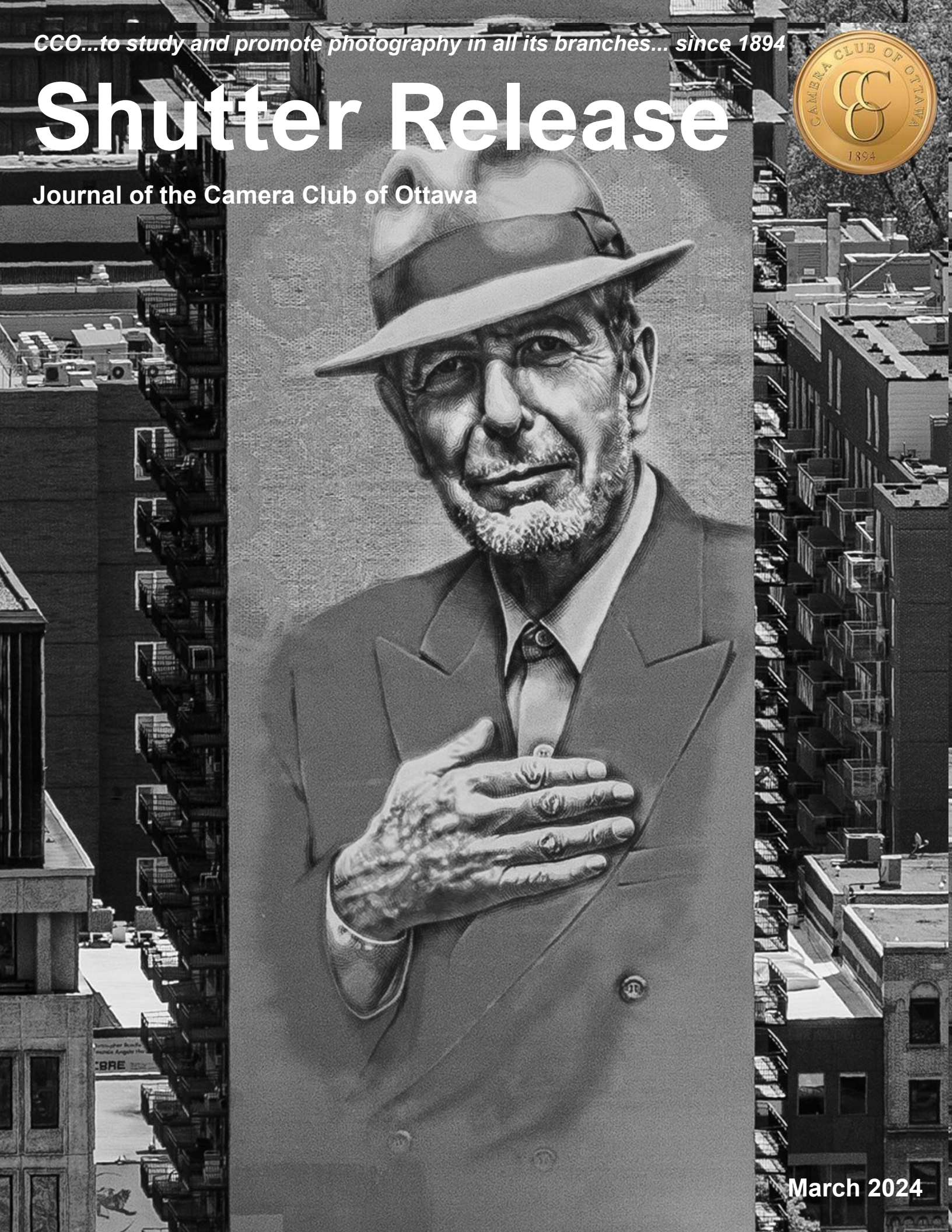
CCO...to study and promote photography in all its branches... since 1894

Shutter Release

Journal of the Camera Club of Ottawa



March 2024

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Julie Rollinson

Contributors

Thanks to all the contributors: Craig Maskell, Satvinder Singh, Tony DeLuca, John Dolson, Peter Frank, Niels Rasmussen, Catherine Gardner,

Cover Image

Leonard Cohen Mural, Montreal by Alex Roussakis

Back Cover Image

Roof Top Window Reflection and Clouds by Janice Street

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Editor

Diane Holmes

SR submission deadline

June edition: May 23, 2024

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 Catherine Gardner 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.

A detailed history of the first century of the club can be found online under Organization/Documents and Files to Download/Archive

Message from the President

By Catherine Gardner

I would like to first off congratulate Diane for her first edition of Shutter Release which she put out in December and for those who contributed to the edition. I know that there have been people who have found out about the CCO through this newsletter.

I would also like to extend my thanks to all who have stepped up to the plate since January to help out where needed, be it to assist with the equipment set up, judges stepping up with less than a days notice to fill in on ZOOM when the weather put a damper on our schedule and to Tony and Satvinder for filling in with another excellent presentation this time on soap bubbles and oil and water bubbles. I would also like to say thank you to René for stepping up and filling the vacant VP-Program position. I'm sure I'm forgetting some.

The CCO is changing in several ways, we are seeing new members of all ages and of all levels of photography. We are seeing an increase in the number of entries into the on-topic Prints and Slides, and we are seeing an increase in the number of members new and old arriving at the meetings early not only to help setup but to socialize and to make sure that all feel welcome.

To my fellow CCO members and to the Executive and Volunteer Team I thank you for all of the support and encouragement you have given.

Catherine Gardner

Niels Rasmussen

Editor's Note

By Diane Holmes

One might ask "How do I get my picture on the front or back cover of Shutter Release?" Well, that's up to me, the editor. First, I've arbitrarily decided that the front cover will always be a black and white image and the back cover will always be a colour image. "Why ?" you might ask. The titles on the front cover are easier to see against a black and white image as colour obscures the text. Second, the image will likely be a portrait image because I will have to crop it to fit the cover properly. With a landscape image, a lot of the picture would be cropped off, losing too much of the photographer's original vision. Third, and the most subjectively, as I look through the images to put them in the issue, I sometimes say to myself "Oh, I like that one!" I don't think about this too hard, I just go with something that grabbed my attention. So, if you want to make the cover, there's the criteria.

Happy Shooting!

