

Shutter Release

Journal

**Camera Club
of Ottawa**

**We're open,
come on in!**

Inside...

- Bird's Eye View
- Infrared
- Awards
- Ghost Town
- Dodge and Burn
- Card Making

And lots more...!

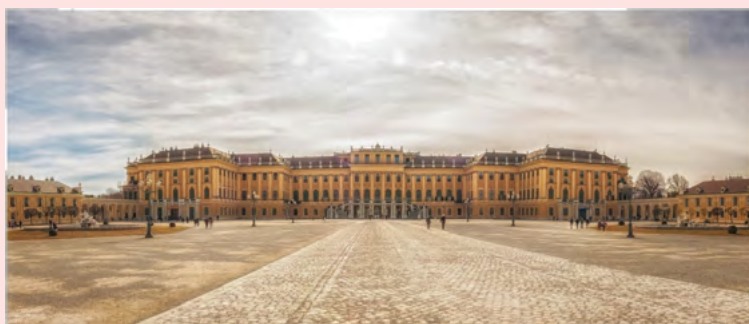


Summer 2021

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

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Satvinder Singh

Contributors

Paul Dickie, Jennifer Campbell, Ellen Chassé, Jean-François Riel, Craig Maskell, Jim Kilpatrick, Dinh Ly, Peter Frank, Satvinder Singh, Claire Lepage Scott Townley, Cari Hauraney, Colin Campbell, Barbara Adams, Alex Roussakis, Bruce Amos, Roy Sletcher, Julia Hardwick, Ian Gross, Darrell Larose and all members with photos in this issue.



Scott Townley

Special Thanks To...

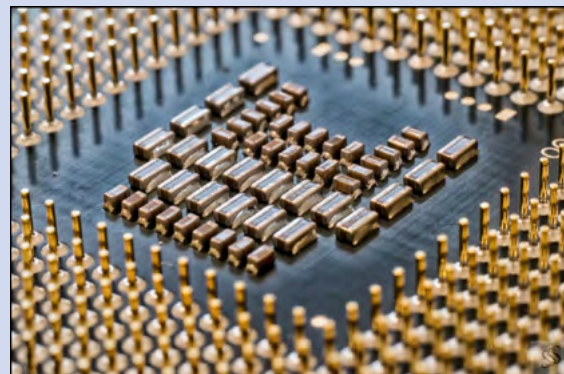
Everyone who gave me ideas, sent me information, responded to my calls for material; Colin Campbell for being my sounding board; the Executive and Volunteers who give me great support.

Cover Picture

Barbara Adams - Member Challenge topic Shadows

CCO Mission Statement

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



Satvinder Singh

Find CCO online

<https://www.cameraclubottawa.com>

Message from the President



We have now reached the end of the first year of the Covid pandemic. A hefty 70 plus members stayed on throughout the season to share their images, ideas, thoughts and hopes. We started off with biweekly meetings shortly after in person meetings were cancelled in March 2020. We have

had several local and remote speakers, workshops, slides competitions, outings and challenges. This has all been to the benefit of members as we all struggled to stay safe in isolation.

As summer looms, we head into a new season of hope and the possibility of resuming life as it was. I would like to take this opportunity to thank all those who contributed to this season, from actively promoting the Club to simply joining us on a regular basis as we met online.

By now we have all been given the competition topics for the coming season. For those who missed the Awards evening, this newsletter contains the results of that event. I would like to say congratulations to those who are moving on to a new competition level and who received keeper plaques for their great images.

