CCO...to study and promote photography in all its branches... since 1894

Shutter Release

Journal of the Camera Club of Ottawa

December 2024

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Award of Excellence
Print Competition #1 - Open

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Honourable Mention
Slides Competition #1 - Topic

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Camera Club of Ottawa is a Member of CAPA, the Canadian Association for Photographic Arts.

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Next edition submission deadline

February 1, 2025

About the Club

Popular photography was still in its infancy when a group of enthusiasts formed the Camera Club of Ottawa in 1894. The organizers set as their objective "...to study and promote the art of photography in all its branches". Although it was a primitive art form at the time, club members soon gained competence and recognition in international salon competition.

Today, we maintain that objective. We strive to offer a variety of programs from regular meetings, competitions, workshops, field-trips and informal outings, to satisfy as many interests in photography as possible.

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Upcoming Events

January 7th - Introduction to PhotoPills with Raphael

January 14th - Slide Competition (Negative Space/Open)

January 21st - Nick Didlick, Sony Ambassador

January 28th - Tips and Techniques

February 4th - Tzara - My Artistic Journey

February 11th - Slide Competition (Repetition/Open)

February 18th - Workshop - Printmaking

February 25th - Print Competition (Landscapes)

John Law

Message from the President

Catherine Gardner

It seems like we just started back for our 2024/2025 season, yet here we are with less than a month until Christmas / Hanukkah.
The cold and snowy weather will be here any day now so keep your camera handy as this season will provide many photo opportunities that one can only get at this time of year. Some include Christmas Lights, Santa Clause Parades at night, the Christmas Holiday Train, frost on your windows, freezing rain, snowstorms, frozen bubbles, and searches for migrating birds. Poor weather can also provide opportunities for trying some indoor shooting.

If you have ideas for some winter outings please let Cari, Alex, and or Amy know. Their contact information is posted under the Executive on the website.
On Tuesday, Dec. 10th we will be hosting our annual Christmas/Holiday potluck dinner which will be our last meeting night until Jan. 7th. I hope to see many of you at the dinner.

For those who are unable to make it out I wish you and your family a Merry Christmas/Happy Hanukkah and that you have a safe and happy holiday!

I look forward to seeing everyone out on Jan. 7th.

How to Submit an Article to Shutter Release

Write your article in Word, a plain text file or even cut and paste the text into an email. Send the images by WeTransfer.com. It's free!

Articles can be as long or short as you like, and it doesn't have to be complicated or expertly written! If your article is about a trip you took, include where you went, special places you visited there and what you saw. If it is about a technique you like to use, include your camera type, settings, equipment you used and some images of your set up.

If you miss the deadline for the current issue, there is always another issue coming out.

Send articles to Shutter-Release@CameraClubOttawa.ca

Northern Adventures, September 2024

Amy Kagerer

A few decades ago a much younger version of me fell in love with the television series Northern Exposure. For years I daydreamed of abandoning life in the big city of Montreal and moving up north to be alone with expansive landscape, howling winter winds and a couple of dogs. Fast forward a few decades, life trudged along in the little big city of Ottawa. Now, minus a dog, and having a somewhat flexible work schedule, time freed up to allow for a bit more travel.

So it was fortuitous when a couple I knew, formerly from Ottawa, made the move from Fort Smith (NWT) Territories to Whitehorse (Yukon). They had repeatedly made overtures to me and mutual friends that we should visit. After spotting a sweet seat sale from Air Canada late summer, plans were made for three friends and I to spend part of September exploring up north. With only 9 full days, we eventually decided to travel the popular Golden Circle Drive, bookending the circuit with a few days in Whitehorse.

The Golden Circle Drive clocks in at just under 600km total, and takes you from Whitehorse to Skagway (Alaska) via the Klondike Highway and over the infamous White Pass. From there, the Alaskan Marine Highway (i.e. the ferry system) transports you from Skagway to Haines (Alaska). The third leg of the route runs via the Haines Highway from Haines to Haines Junction (Yukon). This stretch also goes through Kluane National Park. The final leg loops back from Haines Junction to Whitehorse via the Alaskan Highway. One could potentially do it in 2 days, but we allocated 5 days for the loop.

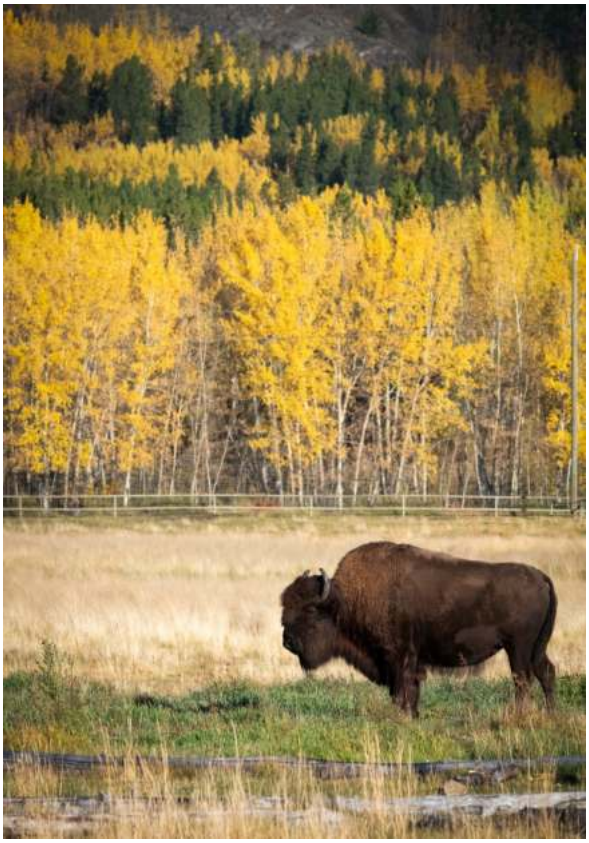
Whitehorse itself was a unique place. Having limited expectations of what we would see and do in this city, the topography and landscape we encountered was a neat surprise. Day 1 was unfortunately dreary and overcast, and our hosts were disappointed that we were not able to see any of the mountains that encircle the City. We puttered around downtown, checking out the waterfront walking trails, the fish ladder along the Yukon River/Schwatka Lake, and eventually took a drive up to Miles Canyon for some stunning vistas of the canyon and the Yukon River's deep turquoise waters. An interesting fact we learned, the name Whitehorse came from the foam in nearby rapids on the Yukon River which looked similar to the manes on white horses.

