

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

Shutter Release



Journal of the Camera Club of Ottawa

Eagle watch with Bruce Amos

See Craig Maskell's photo project

Read Dan Jones' 10 fall shooting tips

Barbara Adams takes you to Parc Omega

Escape to NFLD with Colin Campbell

Get tips for putting together an AV show

Check out Douglas Harvey's Feature Foto

Lots of wonderful images and more...



Inside: visit Julie Rollinson's amazing garden



Fall 2021



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Photograph by Paul Dickie

Contributors

Thanks to all the contributors: Paul Dickie, Julia Hardwick, Ellen Chassé, Peter Frank, Craig Maskell, Cari Hauraney, Bruce Amos, Dan Jones, Barbara Adams, Julie Rollinson, Colin Campbell, Douglas Harvey, Jay-Dee Purdie, Roy Sletcher, Jim Kilpatrick Geri Porteous, Anbu, Sheryl Manson

Cover Images

Julie Rollinson. See her article My Garden in this issue.

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Editor

Jennifer Campbell
shutter-release@cameraclubottawa.ca

SR submission deadline

Winter edition: Nov 30, 2021

Association Membership

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

Find CCO On-line

<https://www.cameraclubottawa.com>

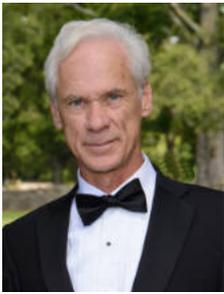
For more information

Contact Paul Dickie
president@cameraclubottawa.ca.

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. To join, please see the Membership section this issue for more information.

Message from the President



Kudos to our Club members. Your participation in events gives positive feedback to the volunteers who help make each new season interesting and challenging.

This sense of community within the Club is what makes it a success. New members who have only met the rest of the Club online have mentioned how we make them feel welcome. Regular members are who we are – folks who share a passion for the hobby.

So, welcome back to a new season with us.

Paul Dickie

President, Camera Club of Ottawa



Editor's Note

After two issues and a summer off (with a stunning trip in Newfoundland), I have come up with a plan for publishing Shutter Release: four times per year with deadlines for submitting material to the next three editions set as Nov 30, 2021, Feb 14, 2022, May 15, 2022. I will send out reminders for submissions three weeks before each deadline, however please send me submissions at any time - I will just slip them into a file for the next issue. As for content, I have lots of ideas in the works, but this is not about my ideas...I want to know what you want in Shutter Release. So, watch for some sort of survey in the coming weeks about what you want to see in Shutter Release. Your input is key. Looking forward to future issues.

Jennifer



CCO Team

Find the most up-to-date list on the CCO website

Elected Officers

Role	Name	Email	Assistant
President	Paul Dickie	president@cameraclubottawa.ca	
Vice-President Program	Craig Maskell	vp-programs@cameraclubottawa.ca	
Vice-President Admin	Roy Sletcher	vp-admin@cameraclubottawa.ca	
Secretary	Barbara Adams	secretary@cameraclubottawa.ca	
Treasurer & Membership Secretary	Julia Hardwick	treasurer@cameraclubottawa.ca	
Print Committee Chair	Roy Sletcher (Acting)	prints@cameraclubottawa.ca	Susan Allenby, Lynn Dion, Dennis Cartwright, Julia Hardwick
Property & Archives Chair	Jim Kilpatrick	property@cameraclubottawa.ca	Scott Smith
Slide Committee Chair	Alex Roussakis	slides@cameraclubottawa.ca	
Past-President	Darrell Larose	past-president@cameraclubottawa.ca	

Volunteers

Role	Name	Email	Assistant
Social Media	Ellen Chassé	socialmedia@cameraclubottawa.ca	Darrell Larose
Outings	Cari Hauraney	outings@cameraclubottawa.ca	Suzy Juneau
Nature SIG	Barbara Adams	naturesig@cameraclubottawa.ca	Ellen Chassé
Workshops	Fred Brown	workshops@cameraclubottawa.ca	
Social	(Vacant)		
Judging Coordinator	Darrell Larose	judging@cameraclubottawa.ca	
Newsletter	Jennifer Campbell	shutter-release@cameraclubottawa.ca	
Webmaster	Peter Frank	webteam@cameraclubottawa.ca	Darrell Larose, John Dolson
Studio SIG	Tony Deluca (Acting)	studio@cameraclubottawa.ca	
Challenge Coordinator	Satvinder Singh/Tony Deluca	challenge@cameraclubottawa.ca	
Post Processing Workshop	Jean-François Riel	jfoto2000@gmail.com	

New and Nearly New Members

Get to know the website and Club operations - Familiarize yourself with the CCO website and how the Club works. Under the Organization tab, choose Documents and Files to Download, then Club Documents to find the Operations Manual. See “Did you know?” below for more.

Get ready to compete - Competition season is in full swing. If you are not already competing but would like to, contact the Slide and the Print Committee Chairs (slides@cameraclubottawa.ca, prints@cameraclubottawa.ca) to determine your level for each of the competition categories. Even if you are not likely to compete right away, familiarize yourself with the rules and get set up now. Check out Competition Talk in this issue and the CCO website for up-to-date competition information).

Welcome to all new members

At the time of putting this issue together two new members and a returning member joined CCO. On the next three pages, we meet our new members and see examples of their amazing photography.