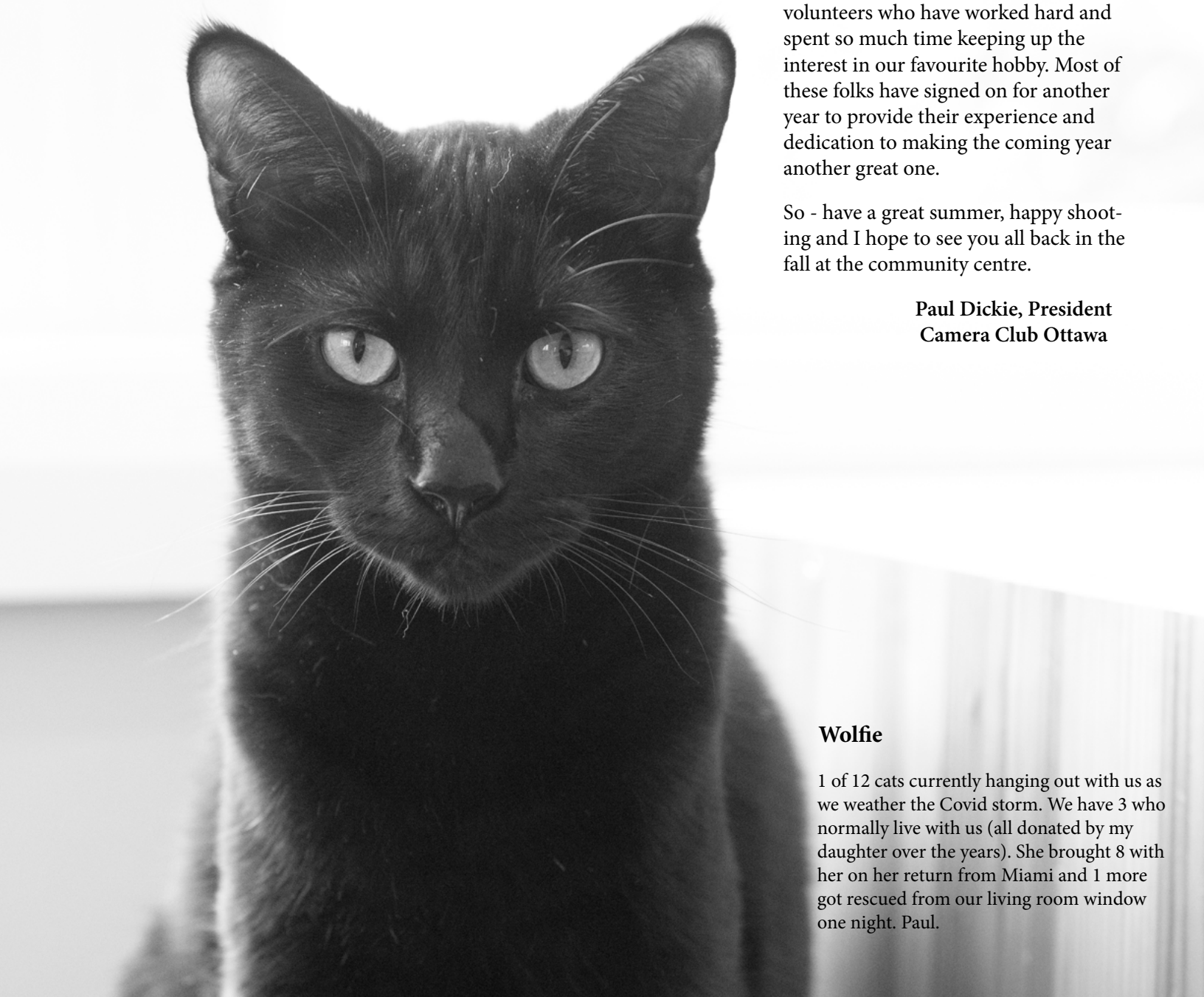
I would also like to again thank the Executive, the Web Team and all the volunteers who have worked hard and spent so much time keeping up the interest in our favourite hobby. Most of these folks have signed on for another year to provide their experience and dedication to making the coming year another great one.

So - have a great summer, happy shooting and I hope to see you all back in the fall at the community centre.

**Paul Dickie, President
Camera Club Ottawa**

Wolfie

1 of 12 cats currently hanging out with us as we weather the Covid storm. We have 3 who normally live with us (all donated by my daughter over the years). She brought 8 with her on her return from Miami and 1 more got rescued from our living room window one night. Paul.



Note from the Editor



My second edition of Shutter Release and it's packed with goodies! Get to know a few members better, travel to a California ghost town, relax on the St. Lawrence, get a bird's eye view, and see infrared! Great photography is showcased from the Member Challenge, Essays, Monthly Outings and more. Try Roy's dodge and burn technique, then create cards using his template! Send me photos of the cards you make for the next issue. Likewise, the next Interclub Competition theme is Capturing Motion and CCO is the host Club. Practice your motion techniques over the summer and send me some of your experiments for the next issue.

Looking back at my first newsletter, I was horrified to find about ten glaring spelling mistakes (including 3 letter n's in my own name!) despite running the spellchecker through, visually editing and sending the newsletter out to others for review. Putting this newsletter together is a lot of work, which I am happy to do, but I can't "see" it all. So, I am putting out a call for a volunteer to assist me as at least a second pair of eyes before publishing. The next issue will be in September.

Lastly, wonder what happens to your submissions/images when you send them to me? I keep newsletter material on my computer until the newsletter is published. Then, it will either be deleted or sent to the Property & Archives Chair.

Have a great summer. Watch Paul's emails for material I will be soliciting for the next issue :)

Jennifer Campbell

CCO Team

Please see the [CCO website](#) for the most up-to-date list.
Under the Organization tab choose Executive List 2021-2022

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	
Property & Archives Chair	Jim Kilpatrick	property@cameraclubottawa.ca	
Slide Committee Chair	Alex Roussakis	slides@cameraclubottawa.ca	Darrell Larose
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
Studio SIG	Tony Deluca (Acting)	studio@cameraclubottawa.ca	

New and Nearly New Members

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. The CCO Facebook Group is a collegial, informal way of getting to know other members, view what they are doing, present your own work and get feedback. For other ways to get active with the Club, see the section CCO Engage in this issue. When we can meet in person again you can look forward to other opportunities to engage, like physically going on group Outings, enjoying CCO social events and attending in-person special interest groups (SIGs).

Get to know the website and Club operations - Login to www.cameraclubottawa.com and familiarize yourself with the CCO website. Set up your personal account and privacy settings. Under My Account, select My Account Settings. Familiarize yourself with how the Club works. Under the Organization tab, choose Documents and Files to Download, choose Club Documents where you will find the Operations Manual and the Constitution. See "How to Find Club Information" below for other ways to familiarize yourself with the Club and its website.