Adorable Arctic Ground Squirrels seemed to pop up everywhere in the Preserve

On day 2 the skies cleared. Thankfully for us the fall colours were behind schedule this year and were now at their peak. Unlike Ottawa colours, the bulk of foliage in Whitehorse is from aspen and white birch trees, with leaves that were now a bold yellow. Set against abundant evergreens and sandy grey mountainsides, this left a stunning contrast of colour in all directions. The area had also received its first snowfall earlier in the week, so the taller mountaintops had a picturesque dusting of snow. Looking at it all with a photographer's eye, the layers and contrasting colours were a visual feast. This theme of layers would continue throughout the trip.

Opting to take advantage of the crisp and beautiful weather, we headed out to the Yukon Wildlife Preserve, an approximate 350 acre natural park that rehabilitates and/or homes orphaned or injured wildlife. The 5km walk through the preserve afforded great views of bison, elk, caribou, mule deer, thinhorn sheep, mountain goats and muskox, just to name a few. We even caught a rare glimpse of the resident 3-legged lynx. Throughout our walk the beautiful golden fields, layers of yellow and green with snow topped mountains and crisp blue skies presented gorgeous landscapes and backgrounds for some wildlife photography. Note: the Preserve does offer separate tours for photographers, but for me the self-guided walk really felt sufficient.

Day 3 marked the beginning of the Golden Circle Drive, and we set out early to make our way from Whitehorse to Skagway (Alaska) via the South Klondike Highway. This route takes you over the White Pass. The White Pass was made famous by the Klondike gold rush of 1887-1889, as it was one of two hellish route options that the approximate 100,000 fortune seekers (aka Stampeders) could take as they attempted to make their way north to the Klondike region. Reminders of this very brief period in history were found everywhere we went.



Wood Bison, Yukon Wildlife Preserve (Whitehorse)

Emerald Lake, Yukon

Within no time of starting the drive we were greeted by new, slightly different looking mountains, all snow-capped and layered with those beautiful green and yellow colours. What could have been a 2.5 hour to Skagway drive took us nearly 9 hours, as we made multiple stops along the way for photo ops, short hikes, and the obligatory selfies with the Yukon sign, BC sign and Alaska sign. Emerald Lake was by far the most stunning of stops on this route. A dazzling emerald green ring surrounds the lake, and the shoreline was peppered with yellow and green trees that made for lots of declarations of "wow."

Not long after, we stopped to hike at the Carcross Desert, an approximate 2.5 square kilometre dune field - the leftover remains of a glacial lake- which is not an actual desert. Trudging through the sand rewarded us with some worthy views of the surrounding mountains, valleys and lakes.

A brief stop in Carcross is worthwhile. The historic town on the shores of Bennett Lake has a short self-guided walking tour, with derelict buildings and remnants of the gold rush to be found. The General Store opposite the old train station is reported to be Canada's oldest operating store, and you can even stamp your own passport here

Carcross Desert, Carcross, Yukon

After a quick pit stop for some hot soup and a yummy scone at the local bakery, we were back on the road. The highway from Carcross naturally had several more stops with spectacular vistas, particularly at Windy Arm.

The route takes you briefly through northern BC. The stretch of highway around Fraser (BC) is sometimes referred to as Tormented Valley. We never did find out where the name came from, but the landscape sort of speaks to it. Things changed dramatically here to a unique valley of sub-arctic alpine tundra that was created by retreating glaciers. The mist and rain had unfortunately moved in, but what we could see was so different from anything we had encountered to this point. Mint green-colored water dotted with rocky hills and islands, covered in light green lichen and wind-battered stunted evergreens were both eerie and intriguing. This would have made for some fabulous shooting, were it not for the blistery winds and pelting rain. One of many reasons to go back.

Windy Arm and Tutshi Lake vista, Yukon

While it was disappointing not to be able to enjoy the views of the tundra, the mist, rain and wind worked to my acrophobic advantage as we crossed over the White Pass (elevation approx. 2,800 feet). The miserable weather made it almost impossible to see the shocking drop offs. Aside from the very brief group selfie at the Alaska sign, we opted to forego the scenic stops, as the White Pass lookouts were, ironically, nothing but white.

Skagway itself is very much a tourist town. For us it was simply a place to bed down for the night. The town of approximately 1,000 residents somehow manages to host over a million tourists every summer. While we were fortunate enough to miss the cruise passengers - due to our late arrival and due to very heavy winds the next morning that prevented the ships from coming in - the town itself is almost entirely geared to the hordes of consumers. Without the cruise passengers, Skagway was mostly shut down and felt like a ghost town. This wasn't necessarily a bad thing, and we took advantage of the solitude to explore and do a little hike while we waited for our ferry.

Sub-Arctic Alpine Tundra, Tormented Valley (Yukon-BC)

On day 4 we continued on to our main destination, Haines. I was itching to see and photograph the bald eagles that the town is famous for. Haines hosts a Bald Eagle festival every November, when thousands of eagles congregate along the Chilkat River to feast on salmon found along a stretch of river that does not freeze. While we did see upwards of a hundred eagles, most were feasting on the salmon run taking place on the opposite side of town, along the Chilkoot River where the river meets the Lutak Inlet. As neat as that was, that excitement was quickly taken over by the sight of grizzlies. Although we had hoped to see bears, we were not expecting to see upwards of 8 at any given time. This included a huge mamma with three 1-year old cubs, and another mamma with two 2 -year old cubs. Over the 2 days in Haines we made a point of observing them four times, morning and evening, as they came out to feast on the salmon that littered the shores of this short stretch of river. There were a few anxiety inducing moments here - including one where a solo male walked across the end of the little bridge that we were standing on- but friendly locals were very experienced in what to do/what not to do around the bears, and we were eventually reassured that the bears had no interest in us or our cameras, as long as we didn't poke them. Nonetheless, our bear spray was always within easy reach and the reminder of "situational awareness" was a constant.