Julia Hardwick

CCO Contact Information

Members may access a list of all volunteers and elected officers on our website

Role	Name	Email
President	Catherine Gardner	president@cameraclubottawa.ca
Treasurer & Membership Secretary	Niels Rasmussen	treasurer@cameraclubottawa.ca

Larry Chamney

Upcoming Events

March 12, 2024 - Speaker: Kathy Adams Clark

March 26, 2024 - Speaker: Ruth Steinberg

April 2, 2024 - Slide Competition #5 - Topic: Nature

April 9, 2024 - Annual Interclub Competition

April 23, 2024 - Print Competition #4 - Topic: Portraits

Stephen Stephen

Membership

Not a Member Yet?

Benefits: Speakers, workshops, regular meetings, competitions, outings, special interest groups, friends, social activity, club membership in CAPA, ample opportunity for learning and mentoring, and...the joy of being around photographers.

Joining is easy: Go to www.cameraclubottawa.com and choose the Membership Information tab. 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.

New Members

Welcome to all New Members: Since our last issue, we've welcomed the following new members: Kurt Turchan, Kenneth Norris, Tessy-Emilia Morelli, Marc Labreque, Naomi Steele, Jeffrey Poll, Tom Luk, Gary Thayer.

Peter Frank

Log House 1850

By Craig Maskell

On a recent photo outing, I stopped to capture a few images of this familiar landmark, an old farmhouse located off March Road near Almonte. There it stands quietly, abandoned in a lonely field surrounded by snow, covered by an overcast sky. Listen closely and you might imagine the echoes of its early inhabitants.

Although I didn't photograph this house for documentary purposes, curiosity led me to research its origins. Here's a brief account of the land, the house, and its original owner. Let's reach back 200 years to the early European settlements of the Ottawa Valley.

Starting in the late 1700s, land in Upper Canada was surveyed into 'townships', mainly to accommodate Loyalist settlers who were migrating from the United States. Townships were organized by 'concessions' and 'lots', a concession being land that the British Crown would concede to a settler in return for the settler agreeing to build a house and, well, settle in. The concessions were long strips approximately a mile wide, and were further divided into 200-acre lots each a quarter -mile deep; each lot was typically administered in two 100-acre parcels, say an 'east half' and a 'west half'. Today, the lots are still identified legally by their original designations.

The featured farmhouse sits on the "east half of Lot 15, Concession 10", in the original Township of Huntley in Carleton County (now located within the extensive city of Ottawa). According to historical land records, the parcel was conceded to a Jeffery Donoghue on May 30, 1836, who had emigrated from Ireland to Upper Canada in 1823 to become an early settler in the area. After several transactions amongst other landowners, one-half of the 100-acre parcel was acquired by a Michael McGrath in 1850. A published history of west Huntley* indicates that the house was built at about that time.

The census of 1851 lists Michael, his wife Judith and their four children in their own entry, which suggests they lived in their own dwelling--this house. Michael's brother Simon and family lived in a larger log house on the other half of the parcel, along with their father Michael senior and mother Ellen. By 1861 Michael McGrath junior had a growing family of eight children.

An earlier census (1842) lists a Michael McGrath in the 10th Concession, but it's unknown whether he was Senior or Junior. The 1851 census indicates that Michael, then aged 31 and a farmer, was born in Ireland and followed the Roman Catholic faith. Records are not definitive on the date of his arrival in Upper Canada, but he could have been part of the same organized immigration that included Jeffery Donoghue in 1823.

Emigration to Upper Canada

Under a British-government funded program in the 1820s, impoverished residents of southern Ireland were offered free passage to Upper Canada to seek a better life. An adept Canadian administrator, Peter Robinson, organized and led more than 500 emigrants on two ships, the Hebe and the Stakesby, out of County Cork in 1823. Landing in Quebec City in late August after eight weeks at sea, the party took steam boats to Montreal, then flat-bottomed boats up the St. Lawrence to Prescott. A hard 60-mile, four-day trek by wagons brought them to their destination at the young and growing settlement of Shipman's Mills, present-day Almonte. On behalf of the Crown, Robinson assigned the settlers to vacant lots across several townships, and provided them with basic necessities. Log houses were built quickly in advance of the approaching winter. Unsurprisingly, the new settlers had no experience with felling trees or preparing logs, so older settlers in the area were employed to help.
Neither Michael nor his father is shown in the passenger list of either ship. The registers may not have been complete at the time, their subsequent transcriptions may have been inaccurate, or the McGraths may have arrived on their own later in the 1820s or '30s. The published account by Ogilvie, drawing from numerous primary sources and local recollections, lists one Michael McGrath (senior or junior?) and Simon, of Tipperary, as having arrived in West Huntley in 1823. However, the 1851 census puts Simon's age as 21 and birthplace as "Upper Canada," so identification is inconsistent. The 1842 census offers a clue: the entry for Michael McGrath (almost certainly the Senior) indicates that he had spent 20 years in Upper Canada as of 1842, thus placing his arrival at 1822/23. Certainly, all three settlers were resident by 1837, as their names appear with others on a separate, unrelated land petition of that year.

The Dwelling

The long-vacant structure is similar but smaller than some other contemporary log houses found in the region. Ogilvie provides a drawing for another nearby house that gives us an idea of the layout: overall 25x18 feet; first floor: 'family room' (kitchen, stove, eating area, pantry), a parlour and a bedroom; second floor: four small bedrooms and storage. There would have been a cellar with interior access and probably a separate basement with an exterior dugout entrance. A single stove provided heat. Of course, the toilet was an outhouse.

So, at the location of my incidental photograph, Michael McGrath and his family toiled nearly 175 years ago to erect a simple but sturdy log house in their quest for a better life.

Huntley Township is located on the traditional unceded territory of the Anishinaabe Algonquin People.

Masuma Rahimtula

John Law

John Law

Bob Young

Beginner's Guide to Abstract Smoke Trail Photography Using Incense Sticks

By Satvinder Singh, Tony DeLuca & John Dolson

This guide aims to assist beginners in capturing captivating smoke trail photographs with basic equipment. It's a fun project to keep your creative juices flowing.