Jay-Dee Purdie

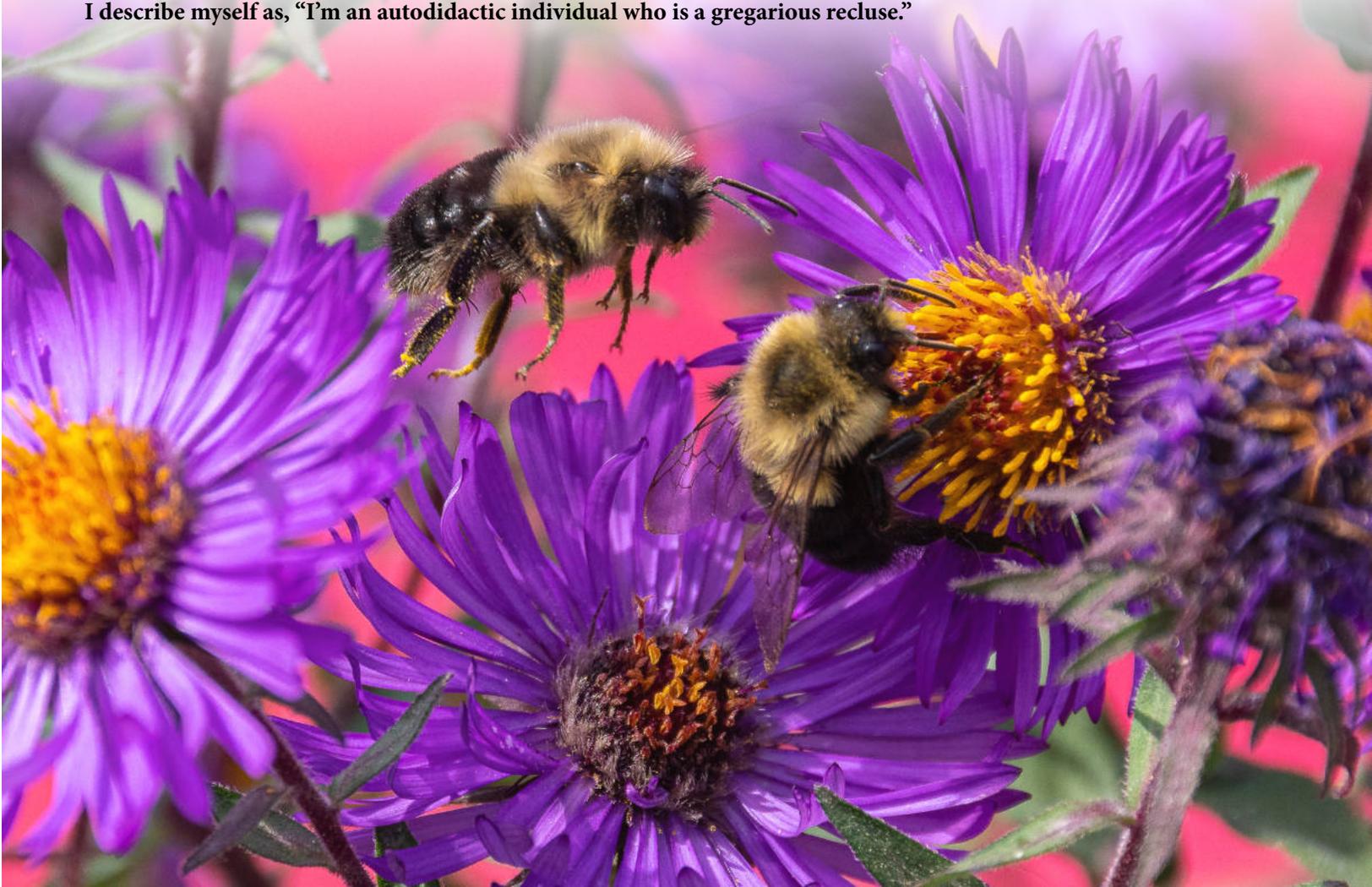


I started my photography passion at an early age, having been influenced by my father, an active amateur photographer and videographer (non-digital in those days). Since then I've gone through a lot of cameras and film, and in January 2000 I made the switch to digital. In early 2006 I considered dropping the whole photography thing until I came across a 6-week photojournalism course at Algonquin College. I'm glad I took it. The instructor greatly influenced me to stick with it and I signed up for the 4-year Algonquin photography course. This experience opened a whole new creative outlet for me.

I joined the Camera Club of Ottawa either in the fall of 2014 or 2015, and remained active with the Club until the fall of 2017. There were several reasons as to why I left, but the major driver was that I wanted to spend more of my time learning about videography and astrophotography. I discovered that both of these are so unlike the photography I have done in the past; the learning experience has been frustrating sometimes, and always exciting.

I also tried something totally different. During the pandemic I took an online course in mineralogy from Algonquin College. That led me to a study of rocks, which led me to study the local geology. And I still find time to ride my motorbike in the warm weather and downhill ski in the cold weather.

I describe myself as, "I'm an autodidactic individual who is a gregarious recluse."



Anbu



I am Anbu. People call me a lawyer, photographer, MBA graduate, or shutterbug. But deep inside me, I'm a person who steals moments of light and shadow, turning them into photos for the past 12 years. Through the lens, I can see a whole new world, the bright lights, and the colours of emotions.

Exploring nature by traveling changed me as a travel photographer. I love to shoot landscapes, birds, wildlife and everything.

I was working with a MNC as a Legal Head in India and I quit my job to continue my passion as a profession 6 years

ago. I shoot photos and videos for weddings, events, portraits, kids and newborns for my bread winning.

Learning is a never-ending process of life. I like to be a part of photography clubs, which helps me to learn and connect with others.

My Social media accounts:

Facebook: <https://www.facebook.com/anbumani123/>

Instagram: <https://www.instagram.com/i.am.anbu/>

Website: <https://anbusphotography.com/>

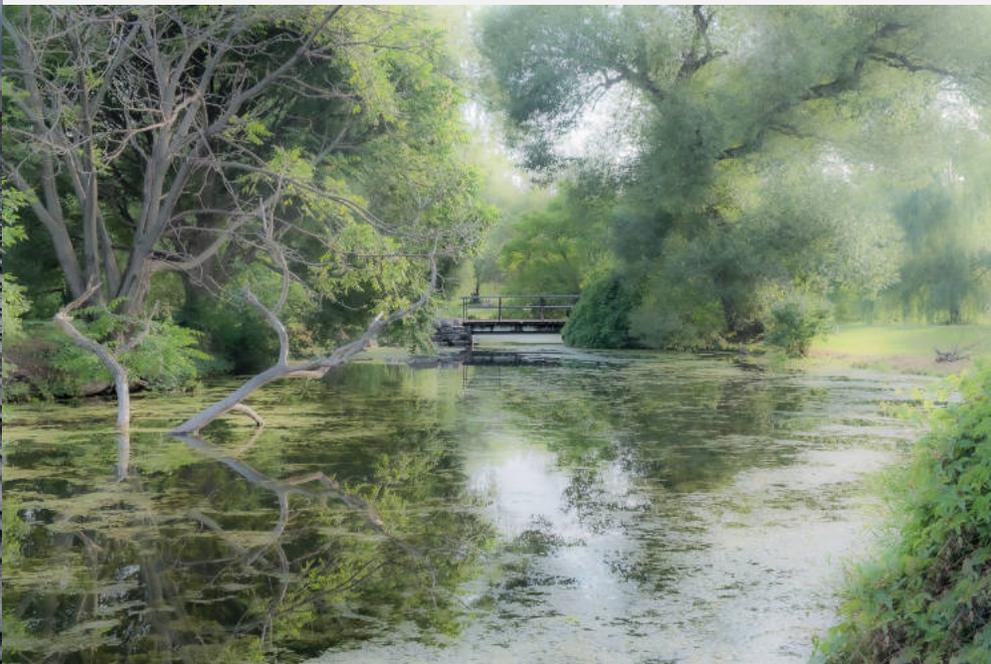


Gerri Porteous



I've been doing photography for about 8 years. My first love was landscapes and wildlife. Over the years I have become interested in street photography and portraiture. I have learned that you never stop learning and all genres are fun!

Left: Slims River, Yukon (cover image of the Fall 2021 CAPA Magazine).
Bottom: Dow's Lake, Ottawa. Top: Ngorogoro Crater, Tanzania



Membership

Not a member yet?

Here are the benefits of being a paying member of the Club: Speakers, workshops, regular meetings, competitions, outings, special interest groups, friends, social activity, club membership in CAPA, lots of opportunity for learning and mentoring, and...the joy of being part of a group of photographers. Contact Paul Dickie at president@cameraclubottawa.ca for more information on the Club and becoming a member.

Joining is easy. When you are ready, go to www.cameraclubottawa.com. Under the Organization tab choose Membership Information. Scroll down for instructions, read the Code of Conduct, complete the Membership Application, create a User Account. You'll get a welcome letter with more information and helpful links. Can't wait for you to join :)

Already a member? Time to renew :)

It's time to renew your membership. Pay your dues by Oct 30, 2021 to maintain access to all the benefits of Club membership. Take this opportunity to review the Operations Manual to keep up to date on Club rules and regulations. While you are at it, check your fire alarm batteries too!

Did you know?

Club Ops and website tips
By Peter Frank, Webmaster

Where can I find...

...Past Editions of Shutter Release

Although current and recent editions of the Club newsletter, Shutter Release, are available directly from the website, older editions (back to 1991) are also available. Log in to the website and open the menu 'Organization → Documents and Files to Download → Shutter Release' and open the "How to get older issues of Shutter Release" document.

...Club operation documents

Current versions of the CCO Constitution, Operations Manual and Code of Conduct can be found under 'Organization → Documents and Files to Download → Club Documents → Club Manuals and Forms'.

...Program images

You can view the images submitted to past challenges, Outings, essays, etc. under the 'Organization → Galleries' menu.

...Competition images

You can view the images from past competitions under the 'Competitions → Competition Results' menu. Adjust the

dates to cover the period you are interested in and then click the 'Select' button next to a competition. You can view the images as thumbnails, a slide show or tiled images.

...How to documents

If you cannot figure out how to do something on the website, it is probably covered in one of the documents under the 'Organization → Documents and Files to Download → How-To' menu. Still stuck? Go to 'Organization → Discussion Forums' and start a new topic in the 'How do I...?' forum describing the problem.

Control your privacy settings

Several members have expressed some frustration that telephone numbers and email addresses of other members are not readily accessible on the new website. The creators of the system have made a more restrictive system than members are used to in an effort to protect users from unwanted spam and phishing attempts. Therefore, by default, personal contact information is hidden.

Members can control whether or not some or all of their contact information is displayed to other logged in active members. To help, a new How To document has been added to the Downloads menu: "How to: Manage Your Privacy settings".

10 fall shooting tips

and favourite places to shoot fall around Ottawa

By Dan Jones

1 Try using a polarizing filter to saturate the leaves, darken the blue sky and remove the sheen from the leaves. For best results the sun should be close to perpendicular to the lens. If you do have a polarizer, try under exposing by a third to a half stop and setting the camera to “vivid” colour.