Bald Eagle perch, Lutak Inlet, Haines, Alaska

Haines was a lovely little town, and one could easily spend several days getting to know it and some of the local people. Unfortunately, the area is temperate rainforest, and with that comes lots of wet and dreary weather. It did not make for great photographing of the bears, especially at a distance, so most of my 500+ images were disappointing, even with Topaz DeNoise. Regardless, once you let go of "getting the shot," simply watching the bears was pretty memorable. If you can embrace the weather, photo opportunities abound.

Grizzly (aka Alaskan Brown Bear) feasting on salmon, Chilkoot River, Lutak, Alaska

Salmon fishing, Chilkoot Lake, Alaska

Naturally, on day 6, after an overcast and drizzly fourth attempt at photographing the bears, the skies cleared as we left Haines. This welcome sunshine made for a nice stop at the Bald Eagle Preserve, just as you leave Haines. A few eagles were spotted here, but mostly we just soaked up some sun and enjoyed the interesting landscapes along this Chilkat River. Note: this is one of the spots that Tom and Cree Bol (recent presenters at the CCO) do workshops at.

Our goal for the day was to make it to Haines Junction. An approx. 4 hour drive took us over 9 hours, as once again the unique scenery warranted heaps of stops. It was at this stage in the trip that my nickname became WowWow. Landscapes seemed to change significantly every half hour or so, and some of the most stunning scenery of the trip was (for me) found along this highway. I had never seen this much lichen before, and mountainsides of red, orange, copper, yellow, white, green, and pink lichen blanketing stretches of alpine tundra were truly breathtaking. My brain didn't know how to process this, and in many ways this made it much more challenging to photograph. Again, another reason to go back!

The Haines highway eventually takes you through Kluane National Park (Yukon), which is also pretty darn spectacular. The color pallet here changed to various shades of orange and bold copper, with pops of yellow peppering the meadows and hillsides. The mountains here also took on a much deeper slate grey, which was quite striking and at times felt a little ominous. A few stops and hikes were scrapped, as parking lots were cordoned off and closed due to "aggressive grizzly in the area." We knew the backcountry grizzlies here were a very different beast from the salmon buffet gorging grizzlies we had left back in Haines, so were happy to respect the closures.

Kluane actually has one of the highest concentrations of grizzlies in North America. While my travelling buddies and I have a fair amount of backcountry experience, most of it is limited to black bear country. Grizzlies are a whole other thing, and a bit of anxiety was ever present for all of us during our time in Kluane.

Colourful Alpine Tundra, Haines Highway, BC

Haines Junction was not a particularly remarkable place, and our accommodation experiences made for some good dinner party stories, but options around the park and along this route are limited. The upside of this memorable overnighter is that it did allow us to explore a bit more of Kluane.

Unfortunately, the most breathtaking spots in Kluane require lengthy or multi-day hikes to get to. With limited time here, we opted for a short hike around Kathleen Lake. I was fortunate enough to snag a “frame worthy” mirror-glazed lake shot here early in the morning, before the winds picked up. We also saw lots of spruce grouse on the trail, including one very entertaining male working hard to catch all the ladies’ attention.

Later in the day we hiked up Rock Glacier, a short but steady climb which takes you from marshy forest up to the “toe” of a rock glacier, where you carefully hike along a rough bed of glacier rock. This hike afforded some outstanding views of Dezadeash Lake. This was also the only spot on our trip where we were lucky enough to hear - but sadly not see - the sharp call of the Collared Pika, an adorable mouse-like mammal found in areas of the park.

An extra day in Kluane would have been nice, but alas we had to make our way back to Whitehorse. That drive was not particularly noteworthy, but perhaps that was just because we had spent the past 5 days being exposed to incredibly unique and amazing scenery.

No trip north would have been complete without some aurora hunting. We had learned (through a comedy of errors) that we had missed a spectacular viewing opportunity from our hotel parking lot the previous night in Haines Junction, so back in Whitehorse we were determined not to miss out again. A 2:30 am bathroom call gave me an excuse to peer out the backyard window, where a faint aurora could be seen, so the gang was quickly woken. We bundled up and headed out to a local lookout to view a "just ok" aurora display. I say "just ok" because the aurora show we later saw in Ottawa on October 10 pretty much wiped out the excitement of any previous aurora viewings. At the time though, we were pretty pleased, especially since we had forced ourselves out our cozy beds in the middle of the night.

A calm early morning at Kathleen Lake, Kluane National Park, Yukon

As far as trips go, the Golden Circle Drive ranks up there. There are ample photographic opportunities, regardless of whether its wildlife, landscape or even some creative ICM and abstract work. The areas we visited really have a lot to offer. No doubt summer and winter offer a very different and equally stunning landscape, but the unique fall colours were worth the effort to get there. It's a trip I hope to repeat.

View from Rock Glacier, Kluane National Park, Yukon

All About Humidity, The Unseen Danger

Ed Luinstra

Humidity is a mysterious property of air that can't be seen or felt or smelled, but can mess with our photographic equipment.

What is humidity and how can we deal with it? It is just moisture (water vapor) in the air. It is always present in the air around us. We can deal with it by understanding a bit about it.

In the popular media, the word “humid” is often used to refer to hot weather. But that is a misuse of the term. Humid means having water vapor. When there is an ice fog, it is very humid and very cold at the same time. On the other hand, in a hot desert, you can be sweating but the humidity of the air can be very low.

Air can hold only a certain amount of humidity at a given temperature. When the air is full, we say it is saturated and the relative humidity is 100%. This is a pretty common condition. It happens outdoors on cold mornings when there is dew on cars and on the grass, or when it is foggy or raining. It can happen indoors too, for instance in a bathroom when you are taking a shower, and in a butterfly house where water is sprayed into the air.

But most of the time the air isn't saturated with humidity. Typical values for relative humidity outdoors are 40-60%. That is the fraction of the maximum water vapor content at the prevailing conditions. In this range, we feel comfortable personally, and our gear is safe from the perils of humidity.

Temperature has a big effect on how much water vapor the air can hold. Cold air can't hold much humidity in absolute terms. In the winter when we have an ice fog or it is snowing, the water vapor is near or at capacity. The relative humidity is about 100%, but it is 100% of a small amount.

Warm air, on the other hand, holds lots of water vapor. Heating cold air up increases its capacity for moisture and therefore reduces its relative humidity. This agrees with our experience - warmth dries things.

High levels of humidity are undesirable because water can condense out of the air and form liquid droplets on cool gear, blurring our pictures and potentially causing damage. At the right conditions, high humidity can foster the growth of fungus and cause corrosion.