EQUIPMENT NEEDED

1. CAMERA
2. EXTERNAL FLASH
3. REMOTE TRIGGERS/CABLE TO FIRE EXTERNAL FLASH
4. TRIPOD
5. REMOTE SHUTTER RELEASE TRIGGER/CABLE (RECOMMENDED
6. BLACK FOAM/BRISTOL BOARD TO USE AS BACKGROUND
7. SMALL BLACK CARDBOARD PIECES TO MAKE BARN DOORS FOR FLASH UNIT
8. INCENSE STICKS AND HOLDER
9. LIGHTER OR MATCHBOX
10. A BOWL TO DISCARD USED INCENCE STICKS AND MATCHES

BASIC SETUP

a) IMPORTANT: SETUP IN A WELL VENTILATED ROOM/AREA

b) PLACE INCENSE STICK/CONE ON A HOLDER ON THE TABLE

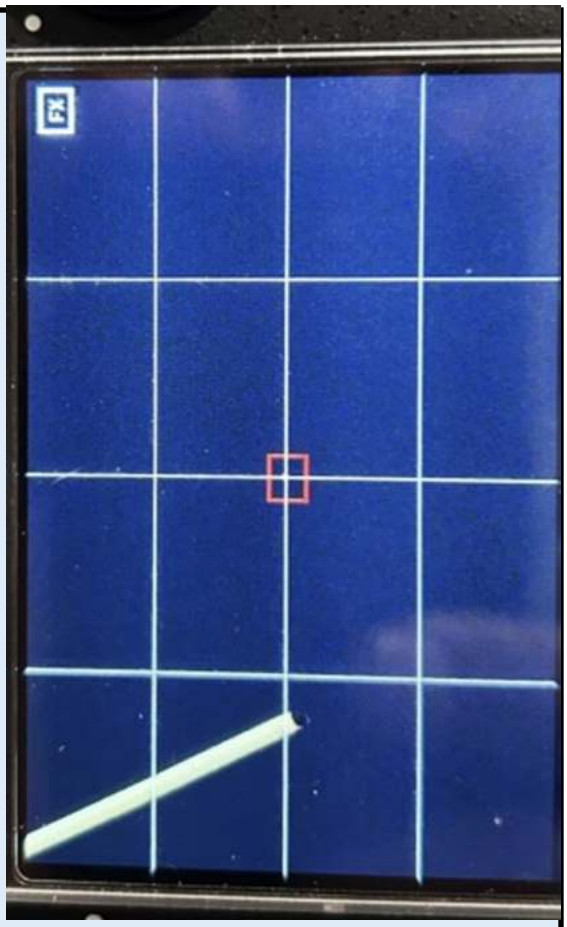
c) POSITION THE BLACK BACKGROUND BEHIND THE INCENSE STICK (AS FAR BACK AS YOUR WORKING AREA ALLOWS)

FRAMING THE SHOT

i. SET YOUR CAMERA TO PORTRAIT MODE TO MAXIMAIZE THE AREA FOR CAPTURING SMOKE TRAILS

ii. POSITION THE INCENSE STICK TOWARDS THE CENTRE OF THE FRAME

iii. FOCUS ON THE INCENSE STICK (SWITCH TO MANUAL FOCUS IF YOU USE AUTUFOCUS TO DO THE INITIAL FOCUSING)



CAMERA SETTINGS

Basic suggested Camera/Flash Settings to start (these can be adjusted as needed)

Shutter Speed: Your camera Flash Sync speed (Usually 1/200 sec or 1/160 sec)

Aperture: Between f/8 and f/13 (to get good depth of field as the smoke will be moving around)

ISO: 100-400 (lowest possible to avoid noise)

White Balance: Auto/Flash works well

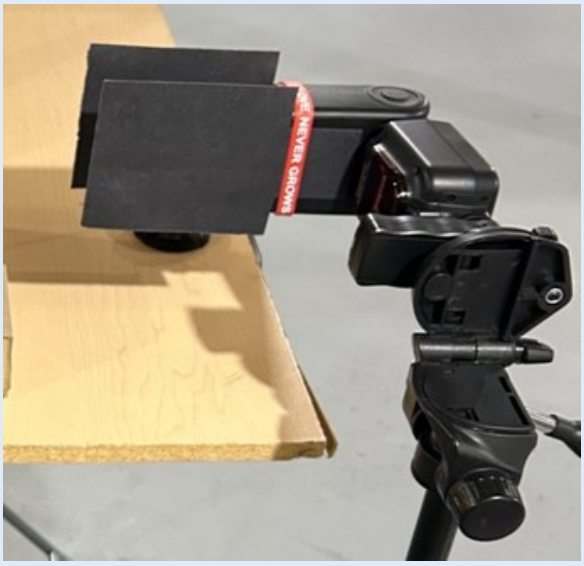
Image Format/Mode: Personal choice of RAW or JPEG (RAW offers more post-processing leverage)

FLASH SETTINGS

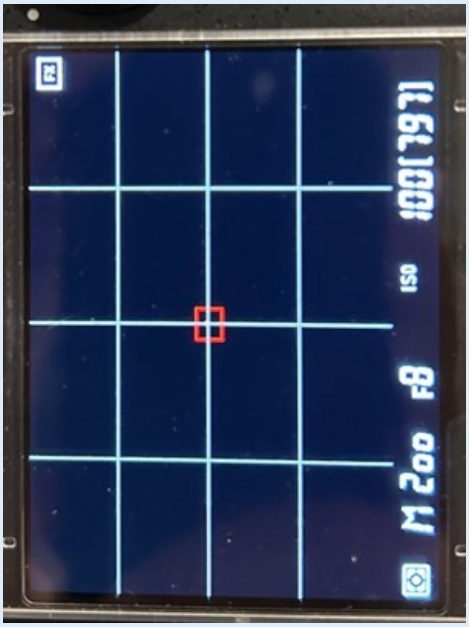
a) Attach small black cardboard barn doors with elastic bands to prevent light spill on the background.

b) Set flash power to 1/8th power to start; adjust if shots are too dark/bright.

c) If flash unit doesn't allow power adjustments, vary flash distance from incense stick for similar results.



TAKING THE FIRST SHOT



Turn off the flash and take your first shot without lighting up the Incense stick. Make sure you get a completely black image with no ambient light. The reason we need to do this is because we want to expose the smoke trails solely with the flash. If there is ambient light in the frame then adjust the settings like:

a) Reducing Ambient Light
b) Reducing ISO
c) Changing the f stop/aperture (for example if you started with f/8 change to f/11)

Important: Do not increase Shutter Speed to be more than the flash sync speed of your camera as part of the frame would be covered by the partially

THE NEXT STEP

Turn the flash on and light up the Incense stick and take a shot. Review the shot to make sure:

- The smoke is exposed properly. Adjust flash power, f stop, distance of flash from Incense stick if image too bright/dark
- Make sure no light is falling on the background. We want the background to be totally black as the smoke is well defined and stands out against a black background. If there is any light fallout on the background, then moving the backdrop away from the stick or changing the angle of the flash unit can easily solve this issue.