Get ready to compete - September starts the new competition season. 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. They must assign a level before your work can be judged. Even if you are not likely to compete right away, you should familiarize yourself with the rules and get set up now. Find the season's new competition topics under Competition Talk in this issue and on the CCO website (always the source for up-to-date information). Read the competition rules in the Operations Manual; don't get disqualified for a technicality. Contact the Slide and the Print Committee Chairs if you have any questions.

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 :)

How to find Club information

The [website](http://www.cameraclubottawa.com) has many resources to help members find information.

FAQs - from the Organization tab choose FAQs from the drop-down menu.

Operations Manual - From the Organization tab choose Documents and Files to Download, expand Download Categories, expand Club Documents, expand Club Manuals and Forms

How-To documents - From the Organization tab choose Documents and Files to Download, expand Download Categories, choose How-To.

Visual Pursuits Help - Go to the Help tab

Discussion Forum - Can't find the information you are looking for? Create a new topic in the Discussion Forum. From the Organization tab choose Discussion Forums. Describe what you want to know and the steps that you have already tried. Describe a single issue in each topic.



Image by Jean-François Riel

Some years back I stumbled upon the fact that producing greeting cards could be an enjoyable and creative activity. It provided use for some of my images and, much to my surprise, discovered that the cards were well accepted as small gifts by family and friends.

In my social group it is traditional that when getting together with friends we arrive with a small hostess gift. Acceptable items being flowers, a potted plant, chocolate, or a cheap bottle of plonk (English working class euphemism for a bottle of wine). On one occasion I printed a dozen cards with nature and scenic images, included matching envelopes, and wrapped them with a ribbon. To say the subsequent demand exceeded expectations would be an under-

statement. I was inundated with requests for more and now print a couple of hundred a year. Most I give away, or sell to willing recipients merely to recover out of pocket expenses. I have no interest in selling for profit even if it were possible.

The complete process for producing the cards at home is very simple and the necessary tools minimal. Printing is fundamental but any commodity grade letter size ink jet printer will do the job. As a last resort printing can be outsourced to Costco or a similar service provider.

The picture below shows the concept and final result. If this is something you would like to do then read on...



Card Size

There is a choice of many different sized cards and of course you can make your own choice. My suggestion is to settle on the standard 7x10 size card that folds to 5x7. This is large enough for a serious image with text if necessary, and sufficient inside space for a message either hand written or printed. It also has the advantage of being a size easily pro-

duced on a commodity grade letter size printer. Sourcing small quantities of card envelopes can be a problem. Once you have settled your preferred card size, then a search of Amazon.ca will yield a variety of sizes, qualities, and price points. For the aforementioned 7x10 cards use the search string "invitation envelopes 5.25x7.25".

Techniques

Three different techniques can be selected depending on your expectations and degree of commitment. The first and third will only be described in simple terms with the second in greater detail.

1 Quick and easy

This involves buying custom blank cards and envelopes readily available in various sizes from a craft or art store then printing a separate coloured image which is glued onto the front panel. This method is so simple and fundamental that I am not going to describe it further. Suffice it to say it is the most expensive and slowest method, but does offer high potential for creative innovations.

2 Simple professional looking cards using CCO provided template

This is the preferred process if you want easy to produce professional looking cards. It could be tedious if producing more than a couple of dozen cards. Precise instructions for formatting and printing, including a Photoshop template, is available for download from the CCO website.

Organization > Documents and Files to Download > Download Categories > Workshop > Enjoy Carding as a Creative Outlet

Once you have printed your cards using the instructions and template, the printing sheet will look like the printed image on the right, together with some of the tools needed. Minimum tools are the score tool, box-cutter, and straight edge.

All you have to do is to score the centre fold. Cut the four sides to size just within the printed corner guides. Finally fold to size and supply with an appropriate envelope.



Here is a card designed and produced following these steps by Jennifer Campbell our Shutter Release Editor.

3 Bulk printed on purchased card blanks on your own printer

Quick and simple and economical for bulk quantities. This technique consists of printing cards on blanks purchased as final size and pre-scored ready for printing and folding. It is the preferred method for bulk production. One pass through a printer will produce cards ready for packing and dispatching. The supplied template on the CCO website can easily be adjusted for the 7x10 sheet size. I use this method on a Canon ink-jet printer with excellent results.

The cards and envelopes have to be purchased. The biggest difficulty with the bulk printing option is finding a reliable

source of quality blanks cards. If all else fails then try my source for cards and many other print related products. This supplier is located in the USA, but ship very efficiently into Canada. Just click on the following hyperlink which will take you straight to the card section of their website:

<https://www.redrivercatalog.com/cardshop/>

Hyperlinks, like computers, can be finicky and if it does not work then cut and paste it directly into the URL line of your web browser.

Member Challenge

March 30, 2021

Satvinder Singh: Tony and I took over organising the member challenge some years ago. When we used to meet in person at the Club we used to make slips of all the topics and put them in a hat. Without looking, participating members would draw one topic. Participating members would then have roughly four weeks to shoot around 10-20 images on the topic they got in order to complete the challenge.