Any parcel of air will condense water if it is cooled sufficiently. The temperature at which that starts to happen is called the **dew point**. Early in the morning when dew is present, we are at the dew point. Later in the day it might be a lovely summer afternoon of 25°C with a relative humidity of 60%. Then we are well above the dew point. From the known properties of air and water, we can determine the dew point at those conditions to be 16.7°C. If your camera is below that dew point temperature, it will condense water on its surface. If it is above that temperature, even slightly, it won't.

So the critical factor is the dew point. How can we know what the dew point is?

The dew point is always at or below the temperature of the air. If the air is very moist (think foggy days or tropical mornings) then the dew point equals the air temperature. Every object below that temperature will be wet. The other extreme is dry air in the desert, or inside a home with the heating on. The dew point will be well below the ambient temperature.

Heating in the winter dries the air because the cold air outside has a low moisture content. The air does pick up moisture from your humidifier, the bathroom, kitchen activities and other sources. The resulting dew point indoors might be around 5°C. Gear will stay dry unless it is cooled below that temperature. Accordingly, there is normally little risk of getting condensation on your camera indoors in the winter.

However, it can be different in humidity hotspots in the home such as the kitchen or the bathroom, or anywhere in the house if your humidifier has run amok. If you have condensation on the windows, that could be a sign of a problem. Of course there is high risk in a place like a swimming pool or greenhouse. If your gear happens to be super cold from being left in the trunk overnight, you run additional risk. Remember, the temperature of the gear should be kept above the dew point.

There can be a significant chance of condensation if you are vacationing in an air-conditioned room in the tropics and then take the camera outdoors. If it’s a balmy 35°C out with a relative humidity of 70%, then the dew point is 29°C. Your air-conditioned hotel room is likely cooler than that. The camera will become wet when you take it out, until it warms up in the tropical air.

There are data tables and formulas available for getting the dew point at all imaginable conditions, but in most cases I don't think we need to bother with such technical stuff. It is enough to know that cool camera gear can attract moisture when taken into humid environments. It's pretty obvious when that happens - the gear gets wet. Warm it up and the problem is solved.

The best way to protect cold gear in humid conditions is to put it into a plastic bag until it warms up. However, there are a couple of problems with this. While it is in the bag, you can't take pictures! And it will take way longer to warm up - unless it is in the sun, in which case it can quickly heat up to possibly damaging temperatures. Because of these issues, I don't use plastic bags, but try to hasten warming with my body heat. There is a risk here, so YMMV (your mileage may vary).

Now a note about fungus. Fungus spores are microscopic and are everywhere, but don't normally grow until conditions are right. And we want to avoid those conditions, because fungus can destroy lenses. From hearsay, fungus may grow at higher than 70% relative humidity in the dark after a few days. We can encounter conditions like that in tropical areas that don't have air conditioning.

To keep the fungus from growing, you can increase the temperature or reduce the humidity. Roughly speaking, 100% relative humidity can be reduced to a safe 70% by increasing the temperature by 6°C. A lightbulb in a box can achieve that (but be careful about a fire hazard). Silica gel is very effective at reducing humidity. It needs to be fresh and kept with the gear in a tightly sealed container.

Humidity is all around us. With a bit of knowledge on how it behaves, we can keep our camera gear free of condensation and fungus.

Sizing an Image for Screen or Print

René Bastien

This article references material prepared by Reed Hoffmann and used with permission. Reed's blog post on the topic can be found at . https://reedhoffmann.com/resolution-for-screen-and-print/

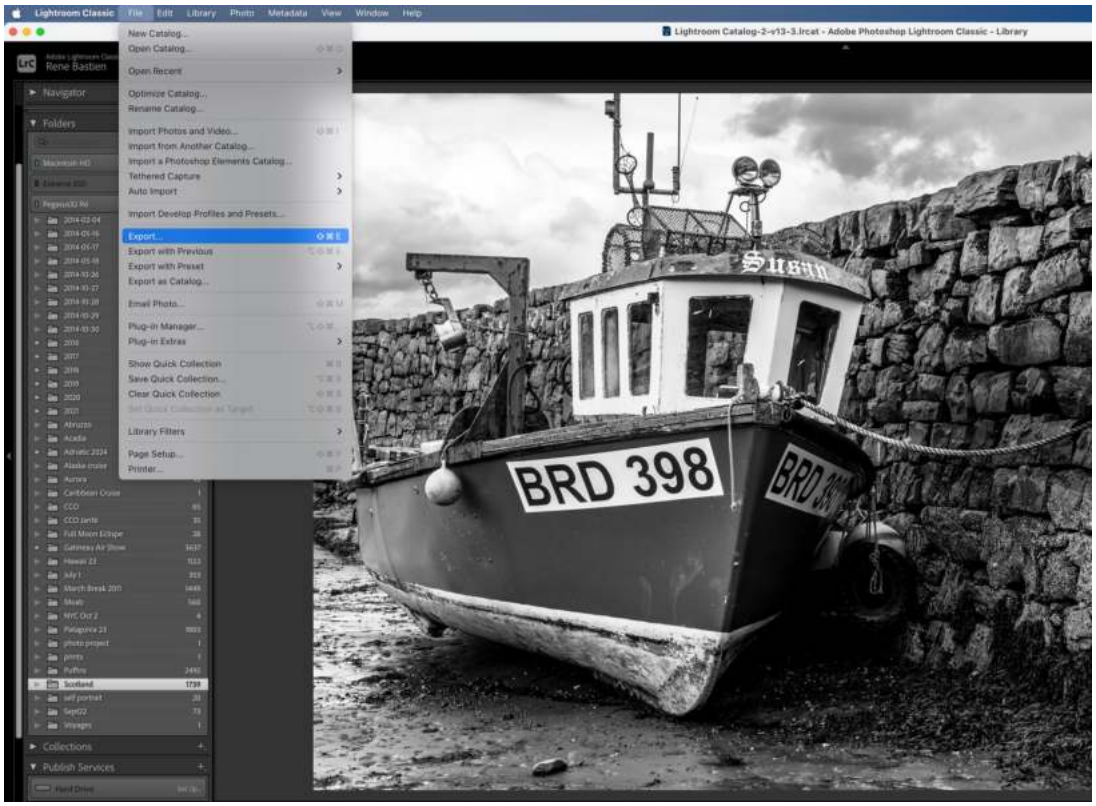
You have this photo that looks so good on your screen. Why is it that it does not print well? Why is it blurry, not well defined? Let's explore some of the technical aspects that make a photo print look good.