Try this on calm mornings when the water is still and include both the trees and their reflections for a balanced mirror effect. Alternatively, a gentle breeze can ripple the water and create a painterly abstract which keeps changing as the wind speed changes.

2 The “golden hour” (a.m. or p.m.) works best to saturate the colours and to warm and soften the light.

3 To create a different look, try to backlight the leaves which will make them pop, especially if you have a dark background like a shadow or some dark conifers.



9 Morning dew is another fall gift for macro photographers and adorns everything from spiderwebs to flowers and grasses.

4 Unless you wish to create a motion blur effect, choose a calm time and a fast shutter speed to make the leaves as sharp as possible.

5 Look for a different perspective by shooting up into the forest canopy and maybe include a sunburst by using a small aperture of F16 or F22.



10 Fall is a great time to visit game parks like Parc Omega when the animals are finished shedding and are growing their thick winter coats. The fall colours, also, provide a beautiful backdrop. Fall is my favourite time to photograph Upper Canada Village when there are many activities like harvesting and canning happening in preparation for winter.

6 By searching the forest floor, you can capture interesting leaf configurations on the ground or floating in pools of water. If you are feeling really creative you can even move the leaves around or float some on water, colourful side up.



A few of my favourite places to capture the beauty of fall, in addition to those mentioned in #10 above, are Gatineau Park, but try to avoid weekends when the park becomes a huge parking lot; Luskville Falls; and Algonquin Park, especially the western side.

7 Fall abstracts make for a wonderful subject and can be found in the many reflections of trees and leaves in adjacent bodies of water. The best reflections are found when sunlight is falling on the trees.

Finally, in Ottawa fall colours normally reach their peak during the first and second weeks of October, but keep an eye on your local trees and the media for updates.

Road Trip: Park Omega

By Barbara Adams



Have you been to Park Omega?

Parc Omega is nearby in Montebello, Quebec. You can drive your own vehicle through the 12 kms of winding roads at this 890-hectare park. The deer will be waiting for you to feed them carrots at the gate when you enter, but

as you drive through the park you will see a great variety of species living in their natural habitat...among them are wolves, bears, foxes, bison, moose, caribou and many more. While the park is open all year, this time of year the elk are among the most interesting because they are mating so you can hear their bugling throughout the park.

In addition, discover the Canadian nature, wildlife, history and culture of the 11 First Nations of Quebec. The Park offers many activities, including walking trails, picnic areas, shows and entertainment, restaurants, the Old Farm visit and much more.

Check the website for current pandemic regulations. Vaccine passports may be a requirement.

Photography: Barbara Adams



CCO Engage

Attend regular meetings and events

CCO will continue to meet virtually this fall until it is safe to return in person. Exciting programs and activities are planned and being added. Regularly check the calendar on the CCO website to keep up-to-date on new events, changes to scheduled items and to register for events.

Get involved

Getting involved in Club activities beyond the regular meetings is a great way to feel part of the Club and get to know other members. It also makes the Club dynamic!

- Take part in a workshop - it can be a more intimate experience than the larger meetings.
- Volunteer for small tasks or to be an assistant to an Exec or Volunteer position.
- Join the CCO Facebook group to get to know other members, view what they are doing, present your own work and get feedback.
- Attend group Monthly Outings (Covid 19 permitting).
- Offer to run a workshop or a special interest group (SIG), and top it off with an article in Shutter Release :)
- Become a mentor and share your knowledge with those learning the craft.

Tell us your ideas

One way to engage with the Club is to make suggestions on speakers, Monthly Outings, meeting topics, workshops and programming. Who do you contact with an idea?

Craig Maskell	Regular meeting programming, speakers, events, field trips	vp-programs@cameraclubottawa.ca
Fred Brown	Workshops	workshops@cameraclubottawa.ca
Cari Hauraney	Monthly Outings	outings@cameraclubottawa.ca
Ellen Chassé	CCO Facebook group	socialmedia@cameraclubottawa.ca; msg via FB
Jennifer Campbell	Shutter Release Journal	shutter-release@cameraclubottawa.ca
Paul Dickie	President	president@cameraclubottawa.ca

Contribute to Shutter Release

Share your work, thoughts and expertise with Club members. Email me your idea, I'll explore it with you and help with editing. What can you contribute? Here is a list, but it is not exhaustive. Watch for announcements in Paul's weekly emails.

- tips, tricks, techniques
- a book summary/review
- a favourite photographer review
- a genre of photography (industrial, drone, food...)
- gear review
- multimedia art
- a gallery
- travel or road trip
- describe a photograph and why you took it
- a poem, a thought
- a new project
- an experiment - did it work out or not, we can all learn from it
- post processing technique
- post processing program review
- etc...

CCO Engage cont'd

Facebook Group

The Facebook group now has over 214 members! We've had a busy summer for the most part, although we'd like to see some more photography from our older Club members...the weather has been so amazing and people have started to get around more. With Barbara Adams, we hosted a National Nature Day and an International Photography Day, which received a fair number of pics, some of which you can see here...thanks to all who posted! We also started a nature mentorship with Barbara. We've had two people sign up for mentoring so far and Barb has gone out on shoots with them. Mentoring gives our members the opportunity to share their knowledge with beginners or people who haven't been shooting in a while. Again, we need mentors to step up.

This coming season, I hope to see a lot of photography from all members new and old. We will continue to post best pics on our banner. We'll also be streaming some of our meetings, especially competition evenings, online like last year. I'm looking forward to seeing your fall photos!

Join us: <https://www.facebook.com/groups/CameraClubofOttawa>

Ellen Chassé, Coordinator



Lynn Dion



Konrad Wee



JDKayak



Dan Jones



Douglas Harvey



Satvinder Singh



Carolyn Andrews

There is growing talk in the Club lately about mentoring. More experienced Club members have a lot to offer those who are at different stages in their photography journey. In her article, Sheryl Manson lays out some ideas on how to mentor others. We'd like to hear from you on other ways to encourage Club members in their understanding of photography. If you are interested in mentoring or helping to build a mentoring program in the Club, contact Paul Dickie.

One Way to Mentor Beginners

By Sheryl Manson

Introduction

Sometimes when I'm out, I find myself talking to people who introduce themselves because of my camera. Often they will say something like "I just have a smart phone so can't afford to join a club" or "I'm afraid that people will look down on me if I don't have a REAL camera (my emphasis)" or "camera clubs are for experienced photographers, not for someone like me".

My goals

I want to encourage them to enjoy taking photos with the equipment and knowledge they have, to feel confident that they can learn with any camera and to consider joining a camera club.

Advice

Although I have made a list of my goals for them, in reality we have a conversation. I try to encourage them by listening to their concerns and answering their questions as they arise.

The key words I try to impart are: enjoyment, interest, desire, patience, observing, confidence and of course fun. I usually start answering their questions with something like "good for you".

A Interest is a must for anyone to enjoy photography. Since they have approached me, they obviously are interested.

B Another must is the desire to look at the world around them for images that they would like to capture: If the desire is there, every thing else can be learned.

C To encourage the development of a photographic and creative eye, at first I want them to look at the world around them without their cameras in hand.

Only after they have found a photograph in their mind's eye, have looked at it from different angles, and know what they want to capture in their camera, are they to bring their camera out to play. Then the sky's the limit.

D I tell them that any working camera is a good camera. I want them to feel confident with what they have. (One of my favourite photos was taken with a cardboard box camera.)

I want them to feel confident with their equipment. If they are not, they'll be discouraged and may stop taking photos.

I ask them to not apologize to anyone including themselves about the camera they have. I want them to think about joining a camera club without embarrassment.

E I do NOT tell them that they need a creative eye or technical knowledge to start. I do tell them that if they are interested, and want to take photos, all of the technical information can be learned on the internet, from books and magazines, from friends and from camera clubs.

Even a creative eye can be developed.

Conclusion

Although this looks somewhat rigid, in fact, it only takes a few minutes as part of a casual conversation. How much gets mentioned depends on my ability to keep them interested.



Parent alone on the island, looking out to the lake.