Now since Covid, we are doing it differently. Out of a number of topics, Tony and I randomly pick 12 topics for each participating member using an online random number generator. Participating members then have roughly four weeks to shoot, then submit one image per topic on the CCO website. Very thankful to Dinh, Peter and Paul who helped us in setting up the website folders and creating the events online. Once all images have been submitted we make a slide show and present it to the Club. This is a fun challenge and is aimed to make your creative juices flow and to encourage you to take some fun and creative images. The next Challenge is underway and will be shown on June 29, 2021.

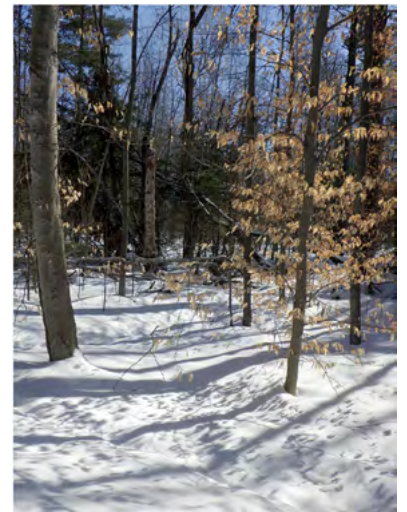
Shadows



Barbara Adams



Mitch Gosselin



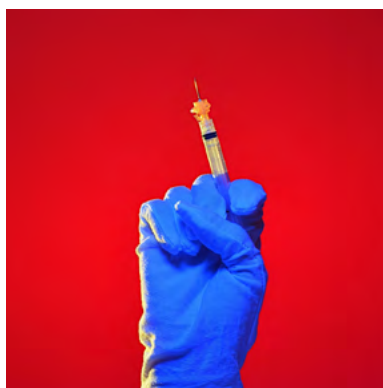
Cari Hauraney

The images shown on this page and the next are from the March 2021 Member Challenge. 15 members participated. I picked three images from each of five of the topics to show how participants interpret topics from a different perspective. Each participant has an image represented.



Douglas Harvey

People at Work

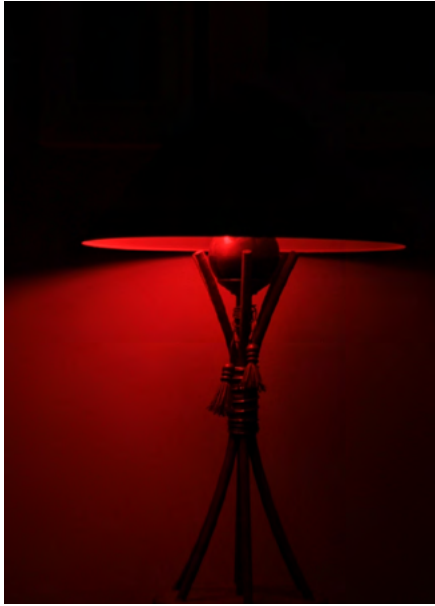


Fred Brown



John Dolson

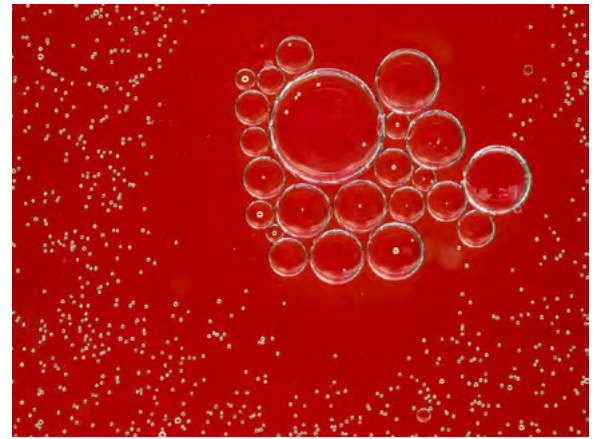
Study in Red



Lynn Dion



Julia Hardwick

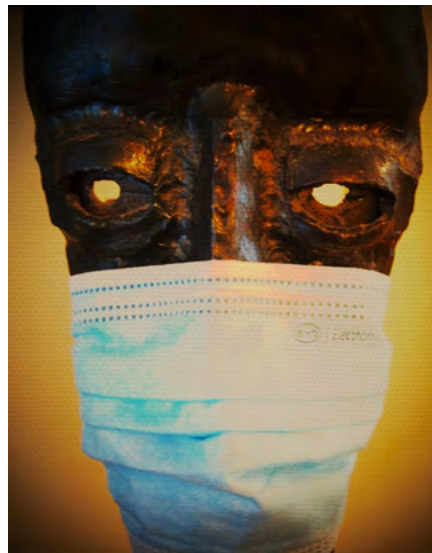


Jennifer Campbell

Masks



Dennis Cartwright



Ellen Chassé



Tony Deluca



John Burroughs

Old Things



Jean-François Riel

Paul Dickie



InfraredIs it for you?

By Barbara Adams

Infrared (IR) photography is an interesting alternative to photography made with the visible spectrum of light. You can see your subjects in a radically new way.

About 10 years ago I had a Nikon camera converted to Standard IR (720nm). At that time it was virtually the only way to convert so the images you see here were all done with that camera. For me that meant that the images taken with that camera would always be in black and white. I took a course with Ron Rosenstock and came away thinking that the medium was meant for landscape and architecture but for others that may not be the case.