Once satisfied, take lots of images of the trails. You will get different trails each time. You can agitate the smoke by softly blowing on it or placing a hand/card on it and removing it quickly.

<u>Caution</u>: Although Incense Stick smoke is very mild, it can still accumulate and may cause discomfort. Take frequent breaks in between shots to let the smoke dissipate.

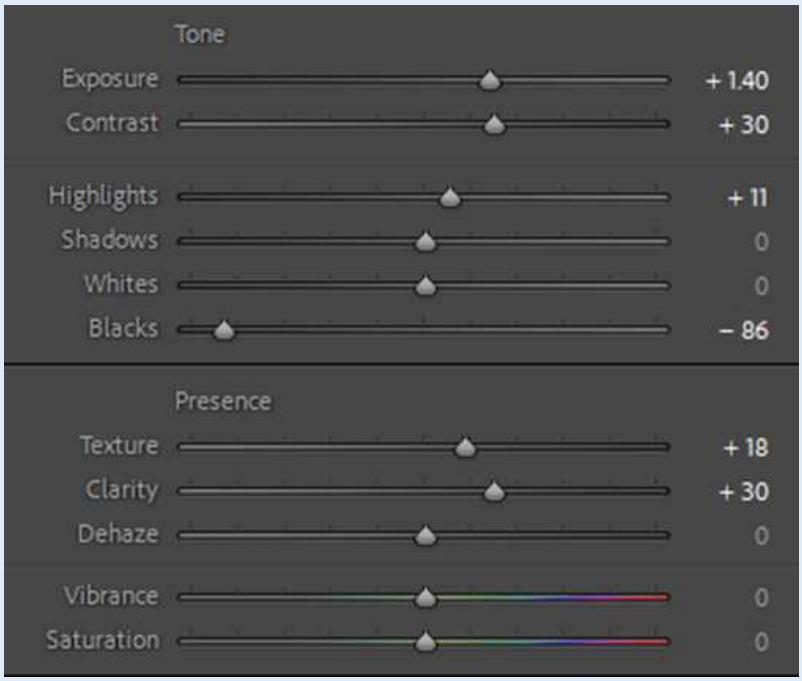
POST PROCESSING USING ADOBE LIGHTROOM AND PHOTOSHOP

Basic adjustments include cropping, exposure, contrast, highlights, clarity, and texture.

RAW image out of camera with no adjustments

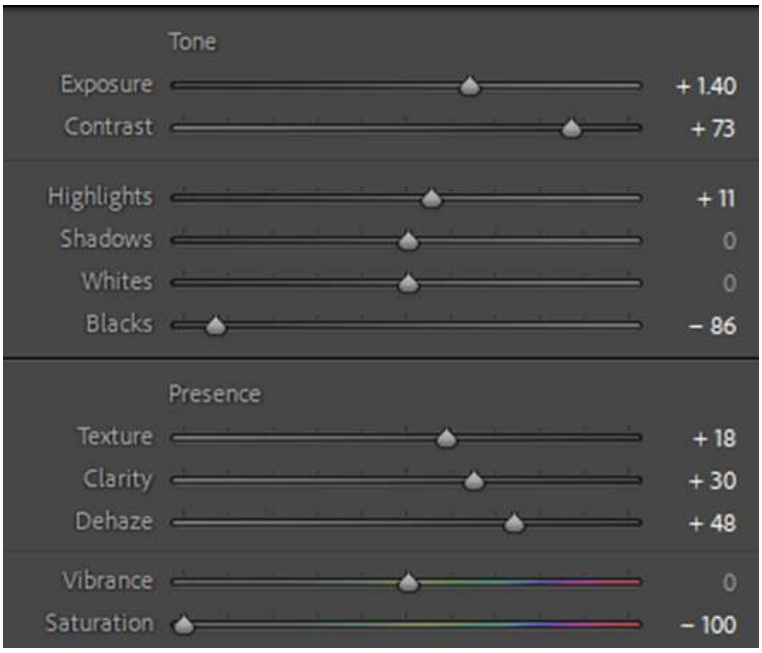
Image with basic adjustments done

1. Cropping
2. Exposure and Contrast
3. Highlights
4. Clarity and Texture



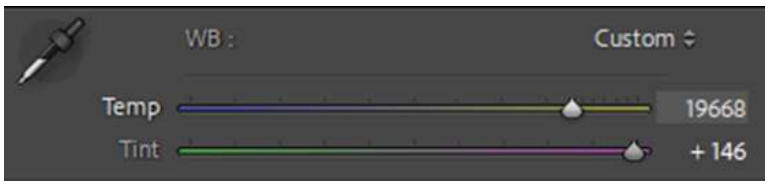
Explore options like de-saturation, black and white conversion, or color adjustments using Temp/Tint sliders