The first thing to understand is how a photo optimized for screen is optimized differently than a photo optimized for print. For a screen output, one measures the pixels (width by height) available for that screen. For print, one measures the width and height in inches (or millimetres) along with the pixels per inch (PPI). Let's dive in!

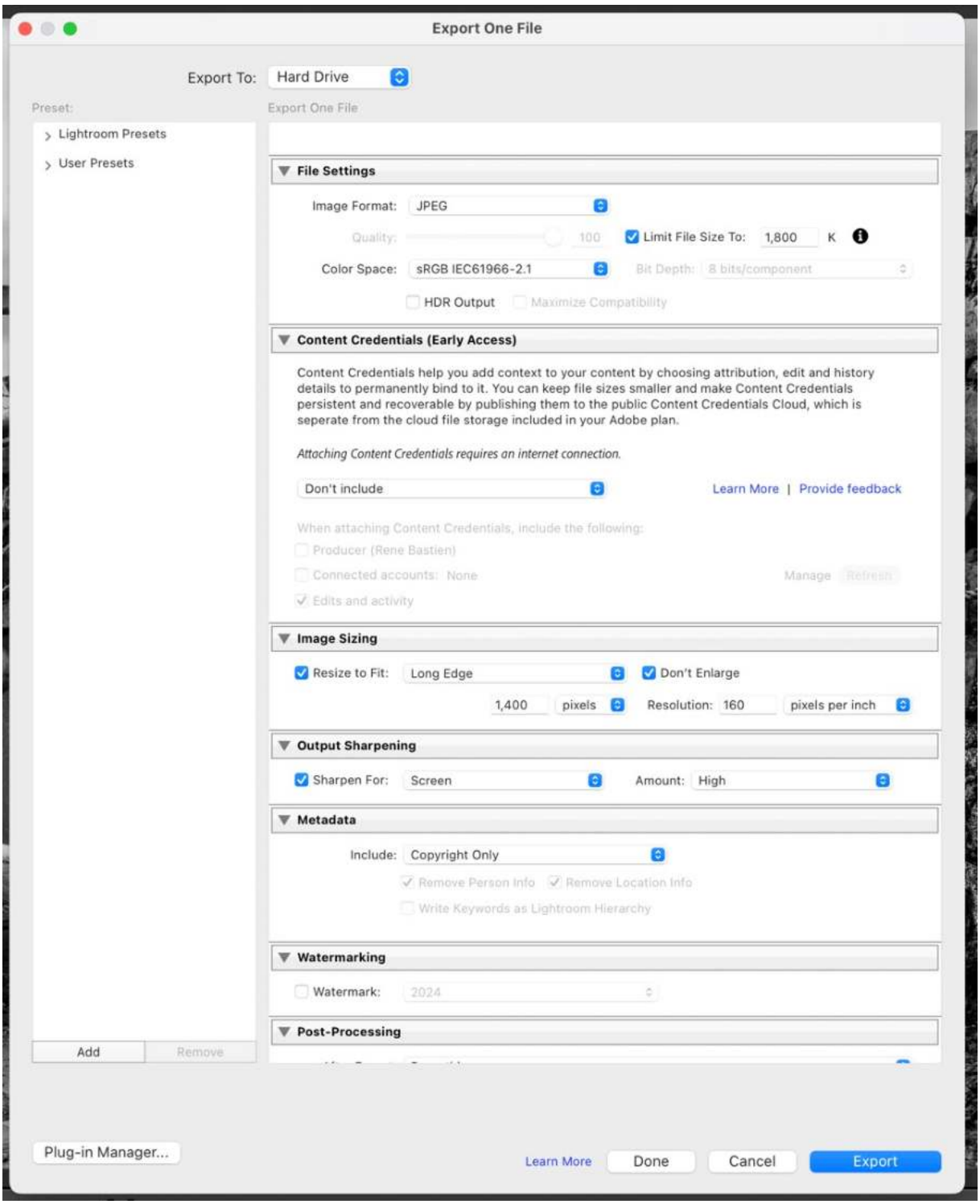
My go-to camera is a Nikon D850. I shoot in RAW at the highest definition possible, which provides me with an image of 8,256 by 5,504 pixels, for a total of 45.4 megapixels per image.

The main screen I use for editing has a maximal resolution of 1,920 by 1,080 pixels. If I were to open that 45-megapixel image on this screen and view the complete image on screen, it would have to be at a reduced magnification, because the display can't show me all 8,256 pixels of width that image has. If I zoom the image up to 100%, then I'd only be looking at a part of the image, because again, the display can only show me 1,920 pixels across. What this means is that if you're preparing an image to be viewed on a screen, all that matters is how many pixels wide it is by how many pixels deep. That's why you should be re-sizing (sometimes called "resampling") your images down for screen use. There's just no need to have all those extra pixels. I resize images optimized for screen in Lightroom (there are many other ways in which to do that). I open the image in LR, then hit /file/export. One of the options presented is Output Sharpening; I select "Screen". You can also proceed to reduce the size of the file for screen output under the File Settings menu, and under the Image Sizing menu.

Here is how to get to the Export Menu in Lightroom.(LR).



And here are the options once you open the Export menu.



For an image presented on a projector, the same logic applies, with the additional fact that the projector resolution will likely be smaller than that of the screen. This is one of the reasons why the Club requires images with a maximum of 2,000 pixels on the long side.