So, how is it done?

Normally camera manufacturers install a sensor to block the infrared spectrum and allow visible light to reach the sensor. The IR conversion removes that filter and it is replaced with one that allows specific wavelengths to pass through. A challenge may be that infrared wavelengths are longer than visible light so those having DSLRs converted may find that some of their lenses do not focus properly. I had the company who did my conversion look at the lens that I would be using on the camera and the camera itself to ensure

that focusing would be optimal. I am told with today's mirrorless cameras this is no longer an issue.

Today, there are a variety of types of conversions and the colour renditions are different with each one. The work of Dan Wampler shows the effects that he gets from various types of conversions. If you are thinking of taking the plunge you may want to have a look at his website.

<https://www.danwampler.com/portfolios>



Kolarivision, a company that does conversions, has a website that will answer a lot of questions you may have about conversion if you are interested in taking the plunge.

<https://kolarivision.com/articles/>

I think some sage advice when you convert is to always take a normal DSLR or mirrorless camera with you when you are shooting infrared to ensure that you get the image you are looking for.



Or, try the effect in post

Another possibility to get the infrared effect is in post processing. I have used the Nik plugin for Photoshop and Lightroom. Sometimes the effect is very good and other times it just doesn't work.

More resources

You may want to take a look at the websites of two of my favourite photographers who use infrared photography in entirely different ways:

Ron Rosenstock, who won Fine Art Nature Photographer of the Year with the North American Nature Photographers this year, does his infrared with the same type of conversion I use but, can I say, in a much more artistic way.

<https://www.ronrosenstock.com>

Nevada Wier uses various types of conversions and has wonderful images from around the world. Aside from her website, she has an article in the May issue of Outdoor Photographer.

<https://www.nevadawier.com>



It's the end of a great year at CCO. Despite the pandemic, the Club pivoted to virtual and remained very active, thanks to membership participation and the very hard work of the Executive and Volunteers. Some of our Executive and Volunteer members are moving on from their positions, other members are filling open positions. Here are interviews with five of these members.

Before we start, thank you Roy Sletcher for stepping in as acting Print Committee Chair and Tony Deluca for stepping in as acting Studio SIG until these positions are filled; Barbara Adams and Ellen Chassé for starting the Nature SIG on the CCO Facebook group; and a whole hearted thank you to last year's Executive and Volunteers and those new and returning for 2021-2022.



Thank you, Jean-François Riel!

Jen Thank you for your hard work as VP Programs. Before we talk about that, how did you get into photography?

JF I had a Kodak 110 camera as a kid and I was also given a book on image hunting. Then dad lent me his 35 mm camera as a teen, which I used to experiment with. My dad and mother both used to like taking pictures. After using a Nikon F80, a Pentax DSLR and a Canon 7D, now I use a Canon EOS R system.

Jen What has been your involvement with the Club?

JF I joined the Club in 2017. I have enjoyed making new friends and I have learned a lot about photography. I joined the Exec in Spring 2020 so I was on the board for one year. I had just retired and I wanted to contribute to the community and the Club. The VP Programs position felt like a good fit as I like organizing events. My goal was to provide a different experience for the membership by inviting a slightly different mix of speakers throughout the year. We had a much greater pool of potential presenters thanks to the pandemic and the Zoom platform.

Jen Wow, your whole Exec experience was during Covid and only meeting via Zoom. As you look back at your time as VP Programs, what was your favourite accomplishment?

JF Getting Freeman Patterson as a speaker. The first photography books I read were by Freeman Patterson. I was so nervous to call him, he was my photography hero. Once on the phone, I found out he was a regular guy. Organizing this event was a big job. Besides booking Freeman, I invited other clubs, set up Zoom with a 100 seat licence and coordinated with the clubs on Zoom.

Jen It was a great event. Congratulations. We all learned a lot. And, how about the biggest challenge of the position?

JF Not seeing each other, being able to meet with the Exec in person. Talking and trying to work out complicated

matters through email can make it hard to resolve issues, something which could be done quicker in person. What is interesting, though, is initially people were hesitant and concerned about meeting through Zoom. Now we are all used to it. And getting speakers was actually easier because of Zoom. Speakers did not have to be from a nearby area. And we could share events between clubs.

Jen Thank you so much for your contribution. Everyone agrees you went above and beyond in the VP Programs position for the Club.





Welcome, Craig Maskell!

Jen Welcome to the VP Programs position. Let's get to know a bit more about you.

Craig Like many Ottawans, I'm a transplant. My father was in the Air Force and I grew up on Vancouver Island and in New Brunswick. But I've lived here for 40 years -- gee, has it been that long? My wife Sue and I live in Kanata. We have two adult children, living in Ottawa and Montreal.

Jen When and why did you start in photography?

Craig I remember using my parent's Kodak Instamatic -- a simple camera with dubious image quality. When I moved to Ottawa as a poor graduate student, I stretched my budget to buy an Olympus OM-10 SLR to capture my travels around the city, eastern Ontario, and beyond. My serious interest in photography as a hobby was sparked only ten years ago, so I'm a neophyte compared to our senior members. My first DSLR was really the start of an enduring passion for both the artistic and technical sides of photography.

