.



## Featured Photographer: Christine Wilson (cont'd)





## Featured Photographer: Christine Wilson (cont'd)



My subject interests seem to change day-by-day, according to things that pique my interests at any particular moment. I visited the Quinte Air Show, as I've always had a fascination with planes – and have discovered that it's quite hard to give a hunk of metal the sense of movement when it's captured hanging in space – it's also a good test of your panning skills.



## Featured Photographer: Christine Wilson (cont'd)





## Featured Photographer: Christine Wilson (cont'd)

Antique cars (who doesn't love tin lizzies?), jewelry, abstract, that bug on the windowsill – all grist for the mill!





# The Viewfinder

Newsletter of the Peterborough Photographic Society

## Editorial

**Editor:** Edward Schroeter

**Assistant Editor:** Judith Bain

## Departments

**President's Message:** Barry Killen

**Program Notes:** Anita Erschen-Pappas

**Outings:** Dave Duffus

**Image Review:** Brian Crangle

**The Projectionist:** Terry Carpenter

## Contributors

Judith Bain, Linda Cardona, Pat Carpenter, Claude Dennis, Brad Flaherty, Barry Killen, Elaine Birtch, Paul Macklin, Murray Palmer, and Christine Wilson.

## Viewfinder Submissions

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

Text submissions should be in one of the following file 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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## Peterborough Photographic Society Executive Board

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**Director:** 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 humour here at [ppsviewfinder@yahoo.ca](mailto:ppsviewfinder@yahoo.ca) or [editor@viewfindernewsletter.com](mailto:editor@viewfindernewsletter.com)

You can also visit our website at [www.peterboroughphotographicsociety.com](http://www.peterboroughphotographicsociety.com).

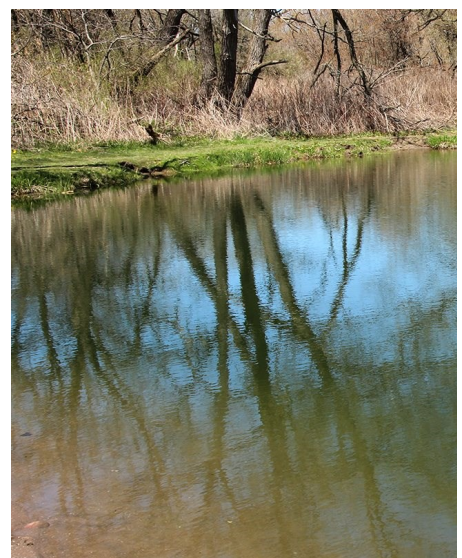
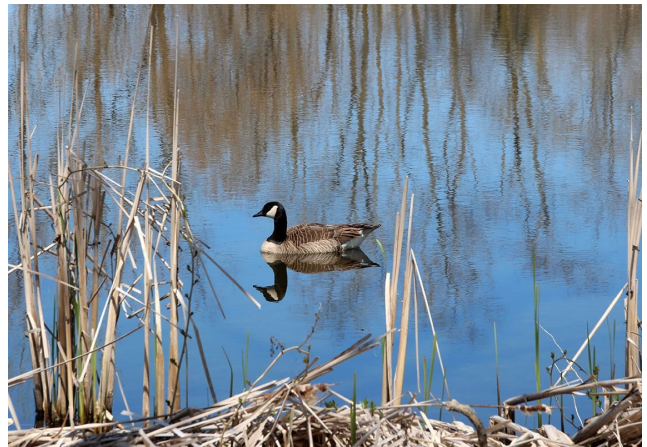
We're also on Facebook! You can find us at [www.facebook.com/PeterboroughPhotographicSocietyCanada](http://www.facebook.com/PeterboroughPhotographicSocietyCanada).





## Photo Essay by Linda Cardona

# Port Hope Water Trail, May 2016







## Member Exhibitions: by Claude Dennis

# PPS Winds up Another Successful Exhibition at Lang

A merry band of eight hard-working, skilled, and dynamic members from PPS assembled a themed collection of photos to display at Lang Pioneer Village and Museum again this year.

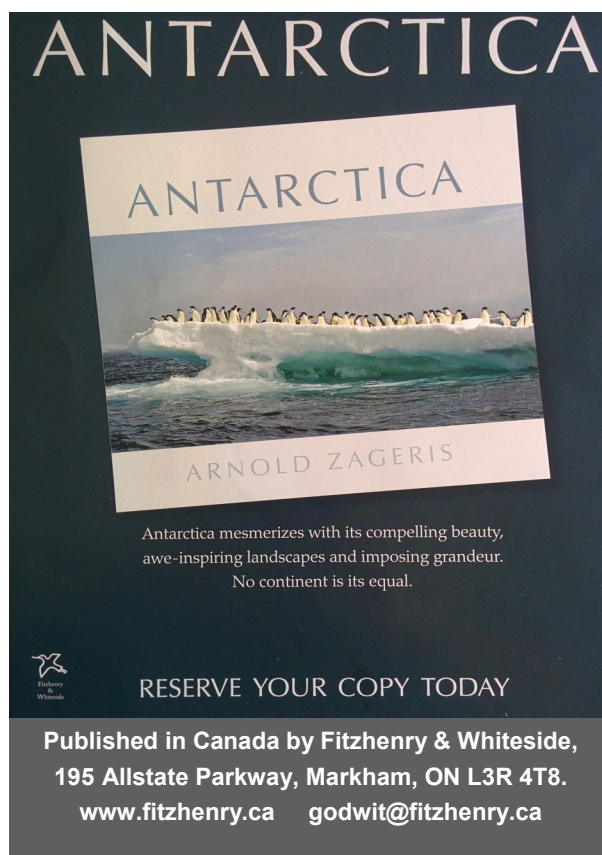
I would like to thank the following club members for making this a success in what has become a long-standing exhibition venue for us:

**Didi Anderson**  
**Pat Carpenter**

**Terry Carpenter**  
**Dawn Macklin**

**Paul Macklin**  
**Gord Tully**

**Linda Cardona**  
**Brian Crangle**



**Tuesday, October 4**  
**Theme Images:**  
**Pathways**  
**@ 7 PM**



## Member Exhibitions: Linda Cardona & Mitch Boomhour

### Photography Exhibit Theme: Nature's Beauty September 1- 30, 2016

Linda  
Cardona



Mitch  
Boomhour

Location: Elements Restaurant  
140 King Street, Ptbo

Reception: Thursday, September 8th  
4:30 - 6:30 pm

*Please join us !*



## The Parting Shot by Barry Killen

**From CBC's Razzle Dazzle to Coon Lake 2016! Welcome Home Howard the Turtle!**



— Photo of Barry Killen by Brad Flaherty. Copyright 2016 by the photographer. All rights reserved.