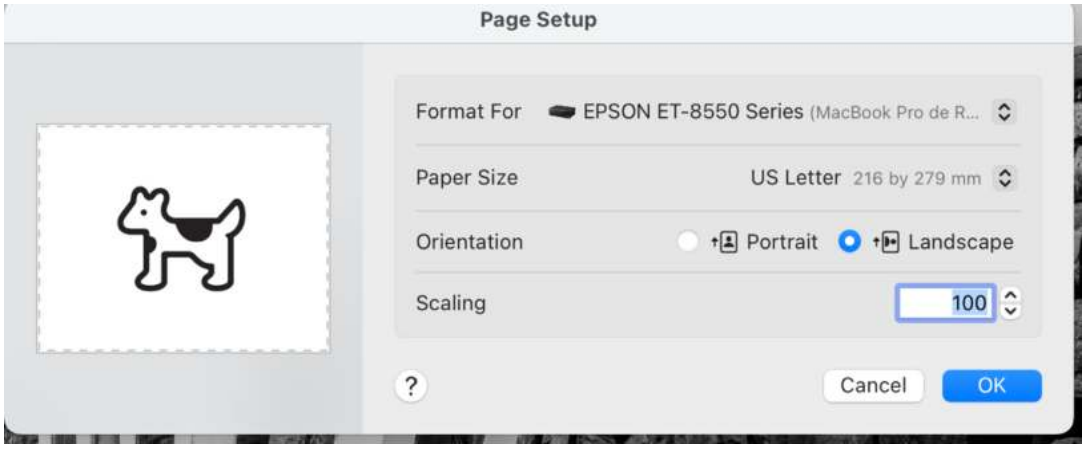
Now, if I want to print a large version of an image, say 11 by 17 inches, then there are a few additional concepts to consider. I mentioned PPI in the lead-in. The reflex we would all have is to keep PPI as high as possible. For an image that is shot in high definition, like what the Nikon D850 does, it likely is overkill. In Reed's previously cited blog post, he mentions that 160 PPI is the lowest value he is comfortable with. I use LR for my prints, and LR resizes the image for print automatically, depending on the size of print I am using (I can also increase the PPI value to my liking, which I usually set at 200 PPI).

That is fine for a high-definition image. But what if the image is small to start with? Can you still print it on a large format? Probably, but we need to do a bit of math first (my apologies).

- For a print size of 11 by 17 inches, at a density of 200 PPI, then I will end up with 3400 pixels on the long side (17 inches times 200 pixels per inch).
- Let's calculate the smallest image size that can accommodate 3400 pixels on the long side, for the print size selected. Keeping the sizing proportion, the image would be 2200 by 3400 pixels, which gives us an image of 7.48 megapixels (2200 times 3400).
- Any image smaller than 7.48 megapixels will not print correctly at the print size selected. You would need to decrease the print size and/or significantly sharpen the image (using LR, Topaz Gigapixels AI or other tools).

In Lightroom, you can find the print menu on the top left of the page. Select it and it brings you to this page.

On the bottom left of the page, click on "Page Setup" and select the printer, the paper size, the orientation, and the scaling you may want to use. Then click on the Print Settings menu (bottom left) to define the Preset (color, black and white), print in color or not, the printer, the media type, the quality. Then put paper in the printer and voilà!



I hope this was a helpful explanation. Feel free to ask any question you may have.

Print Competition #1

Topic - Monochrome - Blue Hour

Award of Excellence: René Bastien, Gary Thayer

Honourable Mention: Dennis Cartwright, Gabriel Di Fruscio

René Bastien

Gary Thayer

René Bastien

Print Competition #1

Topic - Colour - Circles/Round Things

Award of Excellence: Dennis Cartwright, Tony DeLuca, Tessy Morelli

Honourable Mention: René Bastien, Tessy Morelli

Dennis Cartwright

Dennis Cartwright

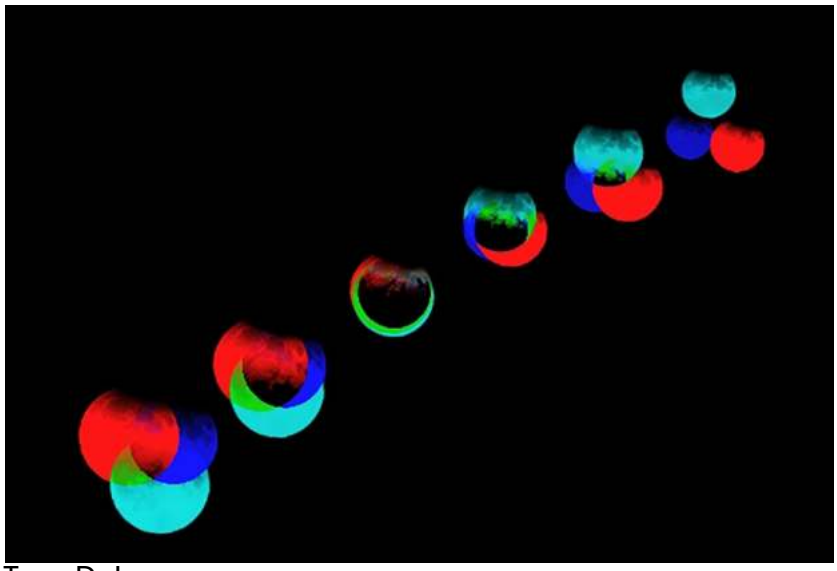
Dennis Cartwright

Dennis Cartwright

Print Competition #1

Topic - Colour - Circles/Round Things...continued

Tony DeLuca



Tony DeLuca

Tony DeLuca

Print Competition #1

Topic - Colour - Circles/Round Things...continued

Tessy Morelli

Tessy Morelli

Tessy Morelli

Print Competition #1

Topic - Open

Award of Excellence - Susan Allenby

Susan Allenby

Susan Allenby

Susan Allenby

Slides Competition #1

Topic - Shadows

Award of Excellence: Michele Baddoo, René Bastien, Tony DeLuca, Simon Gardner, Douglas Harvey, Dan Jones, Jim Kilpatrick, Claire Lepage, Konrad Wee

Honourable Mention: Michele Baddoo, Dennis Cartwright, Ellen Chassé, Ian Doris, Simon Gardner, Mitch Gosselin, Amy Kagerer, Jim Kilpatrick, Darrell Larose, Craig Maskell, Tessy Morelli, Randy Plunkett, Masuma Rahimtula, Niels Rasmussen, Lois Sowden-Plunkett, Konrad, Wee