Jen What types of photography do you like?

Craig I'd say I'm a generalist -- I enjoy nature, landscapes, the built environment, and travel photography. I like mechanical things, so photographing classic cars is a particular interest. While on hikes, I look for the small and beautiful things that are sometimes hidden or fleeting, such as a delicate new fern in the spring or subtle colours.



Being technically minded, I like to understand how cameras and lenses work. I'm also a bit of a tinkerer, and I've found an interest in reconditioning old lenses and vintage film cameras.

Jen What camera system or systems do you use?

Craig I've been shooting with Pentax. It's not a common brand, but I really like its ergonomics, robustness, and overall usability. Interestingly, Pentax has kept the same lens mount since 1975, which means I can have fun using some really great classic manual-focus lenses such as the Pentax 50mm f/1.2 or 28mm f/3.5, or my Asahi Takumar lenses that date from the 1950s and 60s.

Jen When and why did you join the Club?

Craig When I retired several years ago from an exciting career in research and development, I looked for a few interesting activities, and joining this Club was a great choice. Actually, my wife's swimming friend -- our own Cari Hauraney -- mentioned the Club to her. Cari introduced me around at my first Club meeting and helped me to feel at home. Thanks, Cari!

Jen What involvement had you had in the Club before taking on the VP Programs position?

Craig I've been a member for only three years and have been mainly a quiet observer. This past year, I've concentrated on participating in the slide competitions and helping Jean-François with the Post-Processing Workshop.



Jen What do you look forward to most as VP Programs?

Craig I'm looking forward to getting to know the other members of the Club better, and working closely with the Executive. I hope to work with all the members to create an interesting program for the upcoming year.

Jen What do you think will be a challenge in this position?

Craig Creating a program that caters to the broad interests of the members will require imagination and outreach. While we have been managing quite well with our regular 'virtual meetings', the upcoming year may see us transition back to in-person meetings, depending, of course, on how the pandemic evolves. Over the years, our program has included a wide range of great topics, and continuing this tradition will be my main goal.





Welcome, Jim Kilpatrick!

Jen Welcome to the Property & Archives position. Let's get to know you a bit more.

Jim Lucie and I moved to Ottawa, from Toronto, just over 5 years ago. It was part of our retirement plan. Both of us enjoy being outdoors. Me for photography, Lucie to gather ideas for her watercolour painting. We both enjoy travelling along the Quebec north shore - the East Coast is our next goal. With family here, it seemed like the better place to be.

Jen Tell me about your interest in photography?

Jim I purchased my first camera – a Praktica from Consumers Distributing – in the summer of 1975. I had just been laid-off from my first job and was wanting something to fill the void. Art has always been an interest for me and photography allowed me to capture the moment without the need for paints, easels, brushes or sketchbooks. (Although, I do wonder about that wisdom as I'm now carrying around 15 lbs of camera equipment!)

I had received a little point-&-shoot camera for Christmas a few years before buying the Praktica. I enjoyed taking candid shots of friends and family and had tried some nature shots, but they never produced what I saw in my mind. When I started working with a 35mm and saw how I could manipulate the image, I was hooked. I've taken a number of extracurricular courses to expand on my understanding – Creative and Large Format Photography through Humber College, New York Institute of Photography, darkroom classes and currently a number of courses on-line.

Jen What types of photography do you like?

Jim I've always had an interest in nature photography. I've recently acquired a macro lens and that has opened up a whole new world for me. I'm still figuring out all the ins and outs of the digital world, but certainly looking forward to expanding on the old and new creative ideas.

Jen What camera system(s) do you use?"

Jim I'm currently using a Nikon D750 with a Nikkor 50mm f/1.4 Prime lens along with a

Nikkor 105mm Macro lens. My second camera, after the Praktica, was a Nikon FE. I was happy to see that the lens mount for the FE is the same as my D750, which allows me to use those old lenses to play around with some new ideas.

Jen Tell me about your involvement in the Club so far?

Jim I joined CCO in 2018. I had to take a break in 2019 due to an awkward work schedule, but with retiring this year, I now have more time to be more involved with the Club. This year I've been a part of the Post Processing Workshops, along with the Elementary Colour Workshop and now the May Challenge. I find that I learn a little more with each workshop and I'm definitely seeing a change in my images. Photography clubs provide a wonderful place to get to know others who share the same interests, to share ideas and to learn from each other, and to continue to develop our skills.

Jen What do you most look forward to in the Property & Archives position?

Jim I am learning about what is involved with the position. It sounds like the Club archives are in need of organizing – something that is currently underway. I enjoy looking through past documents and I've always had a love for "old" photographs. I've spent hours looking through my parent's collection and have scanned a number of family photos to add to my own. The sense of nostalgia, the mood, the lighting all come together to tell a story of what once was.

Jen What do you think will be a challenge in this position?

Jim I'm not really seeing anything that would present a challenge – aside from the current Covid restrictions. It would be nice to get together to see what property the Club has and to discuss how best to manage the future archives. All in time.

To the members, thank you for welcoming me. I'm looking forward to making a contribution to the Club and continuing to share and learn with all its members.

Best Wishes, Dinh Ly!