Desaturation



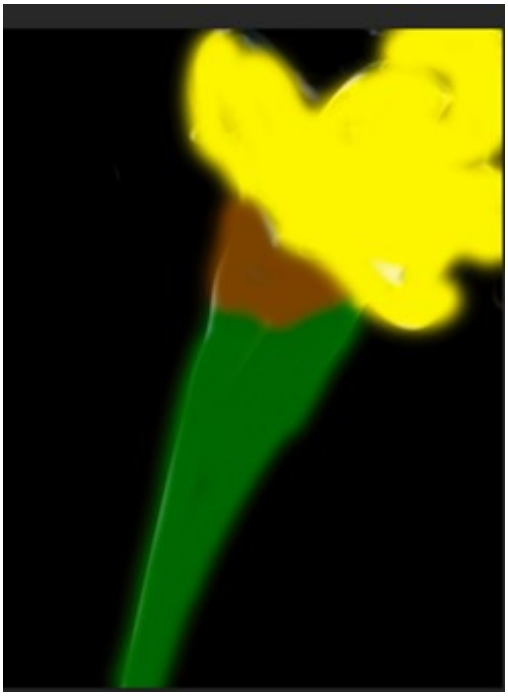
Colour Adjustment

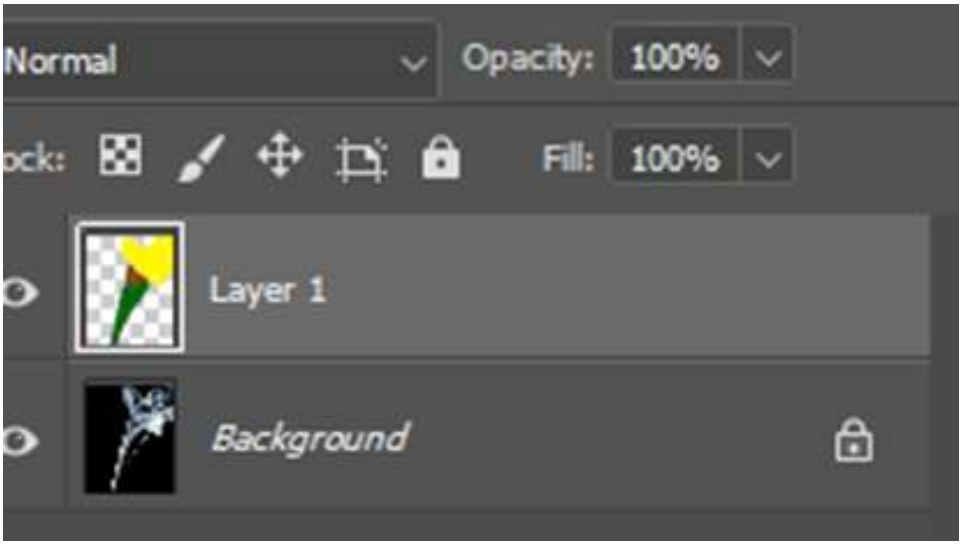
Colour Adjustment



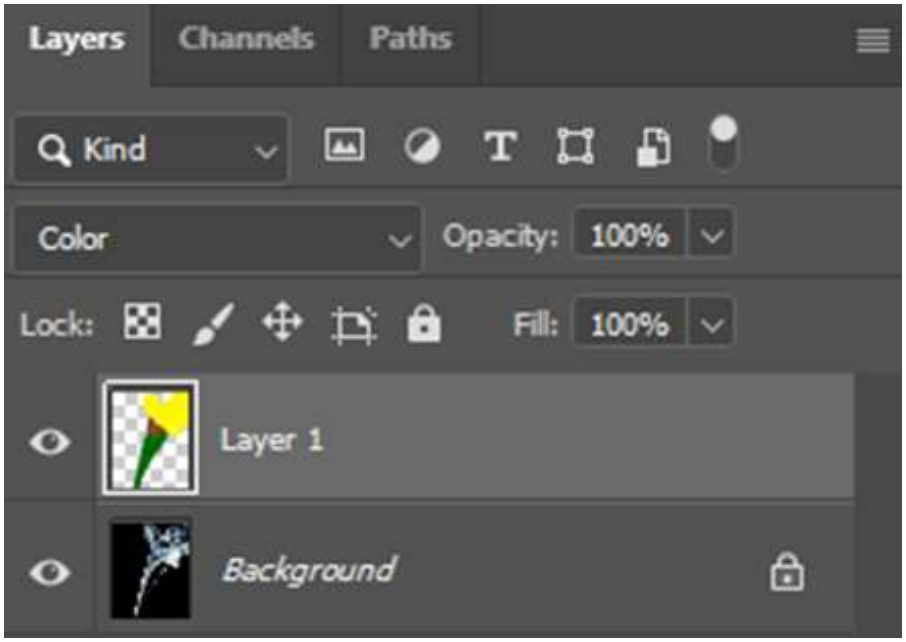
Advanced editing in Photoshop, such as adding color layers or inverting images, offers creative possibilities

1. Open image in Photoshop
2. Add a new transparent layer above
3. Loosely paint the colours you want in the new layer by selecting the colour and using the brush tool