You can hear the screech of the juvenile flying home.



Approaching the island.



Through the white pines.

Eagle

By Bruce Amos

Here's a sequence of photos of 2 eagles - a parent and a juvenile who has been flying for the last few weeks. I've added captions to tell the story as I saw it.



Gliding past the branches.

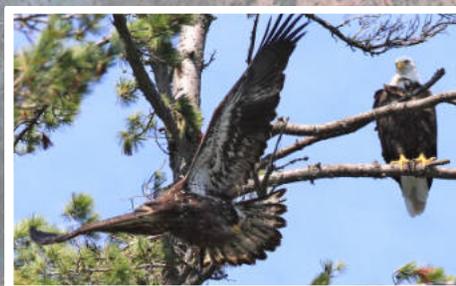
Found a comfortable spot - in the nest.



An awkward landing right in front of the parent.



Through the pines again.



Taking off (for a more comfortable spot to rest?)

Programs and Events

Message from VP Programs

Hello everybody. Has your summer delivered fascinating photo subjects, great light, and full memory cards (or a handful of 36-frame rolls)?

Since the end of our regular season in May, the Club has continued to enjoy activities through the summer. We've held several Photo Outings and a couple of Workshops, including 'Composition and Impact' by Janice Street. We've been delighted by Members' images in the second highly-popular Member Challenge (II) and the Essays & Portfolio shows. And, we've learned tips for improving our images through a detailed Critique Session. During a pause in August, Member Challenge III was in full swing as we opened our shutters to create images for 20 challenging topics that were suggested by our members.

With the arrival of the Club's new year 2021-22, our program will continue to feature guest speakers, judged competitions, and workshops. We hope that a key theme will be learning and expanding our photographic craft by applying new techniques, trying new genres, presenting our images, and getting feedback, all while having fun. We'll also have opportunities to present and discuss our work via 'Five-minute Updates', Essays, Portfolios, and other events. Sessions covering 'Tips, Techniques and Q&A' will aim to help solve our photo questions and expand our knowledge. We also hope to hold periodic mini-lectures on various topics of general interest.

For the foreseeable future, we'll continue to meet 'virtually' online through the Zoom platform, which has proven to be a workable solution for sharing our images, interacting, and hosting guest speakers. In particular, 'Zooming' allows us connect with speakers from outside Ottawa, thus further expanding our horizons.

As always, if you have any ideas for program themes or topics, please don't hesitate to mention them. And, please check the calendar at the Club website for the latest information on activities.

Craig Maskell



Season Opening Night

This event was held on September 7, 2021. We had a great virtual turnout. CCO's Facebook group was invited to attend. The evening was partly business, partly social. The Exec welcomed members back and everyone welcomed the evening's guests. The event covered new Club business, gave time for a 'meet and greet' during which a few guests introduced themselves, we caught up on our summer activities, and area Chairs and Volunteers summarized their respective areas for the upcoming year. The evening also featured a few "Covidcation" slide shows. It was a great way to start the new season :)

Post Processing Workshop

The Post Processing Workshop is in full swing this season. The focus is on processing your photos and seeing possibilities within an image. For all levels. Join anytime! For information contact Jean-François Riel at jfoto2000@gmail.com.

Our first speaker of the 2021-2022 season

Our first speaker was internationally recognized photographer Cole Thompson. He spoke on black and white photography. You can learn more about him and his work, and sign up for his newsletter, on his website:

<https://colethompsonphotography.com/>

There are many opportunities at the CCO to prepare an AV show (compiling your images into a self-running slide show), for example at our recent opening evening with the Covidcation AV shows. In addition, each year CCO joins the other clubs in town at the RA Centre to enjoy each other's photo stories at the Interclub AV Showcase. This year's Showcase will be on Dec 7, 2021 (most likely virtual).

Interested in putting together an AV show?

Three of our Club members share their ideas on preparing an AV show: Paul Dickie, Jim Kilpatrick and Jay-Dee Purdie. Paul shares some history of AV shows at CCO; Jim discusses PowerPoint on PC computers and gives a good overview of how to work out timing; Jay-Dee discusses AV shows in relation to Mac computers and provides some great advice on planning and execution. Together all three provide excellent information and advice applicable to both platforms.

Whether you are experienced or new to making AV shows, read all three articles...you will gain so much!

AV shows at the CCO

By Paul Dickie

Several years ago, Laszlo Kovaks, a former member, shared his enthusiasm for 'live' slide shows. He organized a group of like-minded folks who met regularly to explore this craft. What I mean by 'live' slide shows is that you assemble a series of still images to tell a story. This can be accompanied by a voiced narrative and/or music.

What I learned primarily from these sessions is to look through my images for a compelling story. Sometimes I will go out with a project in mind to capture images for the story. Selecting the final images is only the first step. From there they are organized into a logical order that guides the viewer, somewhat like a mini Hollywood blockbuster, from opening credits to the end.

Adding music to the show is one of the more difficult choices. It should convey the mood you intend to portray. One detail often overlooked in fine tuning the story is in the timing. Image changes are more effective when set to occur on the musical beat. This adds to the drama of the telling of the story. In addition, some programs will allow the use of video segments as well.

There are several commercially available programs that simplify the task of creating these shows. One is Pro Show Gold. This provides several 'canned' transition effects (that tend to get overused). This program simplifies the creation

of shows but is a bit on the expensive side.

PowerPoint also has the capability to do this. I will leave the telling of this to other folks with experience using it.

My selected program is PTE AV Studio (formerly PicturesToExe) developed by Winsoft. This program works with PC and Mac platforms and is relatively inexpensive. It's a simple & easy to use program at the basic level. It has features that allow animation and slide show effects. The animation features require some hands on manipulation and may not be for everyone. The basic assembly and transitions are simple to use, though.

Traditionally, there has been much interest shown for this craft among four of the area camera clubs (CCO, RA, Orleans and Club Polarisé). Each December the RA has hosted an interclub exhibition of AV shows to allow members to showcase their work. There's something special about seeing your work displayed on the big screen. This year, due to the pandemic, the AV show will be online.

At this point, a few members have shown an interest in dabbling more extensively in working with AV shows. If you are interested in this aspect of your photography, I encourage you to contact me to find out more at president@cameraclubottawa.ca. 

PC platform focus: PowerPoint Presentations

By Jim Kilpatrick

Over the last 15 years, I've used PowerPoint exclusively for AV presentations. I know that there are a number of platforms for AV presentations available, but for me, PowerPoint has covered my AV needs.

Creating your show

It helps to have a theme for your presentation. If all of your images relate to a similar theme, it'll be easier for your audience to follow along and it'll allow you to take your audience on the journey of discovery you experienced when capturing your images. Also, choosing music that relates to your topic could help to create a better balance for the feel and flow of your presentation. If your images are of street grunge, a nice gentle classical piece may not be the best choice. Or... maybe it could be. It all depends on the story you wish to tell.

If you are planning to add music and if the presentation requires a time limit, say 5 minutes, I would look for a piece of music that lasts for around the same amount of time. Then, it's just a case of numbers. If the presentation is to be 5 minutes in length, which translates to 300 seconds, 30 images will allow for 10 seconds per image. If there are to be transitions in the presentation (the time it takes for one image to change over to the next), that additional time will have to be taken into account as well. So, if you have 30 images with a 1 second transition time between the images, you may need to subtract 29 or 30 seconds from the total viewing time to allow the timing of the music to line up with the timing of the show. So, instead of 10 seconds per image, you may now only have 9 seconds.

I have found, though, that 5 to 7 seconds per image is ample. This is certainly something that can change depending on the point, or the story, that you are trying to get across. For impact, it may work to pause on a particular image for longer, or you could show a series of quick image bursts. The choice is yours.

Your image total must also include any title, or explanatory slides that you might create. These slides will also need to be calculated into your timing.

Files to use

The nice thing with PowerPoint is that it accommodates a number of file formats (gif, jpg, tif, png, bmp). To put an

image into PowerPoint, it really is just a matter of "drag-and-drop". Once the image has been loaded onto the slide, there are a number of options available for further editing. For the most part, resizing the image may be the only thing needed. You also have the choice of 4:3 or 16:9 - portrait or landscape formats.