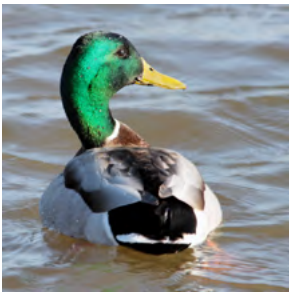
Jen I hear you are moving on from the Webmaster position and the CCO. You have contributed so much over the years. You will be missed. For fun, tell me about your first camera and your interest in photography?

Dinh Back in 2001, my friend gave me a Sony MAVICA digital camera that uses a floppy disk and can store six images max per disk. Since it was a digital camera and did not cost anything, I kept taking snapshots of my family and anything in front of me. Here is a photo of my mom (I called her the Cutest Mom in Town) with her pjs and scooter. She did not know how to ride a bike, but she knew how to ride the scooter. Back then, people were shocked when they heard that I had never used a film camera before. In 2007, I was at a Freeman Patterson workshop and he said "People who never use a film camera have no idea what they are doing." I put my hand up.



Jen Tell me about your involvement with the Club?

Dinh Roy Sletcher and I joined the CCO in January 2005. I wanted to learn how to take good photos of my family because I did not know anything about photography. Then, I did not know what stock photography was. At Club nights, I would view slideshows with amazement. I was so impressed with members' photos on the projector screen. For the first year, I did not compete because the other members' photos were so good. I remember I entered a photo of a mallard swimming away. The judge said, "Why would anybody take such a photo". After the 3rd year I got into the advanced level and was very proud of myself. I did not compete again for half a year because I was telling myself that I would not win a single award in advanced level. After 15 years with the Club, I met and made many friends. It is strange to leave the Club and move on. I will miss you guys.



I was helping to look after the old website for maybe 5 years. But Darrell and Roy Hopper were doing most of the difficult work. With the new website, as Webmaster I had many helpers and many thanks to them. Also, thanks to the current Executives for blessing the project to go ahead.

Jen Can you give me one or two favourite memories from any point in your time with the Club?

Dinh It is hard to pinpoint one favourite memory. I would say seeing so many CCO members come to my father's and brothers' funerals. Also, I want to share the story of two photos. With digital cameras, I must have taken over 100,000 photos.

"My Dad and I" photo: We went to the museum of Science and Technology, and we were playing around and took 100s of photos. Then we were at the cars section, I asked my father to get in the car and I took a photo just like everybody else. Then it hit me that it would be fun to lie down in front of the car. For years after, I could not find the RAW version of the photo. Then one day at a friend's place, the RAW was in their computer that I had given to them.



"All-Aboard" photo: I got this cheapest Canon REBEL XS with a Canon EFS 10-22mm. Before this photo was taken, I had read a photography book with a train photo that I really like. So, for months after, I would look for any train and shoot every angle I could think of. Then one very cold winter, the CCO had an outing at the Museum of Science and Technology. I had the camera setup on a tripod and took three shots using three exposures. I did not think much of it. I ran the photos though Photomatrix and still did not think much of it. I almost deleted the photos. Then I went back and ran them though Photomatrix again using a preset I built and wow! A few years later, I tried to duplicate the photo with a Canon 7D with the same EFS 10-22mm lens but could not do it. So, this tells us that expensive cameras do not make a difference.



Thanks and take care everyone.

Welcome, Peter Frank!

Jen You are taking over the Volunteer position of Webmaster. Before I ask you about that, tell me a bit about yourself.

Peter I was born, raised and educated in Wolfville, Nova Scotia. I moved to Ottawa in 1976 for a job in what was then the National Museum of Natural Sciences, now the Canadian Museum of Nature. I stayed there until I retired in 2014.

Jen Tell me about your interest in photography?

Peter I started in photography in the mid-1960s, first with a box Brownie and with my first SLR. Currently I use an Olympus micro four thirds system. Back in the film days I mostly used medium format and 35mm and occasionally 4x5. I like to take mostly nature and landscape photography. Also whatever seemed interesting when I used to travel, either for work or pleasure after retiring.

Jen Tell me about your involvement with the Club?

Peter I joined the Club 1976. A coworker was a member and he introduced me to the Club as a way to meet other people in the area who were also interested in photography. In the late 1970's I was involved with running the print competitions, ran a workshop on the differences in film formats and participated in some outings. While my kids were growing up I simply attended meetings and participated in some competitions.

Jen What do you look forward to most as Webmaster?

Peter The website seems to be working well. Over the next few months I will try to tweak any settings that need it and train some managers on how to use parts of the system.

Jen What do you think will be a challenge in the coming year?

Peter I think a main challenge for the website will be getting people to use it for things other than just competitions.



Collaborate!

Alex Roussakis and Jennifer Campbell

Alex: (Left) I shot this image with my Panasonic G9 camera and Lumix G Vario 12-35/F2 lens at 21mm. My attention was caught by the contrast between the old architecture of the Sisters of Charity Chapel, the older homes of Lowertown and the new condo buildings going up over the river in Gatineau. Being on the sixth floor, I had a unique perspective to capture this contrast. I could not avoid glare on the window in front of me caused by the reflection of light from a window on the Chapel. Despite this, I was drawn to this scene and still wanted to photograph it. I learned later that you can avoid glare by placing the lens directly flush on the window pane, however this would have forced me into a different composition, capturing the Chapel but not the buildings in Gatineau. The composition I wanted, had to be taken at an angle to the window pane. In post, I tried to remove the glare with the burning tool in Luminar, but it did not work. I reached out to Jennifer.