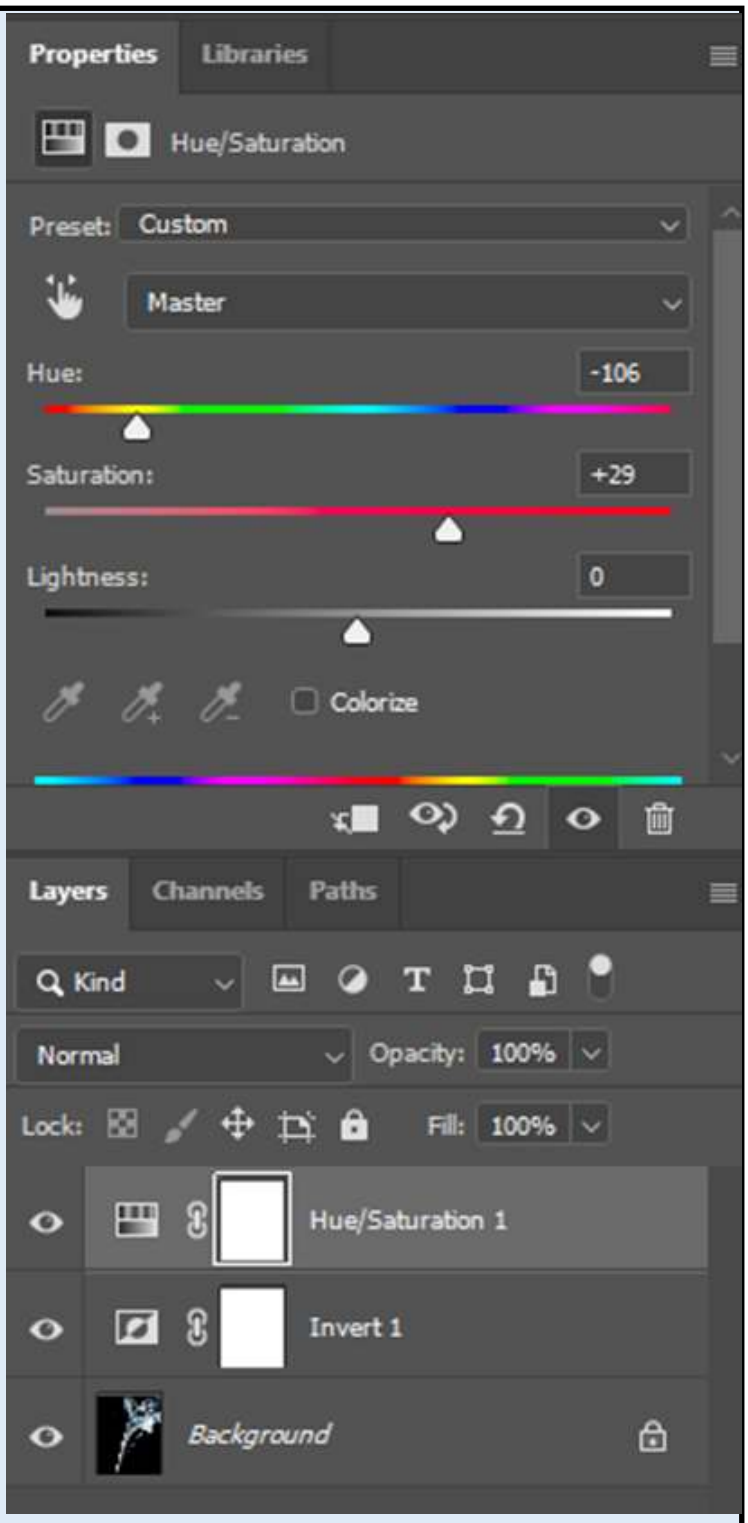


4. Change the blend mode to Color and voila, you have this!



Inverting the image to get a totally different look

1. Open Image in Photoshop
2. Add “Invert” Adjustment Layer
3. Play with Hue/Saturation



John Dolson

Amy Kagerer

Slide Competition #3

Flora

Award of Excellence: Michele Badoo, Larry Chamney, Ian Doris, Simon Gardner, Kate Grierson, Diane Holmes, Dan Jones, Amy Kagerer, Darrell Larose, Ed Luinstra, Terry O'Hearn, Kevin Reynolds, Julie Rollinson, Alex Roussakis

Honourable Mention: Larry Chamney, Ellen Chassé, Lynn Dion, Donna Fleming, Simon Gardner, Douglas Harvey, Diane Holmes, Dan Jones, John Law, Claire Lepage, Craig Maskell, Terry O'Hearn, Niels Rasmussen, Kevin Reynolds, Julie Rollinson, Janice Street

Michele Baddoo

Michele Baddoo

Larry Chamney

Michele Baddoo

Larry Chamney

Slide Competition #3

Larry Chamney

Ian Doris

Simon Gardner

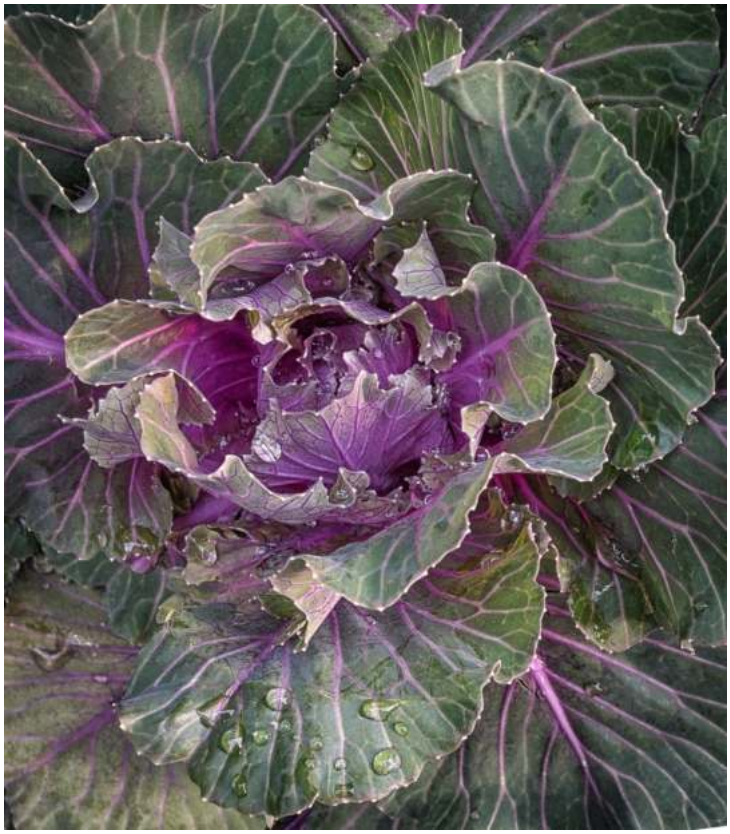
Amy Kagerer

Dan Jones

...Slide Competition #3

Amy Kagerer

Diane Holmes



Kate Grierson

Amy Kagerer

Slide Competition #3

Terry O'Hearn

Julie Rollinson

Michele Baddoo

Darrell Larose

Ed Luinstra

Slide Competition #3

Kevin Reynolds

Alex Roussakis

Dan Jones

Terry O'Hearn

Slide Competition #3

Simon Gardner

Open

Award of Excellence: René Bastien, Simon Gardner, Diane Holmes, Ed Luinstra, Lois Sowden-Plunkett, Konrad Wee

Honourable Mention: Barbara Adams, Bruce Amos, René Bastien, Ian Doris, Catherine Gardner, Cari Hauraney, Diane Holmes, Dan Jones, Amy Kagerer, Claire Lepage, Ed Luinstra, Konrad Wee

Konrad Wee

René Bastien

Lois Sowden-Plunkett

Slide Competition #3

Diane Holmes

Lois Sowden-Plunkett

Ed Luinstra

Slide Competition #4

Urban Scene

Award of Excellence: Barbara Adams, Michele Baddoo, René Bastien, Larry Chamney, Lauren Difruscio, Lynne Dion, Ian Doris, Simon Gardner, Diane Holmes, Dan Jones, Amy Kagerer, Ed Luinstra, Craig Maskell, Tessy Morelli, Terry O'Hearn, Masuma Rahimtula, Kevin Reynolds, Alex Roussakis (front cover), Jim Shields, Satvinder Singh, Janice Street, Konrad Wee

Honourable Mention: Barbara Adams, Carolyn Andrews, Michele Baddoo, Larry Chamney, Lynn Dion, Peter Frank, Simon Gardner, Diane Holmes, Dan Jones, Amy Kagerer, Darrell Larose, John Law, Claire Lepage, Craig Maskell, Terry O'Hearn, Masuma Rahimtula, Niels Rasmussen, Kevin Reynolds, Janice Street, Konrad Wee