Frames can also be added to your images. There are a number of framing choices available within the PowerPoint program. If you're feeling creative, through the use of the "Shapes" tab, it's possible to make your own unique frames.

Music

Music is inserted simply by dragging, or browsing for, your music file and then adding it to the slide that you want it to start on. You then either need to set the music to start automatically or on your command. You will also need to check the box to allow your music to "play across" the slides. There are many options available to create your own unique show.

Ideally, your music selection should compliment your show. A more upbeat show could use more upbeat music and a more relaxed show could use something more relaxed. It's your choice. PowerPoint accepts wmv and mp4 files. You have the option to choose multiple tunes, overlap the end of one tune with the beginning of the next, edit the length, or even use snippets of tunes and blend them into your show. Again, there are many options available to create your own unique show.

Editing

It will be necessary for you to view your show, perhaps multiple times, to check the timing of the music to your images. By tweaking the viewing time of a slide, or the transition, it's possible to match up an impactful moment of music to add a little more excitement to a particular image. Also, it's important to see that your music and slides all come together to end at the same time. If, for example, your music ends 10 seconds too soon, it may be necessary to go back through the slides and remove a second or two from some of your slides to allow the music to "move forward" and have it end at the same time as the slides. If the music outlasts the slides, you could then add more time to the slides, the transitions, or just add more slides.

Technique

Please note: smooth transitions, allowing the slide to fade from one to the next, will add more of a professional look; however, transitions and animations have been a problem for Zoom meetings. They work well in live presentations, though. Your show will have to be adjusted for the venue it's presented in.

Your slide collection can also be viewed on one page in PowerPoint, so if there are adjustments to be made to the order of the slides, it's easy to do by simply dragging and dropping the slide into the correct place.

Presenting and Sharing

The show can be presented either through the "Slide Show" tab in PowerPoint or by converting the presentation into a PowerPoint "Show", which packages the presentation into a shareable format. All of your designs, animations and transitions will be included in this package.

File size may be an issue for emailing. The tif files will carry more weight than jpg. If a small file size is important,

it may be best to use jpg files saved to the 2160 size, or smaller. If you are using smaller file sizes though, you may want to check the resolution of the image on a larger screen before submitting the presentation. And, depending on the overall size of your presentation, you may still need a file sharing service, or a cloud service to transfer the show to another person. A program called "WeTransfer" seems to work very well for that.

I'm certainly not the "expert" in PowerPoint, but I've worked with it for a number of years and if there are any questions, I would be happy to help out as much as I can. For me, the fun is in figuring out how to make it work.

I can be reached by email at property@cameraclubottawa.ca

Jay-Dee Purdie: Jim, for those on a Mac, PowerPoint is available for the platform and works identical to the Windows version. I use the Apple Keynote software, and in going through your notes, most of what you are doing works on Keynote. 

Mac platform focus: AV Presentation Overview

By Jay-Dee Purdie

There is no right way or wrong way to create an audio-visual (AV) presentation. Imagine that you are producing/directing a block buster movie — there are just so many different ways to create an AV presentation, just as there are many ways to make a full-length movie. Don't try and please your intended audience — you're not out to make money; you are making your AV because you have (hopefully) a passion to tackle this.

You have something that you want to express to a larger audience than yourself, and an AV is a creative way to do this.

And don't let the negative critiques dissuade you — there will always be at least one person who will find fault or pan what you achieve. On the other hand, consider any productive criticism for a future AV project.

So let's get started ...

Planning

Two important questions to ask yourself:

- Who is the intended audience for your audio-visual presentation?
- What is your purpose in presenting the audio-visual presentation?

To make things simple, let's assume for now that your intended audience is the Club members.

Why are you making the AV presentation? Some examples:

- Explore a theme or subject
- Share a series of unrelated images such as a portfolio
- Tell a story
- Create a mood

Make sure you understand why you are making the AV presentation as this will drive the execution and make it that much easier to pull the AV together.

The Environment

Hardware

The two major platforms are Windows and Apple. In late 2015 my Windows platform was starting to become unreliable. For about two years prior to that I had the opportunity to experience the Apple environment through some college courses. So, I bit the bullet, bought myself a high-end MacBook and have been so happy with this that I recently upgraded to an even more powerful MacBook. Added to this are my iPhone and iPad.

Technique

I have in the past created AV presentations on a Windows platform but I wouldn't even try and guess what is available in this hardware environment. So, let's look at what's available for the Apple environment to create an AV presentation.

Software

This is a list of software that I have used with Apple ... there are many others that I haven't used.

Adobe Photoshop — Yes, you can create great and very professional videos using Photoshop. I have made one video using this software. Is it worth it? Yes if you are really competent with Photoshop and you have a lot of time. But there are other simpler to use software solutions. One place where Photoshop can be useful is editing small video clips that you want to incorporate into your final presentation.

Fotomagico (Boinx Software) — This product is relatively inexpensive (about \$70 for the regular version and \$140 for the Pro edition), easy to learn and use, and has excellent results. Boinx is a reliable company and they provide regular updates and great support.

NOTE: Boinx also sells this software package for the iPad. I haven't tried it but it sounds interesting and would certainly be more portable than a MacBook.

iMovie (Apple) — This product is free and comes with the various Apple operating systems (Mac & MacBook, iPad and iPhone). The current version is stable and you can create excellent AV shows using this product. Do not compare the current version with previous versions. I tried using this software back in 2016 and it was a bit of a dog's breakfast and difficult to learn. Apple has completely rewritten iMovie and the current version works as advertised. The learning curve is a bit steeper than Fotomagico because there are more options, but I find the results a lot better.

Keynote (Apple) — Keynote is Apple's solution for Microsoft's PowerPoint, and it works in a similar manner to PowerPoint. I haven't used it to make a video, although you can turn a slide presentation into a video. However, it integrates well with iMovie to create titles. iMovie offers a great selection of title options; Keynote adds many, many more great options with a lot more control than what is offered in iMovie. They are a great match.

PowerPoint (Microsoft) — I have tried this on my MacBook to make an AV presentation and it works similar to Keynote. I no longer use Powerpoint since I need to pay for it and Apple offers their versions of the main Microsoft products (Pages for Word, Numbers for Excel, Mail for Outlook, plus great calendar, notes and reminders software) for free.

Adobe Premiere — After I gave up on the old iMovie software, and before I tried the Fotomagico, I used Adobe Premiere (not to be confused with Premiere Pro ... \$\$\$). It was okay but I found Fotomagico and iMovie easier to use and both gave great results.

Adobe Spark Video — This software from Adobe is free and it runs on the iPhone and iPad. I've tried it on the iPad and it is great for making short video clips.

Education

There are a lot of free and inexpensive courses on the Internet from various organizations and people. I made a decision to stick with iMovie and I hunted around for a good education source. I finally discovered a one-man organization, MacMost. The owner, Gary Rozenzweig, offers daily free YouTube lessons on various Apple software and hardware, and you can search through these for just about any Apple product. He also offers courses (\$39US each) on various topics such as iMovie and Keynote.

If you are the type of person who needs some one-on-one coaching, try and find yourself a mentor.

Execution

Images

Review the first two points in the previous "Planning" section and try as much as possible to select images that fit into your plan and arrange them in a sequence that fits with the "story" you want to share. Make sure that your images are technically good — nothing worse than watching a video presentation that has images that are out of focus, too dark, too bright, etc. If it fits into your story, try and arrange the images such that the ones you feel will have the most impact are in the latter half of the video so that people's attention is held to the end.

How much time should you give for each video? My rule of thumb is anywhere between 3 to 7 seconds. This will depend on how long you want to make your video. Spending too little time on an image doesn't give your audience an opportunity appreciate the image, and if too long your audience may start to tune out. I have generally found that spending the same time on every image maintains a pleasing, constant pace.

There are exceptions to the above. For example, if you want to create an effect of an object getting closer and you have a series of images of the object at different distances, try reducing the time between images so that it appears the object is coming closer fast. There are other good reasons to use this technique.

Do you have any short video clips that you can drop in

Technique

among your images? This adds a great effect to the presentation. For example, a series of photos of a waterfall before and after a short video clip of the waterfall with the sound of the water.