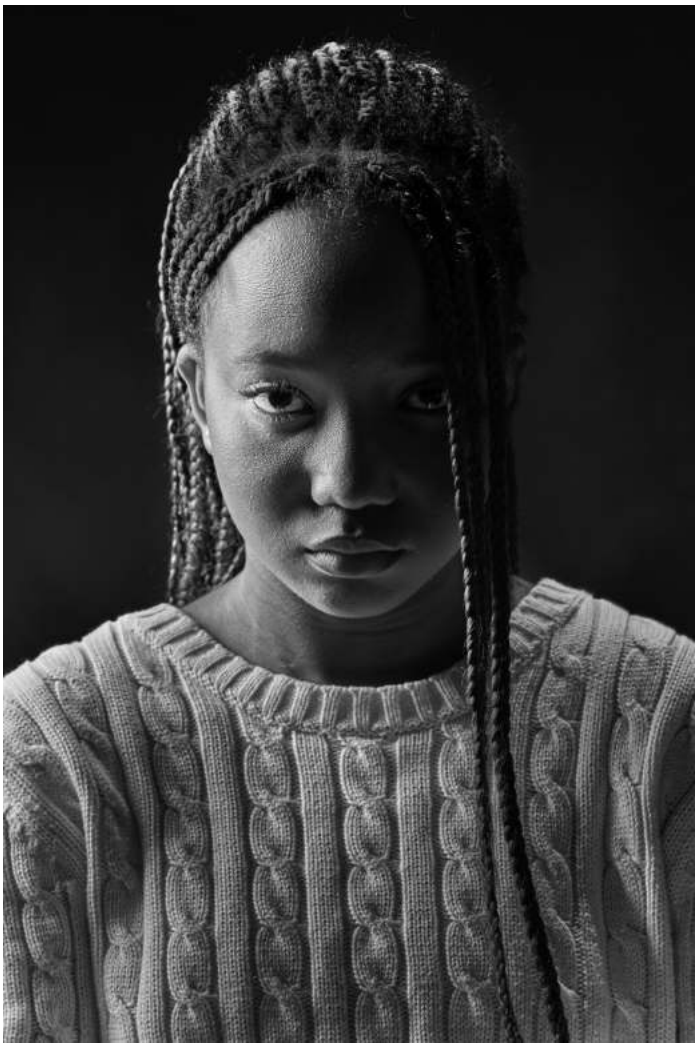
Claire Lepage

Konrad Wee

Claire Lepage

Slides Competition #1

Topic - Shadows...Continued



Simon Gardner

Tony DeLuca

Michele Baddoo

Dan Jones

Slides Competition #1

Topic - Shadows...Continued

Dan Jones

René Bastien

Douglas Harvey

Slides Competition #1

Topic - Shadows...Continued

Dan Jones

Jim Kilpatrick

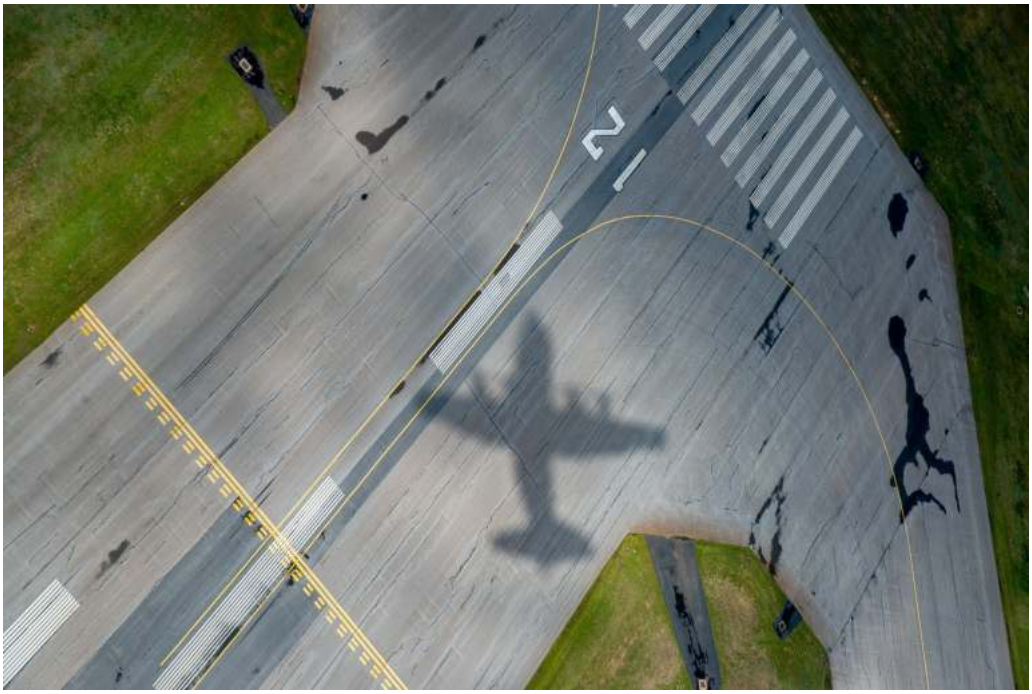
Konrad Wee

Slides Competition #1

Topic - Shadows...Continued

Michele Baddoo

Dan Jones



René Bastien

Slides Competition #1

Topic - Open

Award of Excellence - Susan Allenby, Tony DeLuca, Catherine Gardner, Simon Gardner, Mitch Gosselin, Jim Kilpatrick, Darrell Larose, Ed Luinstra, Craig Maskell, Kevin Reynolds

Honourable Mention: Barbara Adams, René Bastien, Marcelo Cadena, Ian Doris, Catherine Gardner, Douglas Harvey, Cari Hauraney, Amy Kagerer, Jim Kilpatrick, John Law, Ed Luinstra, Randy Plunkett, Lois Sowden-Plunkett, Konrad Wee