Satvinder Singh

Lauren Difruscio

Ian Doris

...Slide Competition #4

Simon Gardner

Alex Roussakis

Diane Holmes

...Slide Competition #4

Barbara Adams

Lynn Dion

Larry Chamney

Kevin Reynolds

...Slide Competition #4

Craig Maskell

Diane Holmes

Tessy Morelli

Michele Baddoo

...Slide Competition #4

Dan Jones

Amy Kagerer

Ed Luinstra

Tessy Morelli

...Slide Competition #4

Masuma Rahimtula

Lauren Difruscio

Lynn Dion

Konrad Wee

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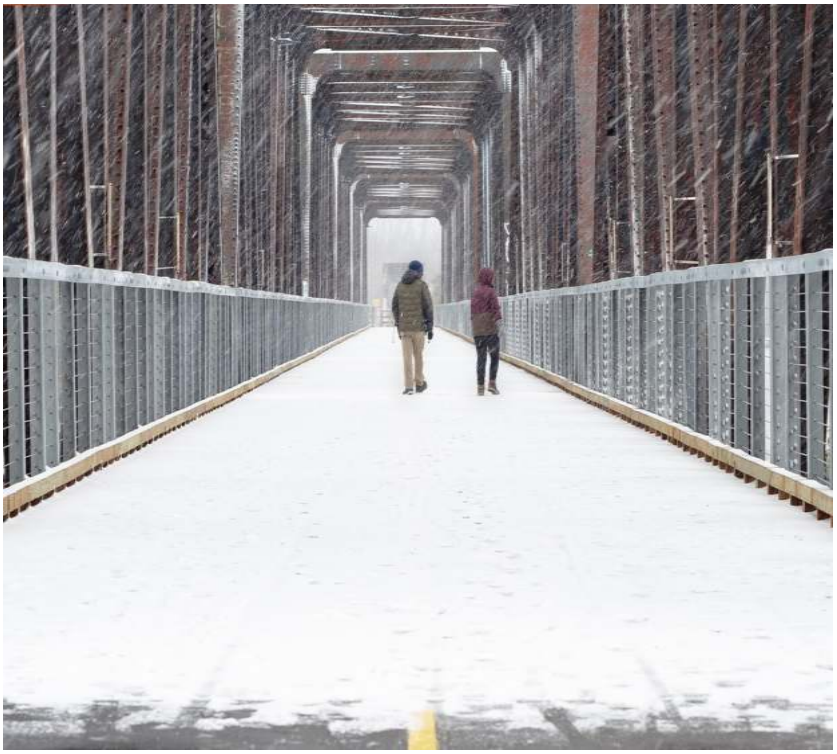
Ed Luinstra

...Slide Competition #4

Kevin Reynolds

Michele Baddoo



Alex Roussakis

...Slide Competition #4

Satvinder Singh

Lauren Difruscio

René Bastien

...Slide Competition #4

Dan Jones

Alex Roussakis

René Bastien

...Slide Competition #4

Tessy Morelli

Jim Shields

Dan Jones

...Slide Competition #4

Ian Doris

Craig Maskell

Konrad Wee

...Slide Competition #4

Simon Gardner

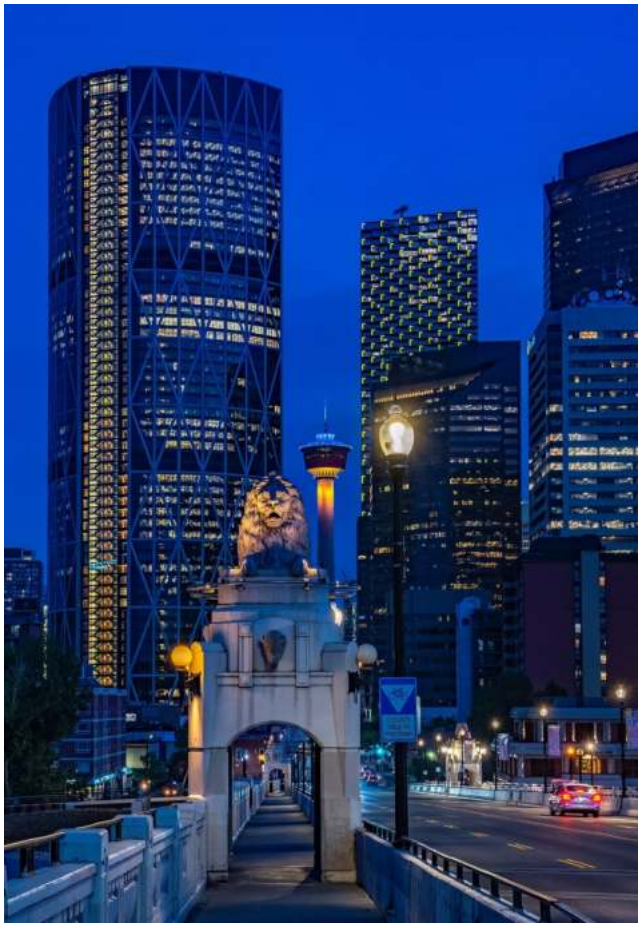
René Bastien

Tessy Morelli

Diane Holmes

...Slide Competition #4

Terry O'Hearn



Satvinder Singh

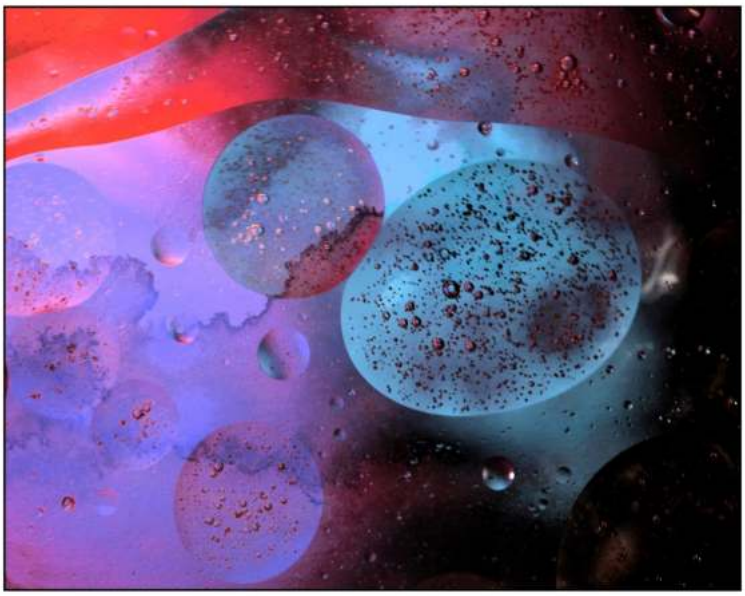
Lynn Dion

...Slide Competition #4

Open

Award of Excellence: Ian Doris, Amy Kagerer, Lauren Difruscio, Claire Lepage, Tony DeLuca, Darrell Larose, Konrad Wee, Janice Street, Ed Luinstra, Douglas Harvey, Barbara Adams