Music, Sound Effects & Background Voice

The next time you watch a great blockbuster movie, try and watch it with both your eyes and your ears. It is amazing just how much the right piece of music adds to an AV presentation. I have been a fan of classical music from an early age, and just as music written hundreds of years ago is still popular, I believe that some of the music from movie sound tracks will be around for a long time. Think of composers like John Williams, John Barry, Hans Zimmer, Alan Silvestri, James Horner ... and the list goes on.

Pick something that appeals to you and that you believe will fit into your story. Use music that shares the mood of the presentation — anything from light and bubbly to sombre and dark. It can make a huge difference. Pay attention to the length of the music you select, and if too long can it easily fade out. Stopping a piece of music during the height of a crescendo may leave your audience wondering what happened. If you have several titles and end credits, sometimes starting and stopping the music after the titles and before the credits adds a nice effect.

Where do you find music? Everywhere! If you are making an AV presentation for a club audience then you can probably use any music clip that you have access to. If you plan to show your presentation to a wider audience you may want to consider using copyright free music. There is a lot of this type of music available — some free and some for a reasonable cost. Over the past four or five years I have spent less than \$60 on literally hundreds of copyright free music from the Apple Music library. YouTube has a huge library of copyright free music — for free.

And please give the music composer credit at the end of your presentation, whether the music is copyrighted or not.

Sound effects, known as “foley”, can add to your presentation. Like music, there is a lot of free and inexpensive foley available on the web. Depending on the software you use to create your presentation, you may be able to have multiple sound tracks, and each one can be controlled individually.

Adding a voice over to parts of a presentation can sometimes help. If you try this I would suggest recording a separate sound track that you can easily add to the presentation. This makes it easier to change.

Last but not least, watch the timing of the music, foley and voice over compared to the images being displayed. The sound track to a presentation is like a good joke — timing is everything.

Special Effects, Text, Titles & Credits

Special effects can make or break a good presentation.

At a minimum try and use a transition such as fadeout/fadein or dissolve between the images, and try to use the same transition between images. Sometimes it makes sense to change the transition when you want to make a slight change in the flow or context of the presentation. Or sometimes you have a really fantastic image and you use a transition such as having the image twirl in.

The overuse of special effects can spoil a good presentation.

Text, as its own image or overlaid on another image, can often add value to your story. If you use text ensure that you provide adequate time for your audience to read it. And make it legible: use an easy to read serif or sans-serif text and make the text stand out on the background.

Titles and credits are important pieces of text. At a minimum I would suggest that you have a title for your presentation and that you add your name on the title slide or a separate slide. Credits are also important: give credit to others who may have actively contributed to the presentation, such as the music credit. And you may have family and friends who participated and there is nothing like seeing your name in a credit of a good presentation.

Become a Critic

After you have completed your master piece, review it and tweak it where needed. Then put it away for a day or two and review it again. Is there a story line and do the images, sound and special effects add to the story. And don't worry about what your audience will think: you are making the presentation because you have a passionate interest in doing this. Unless you have a homogeneous audience you are not going to please everyone. And remember that they are seeing this for free! 📷

Interclub AV Showcase Dec 7, 2021

- Theme: Open
- Submission deadline: Nov 30
- Running time: max. 6. minutes
- Shows should be new to the AV Showcase
- Music and transitions can be included. Because the AV show is streamed from the Big Blue Button platform, there should be no issues with transitions (as there are on Zoom).
- File format: avi, mp4, etc. (no .exe files as they will not run on their Mac)

Newfoundland Escape

By Colin Campbell



Western Brook Pond from a tour boat.



View from high up on the Tablelands.



The image above was taken the day before from the level of the clouds in this image.

Jennifer and I have made travel an important part of our lifestyle, so (recognizing the far greater hardships and tragedies caused by the pandemic) finally escaping the Ottawa area in August to enjoy a vacation in Newfoundland was a great relief. We went to see Jennifer's son in St John's, who she hadn't seen for two years. We took the opportunity to explore some other areas of the island: specifically the Great Northern Peninsula from Gros Morne to L'Anse aux Meadows, as well as Cape Bonavista on the east coast.

Gros Morne

We packed for rainy and cold weather, but got a heat wave so severe that doing some of the hikes we had planned in Gros Morne National Park were out of the question. We got close to the top of the Tablelands, (left) and suffered a hot climb up from the Green Gardens, (next page) but were only able to do part of the climb up Gros Morne Mountain, where dozens of rescues were performed by Search and Rescue in the previous few days. (next page).

We had to forgo the demanding hike up to the overlook at the end of Western Brook Pond fjord, but we settled for a four hour boat tour instead (see above).



A reflection of the side of Gros Morne Mountain



A sea stack at Green Gardens

Great Northern Peninsula

Our drive up the Great Northern Peninsula included photo stops at The Arches PP, Cow Head, Green Head, Port au Choix, "thrombolites" at Flower's Cove, and Raleigh.



Layered cliff at Green Head, Gros Morne NP. Layers trace back to the Pre-Cambrian.



Moose horns and shed in the village of Raleigh.

Highlights at the northern tip included St Lumiere-Giquet, St Anthony and of course the remains and reconstruction of the Viking settlement at L'Anse aux Meadows. In the village of L'Anse aux Meadows, we had a lesson on how to fillet a cod.



Shed on the shore at St Lumiere-Giquet.



Filleting cod in the village of L'Anse aux Meadows.

Eastern Peninsula

A short visit to Cape Bonavista included the Bonavista Lighthouse, Dungeon Provincial Park and the picturesque villages of Trinity, Elliston and Maberly. We saw puffins, but no icebergs.

In St John's, we also walked the trail at the base of Signal Hill and visited Pouch Cove and the beach at Middle Cove.

And did I mention the friendliness and humor of Newfoundlanders? A great place to escape to. 📷



Collapse sea cave at Dungeon Provincial Park, Cape Bonavista.



Traditional garden, Elliston.



Puffins with fish in their beaks, Elliston.



Jennifer photographing a classic slatbox house on the shore in Elliston.



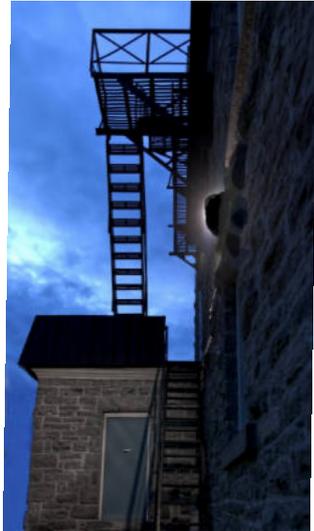
Fisher's shed, Maberly

Member Challenge II June 2021

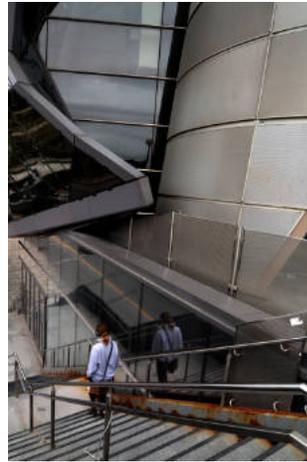
Member Challenge 1 in March 2021 was so popular we did it again in June (Member Challenge II) and then again in August (Member Challenge III)! Here I showcase one image per participant (18) from six of the Member Challenge II topics. Member Challenge III will be showcased in the Winter issue of Shutter Release.



Alex Roussakis



Scott Townley



Paul Wing

Stairs



Paul Dickie

Environmental Trash



Jennifer Campbell

Satvinder Singh



Carolyn Andrews



Tony Deluca

Smoke Stacks



Barbara Adams

Member Challenge II cont'd



Mitch Gosselin

Abandoned Buildings



Diana Hall

Forms in Nature



Dennis Cartwright



John Dolson



Ellen Chassé



Douglas Harvey

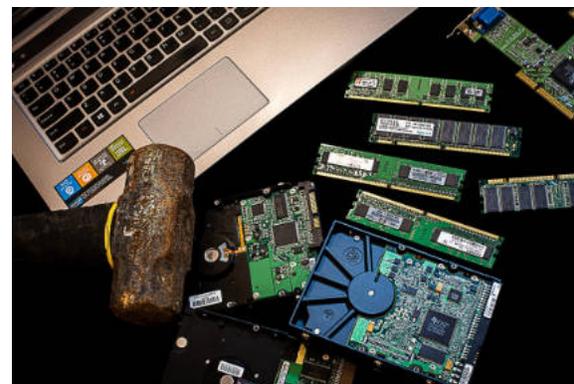
Anything Digital



Julia Hardwick



Masuma Rahimtula



Jim Kilpatrick



A Bridge and Two Ships

A mid summer photo project

By Craig Maskell

Craig shoots with a Pentax K-3 Mark III DSLR, APS-C format.