Ed Luinstra

Susan Allenby

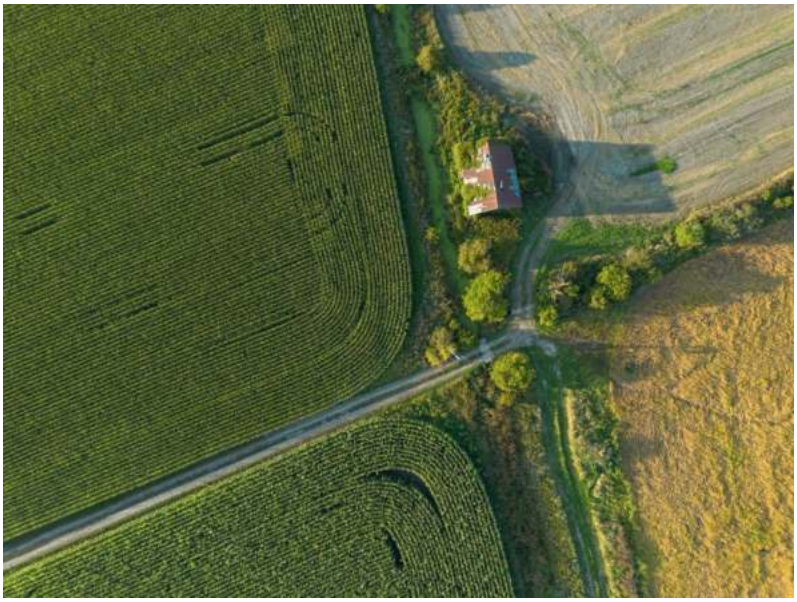
Catherine Gardner

Simon Gardner

Slides Competition #1

Topic - Open...Continued

Simon Gardner



Kevin Reynolds

Darrell Larose

Susan Allenby

Susan Allenby

Slides Competition #1

Topic - Open...Continued

Catherine Gardner

Catherine Gardner

Mitch Gosselin

Slides Competition #1

Topic - Open...Continued

Craig Maskell

Jim Kilpatrick

Tony DeLuca

Print Competition #2

Topic - Colour - Forest Floor

Award of Excellence: Jim Kilpatrick, John Dolson

Honourable Mention: Alex Roussakis, Jim Kilpatrick, John Dolson, Roy Sletcher

John Dolson

Jim Kilpatrick

John Dolson

John Dolson

Print Competition #2

Topic - Colour - Open

Award of Excellence: Tessy Morelli, Alex Roussakis, Roy Sletcher, Susan Allenby

Honourable Mention: Tessy Morelli, René Bastien, Tony DeLuca

Roy Sletcher

Alex Roussakis

Susan Allenby

Tessy Morelli

Tessy Morelli

Susan Allenby

Tessy Morelli

Susan Allenby

Print Competition #2

Topic - Monochrome - Industrial/Machines

Award of Excellence: Donna Fleming, Jim Kilpatrick, Cari Hauraney, John Dolson, René Bastien

Honourable Mention: René Bastien, Tony DeLuca

Donna Fleming

Jim Kilpatrick

John Dolson

Jim Kilpatrick

René Bastien

Cari Hauraney

John Dolson

Print Competition #2

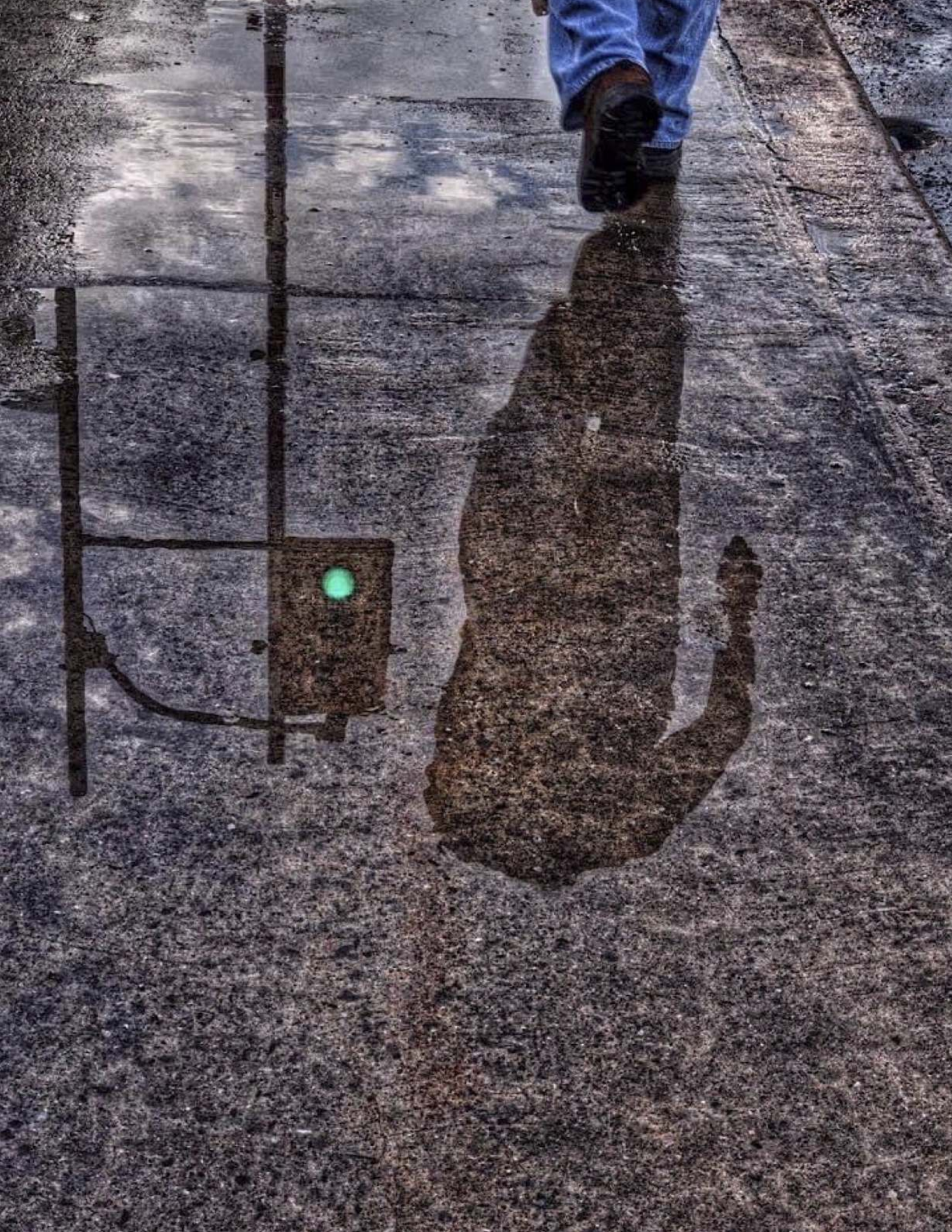
Topic - Monochrome - Open

Award of Excellence: Diane Holmes, John Dolson, Tony DeLuca, Roy Sletcher

John Dolson

Diane Holmes

Diane Holmes

Tony DeLuca

Roy Sletcher