Honourable Mention: Ed Luinstra, Douglas Harvey, Niels Rasmussen, Bob Young



Tony DeLuca

Amy Kagerer

Douglas Harvey

...Slide Competition #4

Barbara Adams

Janice Street

Amy Kagerer

...Slide Competition #4

Ian Doris

Ed Luinstra

Ian Doris

...Slide Competition #4

Darrell Larose

Lauren Difruscio

Darrell Larose

Claire Lepage

Print Competition #3

Diane Holmes

Landscape - Colour

Award of Excellence: René Bastien, Larry Chamney, Diane Holmes

Honourable Mention: Larry Chamney, René Bastien, Terry O'Hearn, Diane Holmes, Tessy Morelli, Stephen Stephen, Cari Hauraney, John Dolson, Julia Hardwick, Janice Street

René Bastien

René Bastien

Print Competition #3

Larry Chamney

René Bastien

Larry Chamney

Print Competition #3

Landscape - Black and White

Award of Excellence: Diane Holmes, Lynn Dion

Honourable Mention: Lynn Dion, Diane Holmes

Lynn Dion

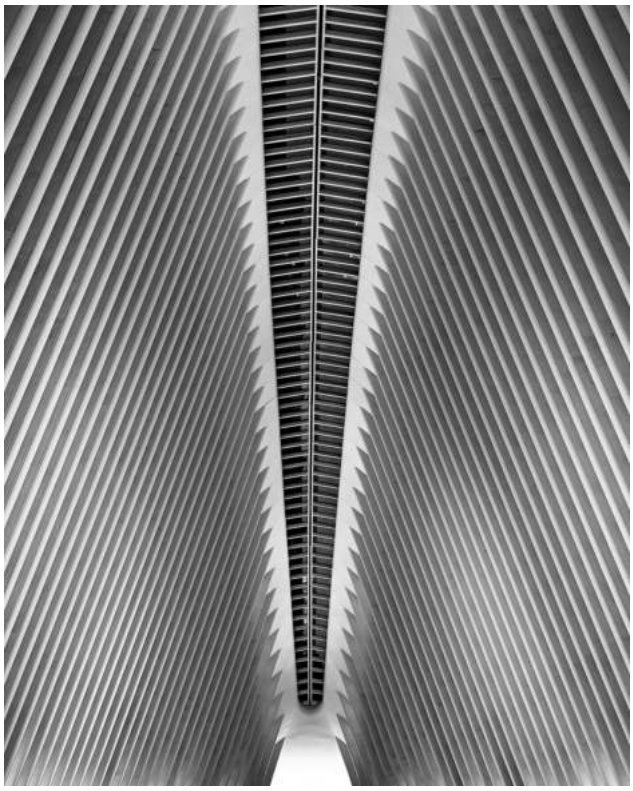
Diane Holmes

Print Competition #3

Open - Black and White

Award of Excellence: Satvinder Singh, Cari Hauraney

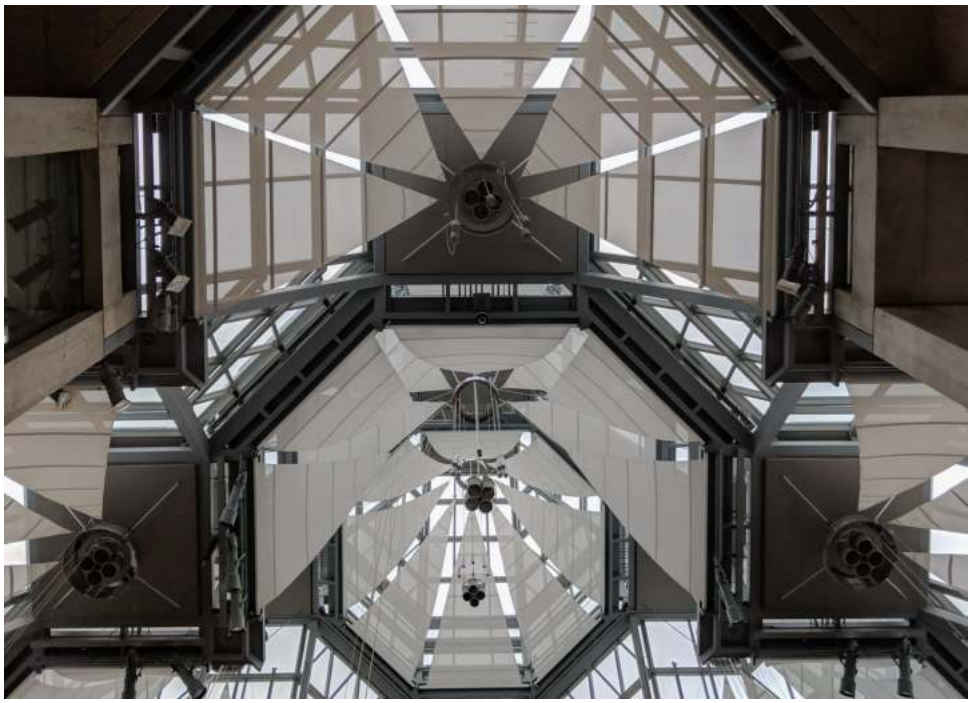
Honourable Mention: Terry O'Hearn, Satvinder Singh, Cari Hauraney



Satvinder Singh

Cari Hauraney

Print Competition #3



Kate Grierson

Open - Colour

Award of Excellence: Kate Grierson

Honourable Mention: Tony DeLuca, Satvinder Singh, Janice Street (back cover)

Satvinder Singh

Satvinder Singh

Satvinder Singh

Tony DeLuca