Above: Built in 2007, the 200-metre bulk carrier Isabelle G sails under the flag of Portugal. Here, the ship passes under the Prescott-Ogdensburg International Bridge en route to Lake Ontario. Lens: HD Pentax-DA 20-40mm F/2.8-4 at 40mm. f/5.6 | 1/125 s | ISO 800. Multi-segment matrix metering. I chose a higher ISO value to allow a sufficiently fast shutter speed.

The St. Lawrence Seaway is one of the world's great transportation routes. Built by Canada and the United States in the 1950s, the 600-km waterway features a series of locks and canals that allow ocean-going ships to navigate between the Atlantic Ocean and the Great Lakes.

The lock nearest to Ottawa is located at the village of Iroquois, only an hour's drive from here. A convenient observation area permits impressive close-up views of 225-metre long vessels (the lock's limit) as they sail upbound to the Great Lakes or downbound towards Montreal and beyond. The lock sees as many as ten ships a day.

I visited the lock recently as a side trip during our Club's outing to the Eastern Ontario Automobile Boneyard. Unfortunately, no ships were passing through at that time.

Driving back home, I went through Johnstown, the location of the prominent Prescott-Ogdensburg International Bridge. That's when I thought, hmm, I wonder if I could catch a ship passing under the bridge. Well, I wasn't about to park my car and wait—possibly for hours—so I went home to plan my return.

Finding a Ship

So, how does one know when a ship will pass the bridge? Luckily, the daily schedule of Seaway traffic at the locks is readily available online (<https://greatlakes-seaway.com/en/commercial-shipping/vessel-transit-information/>). But the bridge is located about 16 km upriver from Iroquois, so I needed to figure out a ship's typical transit time. Tracking ships in near-real time is easy using the information at MarineTraffic.com (<https://www.marinetraffic.com/en/ais/home/centerx:-75.370/centery:44.770/zoom:13>). I found

that a ship takes about an hour to sail between the bridge and the lock, and spends about 30 minutes in the lock itself. Ships often arrive early, or sometimes late, so a margin needs to be factored in.

Timing

I decided to photograph during the 'Golden Hour' in the morning or evening. So, the photo shoot required a large ship at the right time and direction, mainly clear skies, no wind, and morning fog or mist as a bonus. I checked the lock schedule daily for a week until I found a candidate ship, which would pass the bridge at about 07:30 AM in the direction I wanted—not an ideal time, but close enough. Allowing time to drive and set up, I was on the road before six o'clock in the morning. Yawn.

Shooting Location

I had used Google Maps and Streetview to scout out potential shooting locations. For my morning shoot, I found a suitable spot in Johnstown, off the shoulder of County Road 2 along the shore on non-private property, looking upriver to image the downbound ship.

First time: Meh.

Let's just say that the conditions for my morning shoot were disappointing. The ship was behind schedule and arrived at the bridge at 8 o'clock, so the sun was getting high in the sky. Worse, there was a lot of haze in the air owing to the hot, humid weather, and heat distortion was apparent over the water's surface across the 1.2 km distance to the bridge. There was no fog, unlike the previous morning. Keeper images: only one, to document the trip. The outing was not a complete disaster, though: I followed the ship to the lock and grabbed a few shots there.

Second time: Success.

A week later, I found two ships that would pass the bridge within 30 minutes of each other, in the evening. My shooting location was much better and closer: the public boardwalk at the Port of Johnstown. The conditions were favourable despite the light overcast, and the ships arrived pretty much on schedule. I was pleased enough with my pictures, but I'll probably go back in the fall for another shoot. 📷



The Canada Steamship Lines CSL Welland at the Iroquois Lock, downbound towards Montreal. At 225 metres long, the ship just fits. Lens: HD Pentax-DA 20-40mm F/2.8-4 at 21mm. f/11 | 1/s | ISO 125. Spot metered on the ship's bridge.

My Garden

By Julie Rollinson

I thought I'd share some images from my garden as I have spent most of my summer in it: from the produce I have been growing and turning into meals, to the critters I have encountered.



Early shot of the vegetable garden



Flower garden



Eggplant



Acorn squash



Broccoli



Carrots and beets



Cauliflower



Cucumbers



A good year for garlic



Runner beans



Repurposing an old lounge chair to dry the red onions



New potatoes straight out of the ground



Making tomato sauce



Moussaka from the eggplant and tomatoes



Herbs ready for the dehydrator



Releasing the praying mantis



Praying mantis hatchling



Dried tomatoes in the dehydrator



Weighty tomatoes



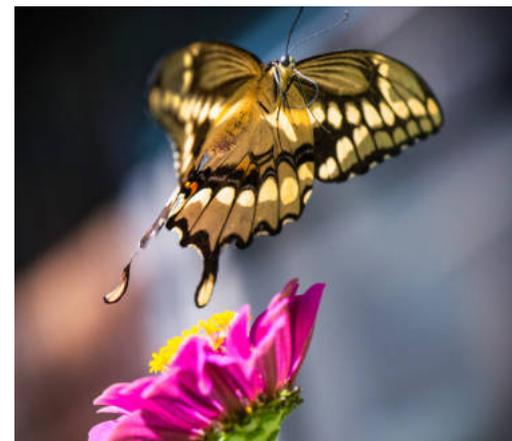
Bee and hover flies on the dahlias



Monarch on the marigolds



Wolf spider close up



Swallowtail in flight

By Cari Hauraney, Outings Coordinator

Dinh Ly



Gardens



Paul Dickie



In May and June, “Monthly Outings” were still an individual activity with members taking photographs around a shared topic within the designated month. May’s topic was Gardens and June’s was Wheels. The slide shows for these two “Outings” will be shown this season.

Barbara Adams



Barbara Adams

Wheels



Jennifer Campbell



Scott Townley

Monthly Outings

But summer finally allowed for a few group Outings. In July a dozen members ventured to the “Boneyard”, a huge graveyard for old cars near the town of Cardinal. We enjoyed a few hours photographing the wrecks, had lunch in Cardinal, then visited the Iroquois Locks.



Alex Roussakis

In August a few of us spent a morning photographing a field of sunflowers near Ashton Station.



Cari Hauraney



Carolyn Andrews

Image taken by the owner of the Boneyard, Joe Martell, using Paul Dickie's camera.



Cari Hauraney

Upcoming: For a September Outing we will visit Smiths Falls and take a walking tour of the many heritage buildings; for October, a trip to the Agriculture Museum at the Central Experimental Farm is being planned. Perhaps we will also visit one of the Farmer's Markets in Ottawa. Please send me your ideas for future Outings. I hope to have at least one Outing a month.

Competition Talk

The 2021-2022 competition season is underway! See the calendar on the CCO website for up-to-date timelines for submitting images and viewing the results. Results night for Competition 1 is scheduled for October and for Competition 2 in November.

Want to compete this year?

It's never too late to start. Contact the Slide Committee Chair and the Print Committee Chair to determine and be assigned your Class (Novice, Intermediate, Advanced) for each competition category (Slides, Monochrome Prints, Colour Prints). Read the competition rules in the Ops Manual and learn how to advance.

Two Reminders

No markings on competition submissions - Do not put markings on your images, e.g. a watermark, as it will be disqualified. See Section 5.1.7 in the Ops Manual. Exception: required information on the back of print entries. Unfortunately a few images were disqualified for this reason last year.

New - change to image size of competition submissions - 2160 pixels on the longest side.

Image Scores and Points: a short review

Class	Image Score #/30	Award
Novice	21 or 22	HM
Novice	23 or greater	AE
Intermediate	22 or 23	HM
Intermediate	24 or greater	AE
Advanced	23 or 24	HM
Advanced	25 or greater	AE

Image Scores - Each judged image receives a score out of 30 points. Scores over a certain amount receive either an Award of Excellence (AE) or an Honourable Mention (HM). To adjust for the relative abilities of Club members the Club uses a sliding scale, as per the adjacent table.

Advancement Points - For each HM and AE awarded, competing members also accumulate points in each category (Slides, Monochrome Prints, Colour Prints) they compete in over the season towards advancement to the next Class (Intermediate, Advanced): 1 point per HM, 2 points per AE. Novice will advance to Intermediate with 6 accumulated points, Intermediate will advance to Advanced with 9 accumulated points. Two important things to remember: First, these points do not roll over to

the next season. To advance in a category at the end of this season you must earn the 6 or 9 points during this season. Second, you must earn these points in each category that you compete in to advance in that category. For example, at the end of the season a Novice has accumulated 6 points in the category of Slides and 4 points in the category of Colour Prints. That Novice will advance to Intermediate in Slides but will stay as a Novice in Colour Prints.

Master Points - Advanced members earn Master Class points towards the Club Master Class status. Keep track of your Master points throughout the year. Consult the Slide or Print Chairs if you see any problems with your totals.

For more information on competition scores and points and other rules please see section 5.0 COMPETITION RULES in the Operations Manual.

How an image is scored

Score - This is what counts for CCO and we use the score to determine the award as described above. Each of three judges gives a score of 1-10. Combined, an image could potentially receive $3 \times 10 = 30$ points.

Critique - This is an added value evaluation to the members from a judge. It does not count towards an award. Although our website program has the functionality for a judge to "rank" judged images and for "vote by member", CCO does not use these methods.

CCO Print Competitions, Printing and the Coming 2021-22 Year

By Roy Sletcher, Print Competition Chair

“There’s only one rule in photography – never develop colour film in chicken noodle soup.”— Freeman Patterson (Featured in Freeman Patterson Quotes)

The above may not be the most memorable Freeman Patterson quote, but it identifies the concept that good images are not made by referring to, or following, a perceived photography rule book. In the words of a former mentor, “Rules are for the obedience of fools, and the guidance of a wise person”. Photography is a visual medium where good composition and compelling visual elements will always trump technical considerations and a rule book.

Last year saw the majority of the CCO print competitions canceled due to the Covid 19 pandemic. It was regrettable, but an unavoidable necessity, given the circumstances. Unjudged prints from last year remain within the Hintenburg Community Center and will be returned to their owners as soon as we gain access. They will of course be valid for entry into competitions during the coming year if the owners so wish.

As I write this, discussions are underway concerning the imminent reopening of the Hintenburg Community Center. It is clear that our return, when permitted, will be subject to strict restrictions and conditions of entry set by the City of Ottawa who are effectively our landlords at HCC. Indications are that entry to our regular meeting room will be limited. This could change depending on the fourth wave spread, and I stress these are the City of Ottawa, not CCO rules.

This is an appropriate time to comment on the coming year. I should also admit to my bias of being a committed print enthusiast. For me, an image is not complete until it is printed to its full potential and framed. I also know a small group of similar enthusiasts exist within the CCO. Most importantly there also exists an additional small group that is intrigued by print and would like to know more about the craft of printing, and possibly consider printing their images, if only it could be simplified and not initially require such a large commitment of time and cash. In plain English how to make prints without breaking the bank or getting frustrated about substandard results.

We also have several new members at the beginning of each year, some of whom may have an interest in printing their images.

We intend to not only encourage participation in the print competitions but also to help members in a tangible way to print and display their work. Toward that end, we are planning some innovative activities as follows.

Depending on how the Covid-19 crisis unfolds these plans could change, but to give an idea of what is being planned:

Project Number One

Continue and expand the current program of giving two free prints (up to size 9x12) to each novice entrant in a CCO print competition.

Previously the CCO gave two images total per competition, spread over colour or monochrome, to novice entrants, but not two of each. The intent this year is an increase to include two images colour AND two images black and white for a maximum total of four per entrant per competition. We want to encourage black and white entries, which have declined over recent years. We hear Ansel Adams is not pleased with this trend and we are hoping to reverse it. The implementation may depend upon sources of paper and ink remaining stable following the pandemic.

Project Number Two

Post-processing for print has some significant differences compared to the same image processed for digital

Competition Talk cont'd

reproduction. We intend to host basic-level workshops during the fall via ZOOM to explain and help with understanding this significance, especially with black and white images. The hope is that this will help those who may be disappointed with the output from their colour printer as they watch it gobbling up expensive ink and paper only to yield what they may consider sub-standard or inferior results.

Possible post-processing subjects relevant to print production:

- Why are my prints too dark?
- Why is the colour wrong on my prints?
- Shadow and highlight detail rendition is not satisfactory in my prints.
- Sharpening an image for print.
- PPI and DPI confusion when printing.
- Effect of paper selection on a final print.
- Q & A sessions and much more.

Additional suggestions are welcome. Anybody wishing to help or participate please let me know. All offers gratefully accepted.

Project Number Three

Many amateur photographers would like to see their images printed in a large format and elegantly framed on their

walls. After all, there is only so much you can enjoy when your masterpiece is shown at 1000 pixels on a four-inch screen. Sorry, guess my biases are showing.

Unless you already have the necessary hardware, and specialized knowledge, printing can be intimidating. My recommendation is to start by purchasing prints from a local and competent print lab. Not only will this spare the relatively high initial expense of printing, but also enable a more knowledgeable decision should you later decide to purchase an inkjet printer because you will have already gained some knowledge buying the product from a lab.

This immediately begs the question, “How do I find a competent and print lab”.

The answer is that in the next issue of Shutter Release we will publish what I hope will be a serious and evidence-based evaluation of three local print labs.

I propose to send to each selected print lab the same test image with controlled tone and colour values. Ask them to print on a lustre and matte paper. Then analyze the quality and service, and publish the tabulated results in the next Shutter Release. If Club members who print want to participate their results will be included.

In conclusion, these are our plans for the coming year. However, to paraphrase the famous Scottish poet, Robbie Burns, “The best-laid plans of mice and men are about the same.” 

CCO Competition Topics 2021-2022

Competition	Slides	Monochrome Prints	Colour Prints
Competition 1	Landscape in the Golden Hour	Parallels	Triangles
Competition 2	The Queen Elizabeth Drive Way	Texture	Fibonacci
Competition 3	Shapes, Shadows and Light	Rainy Day	Cats
Competition 4	Reflections, Then and Now	Minimalist	I see red
Competition 5	**Nature	*Portraits	*Portraits

Note: Each competition includes two categories, ‘Topic’ and ‘Open’ (for images that do not fit the topic). *Portrait Competition: See the Operations Manual, Section 5.12. Note the definition for the ‘Open’ category. **Nature Competition: See the Operations Manual, Section 5.11.

Essays



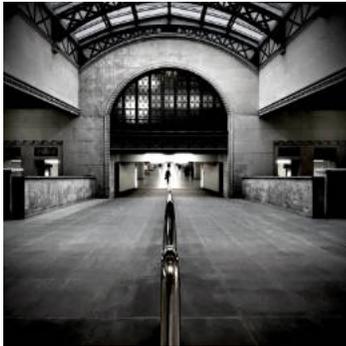
Calla Lily - Ellen Chassé



Expressions - Jennifer Campbell



Pussy Willow - John Dolson



VIA - Michele Baddoo

Seven essays and one portfolio were presented. Each member narrated and answered questions about their essay/portfolio as the slides were advanced.



Stairs - Squared - Colin Campbell



Historical Places of Worship - Niels Rasmussen



Tulips by the Kitchen Window - Douglas Harvey



Portfolio

Michele Baddoo



Feature Foto



In July I spent a week in Algonquin Park with my canoe and my camera. This photo was made on one noteworthy day when storm after storm moved down the lake with alarming speed. The very calm waters in this photo did not last long. Less than a minute later the wind had picked up to 50 km per hour and the lake was covered with whitecaps. A good example of how quickly shooting conditions can change. - Douglas Harvey