Jennifer: (Left) Alex asked if I could remove the glare. I don't have a great deal of expertise but I liked the challenge. He sent me a copy of the raw untouched image. I only removed the main triangle of glare near the bottom right corner. I felt the other less "glaring" reflections could be fixed using regular tools when Alex processed the whole image. Initially, I tried using the local adjustment tool in Lightroom. It wasn't working to my satisfaction. Instead, in Photoshop I removed the majority of the triangle of glare using the patch tool, then "cleaned up" the smaller details and edges of the patched area using the clone stamp tool. I used my Wacom pen tablet; for me it's more precise than using a mouse. I'm sure a large print would show flaws, but for a smaller size image it is okay. Know of a better way I could have removed the glare? Let me know. It was really fun to collaborate. Thanks Alex. Now back to you.

JC Luckily, the bricks of the old building are not uniform nor perfectly aligned so I did not have to find any perfect matches.

JC This brick was a challenge to rebuild, again I used the clone stamp tool.



Alex: (Left) I processed this image in Luminar. I adjusted the shadows, highlights and exposure. Most of my edits happened on the right side of the image to provide contrast to the Chapel.

It may not be perfect, but the scene caught my attention and despite the glare, I wanted to capture my vision and take advantage of the opportunity I had seeing this scene from this perspective.



AR I dropped in a new sky. Luminar has a variety of skies. I tried several; some were too dark, some too dramatic. I tried to pick one that would be realistic for a winter scene.

AR I darkened the horizon on the right side to make the condo buildings in Gatineau more prominent.

AR I added contrast to the Lowertown houses near the Chapel.

Two Colour Workshops

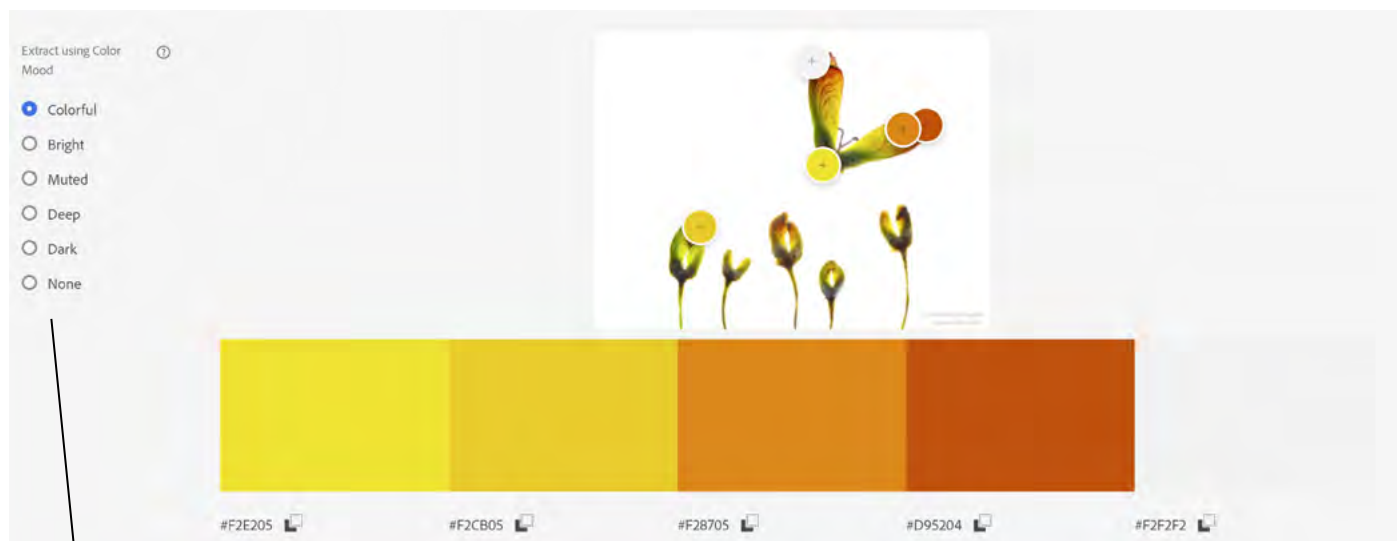
We had a pair of really great complimentary virtual workshops on colour, thanks to Roy Sletcher and Fred Brown.

Part 1 Elementary Colour - Roy Sletcher

Roy presented the following topics with visual examples: colour values, colour vision, colour terminology. He introduced the traditional colour wheel (additive colour), adapting its use to digital interpretation (subtractive colour). He explained these in a clear, easy to understand way using practical examples to illustrate colour values, settings, and adjustments in digital post-processing. There were lots of questions and discussion from a rapt audience. Download information sheets from the workshop from the CCO website: go to the Organization tab, choose Documents and Files to Download, choose Download Categories, choose Workshop, choose Elementary Colour. There are two separate files to view or download - one with notes, one with diagrams.

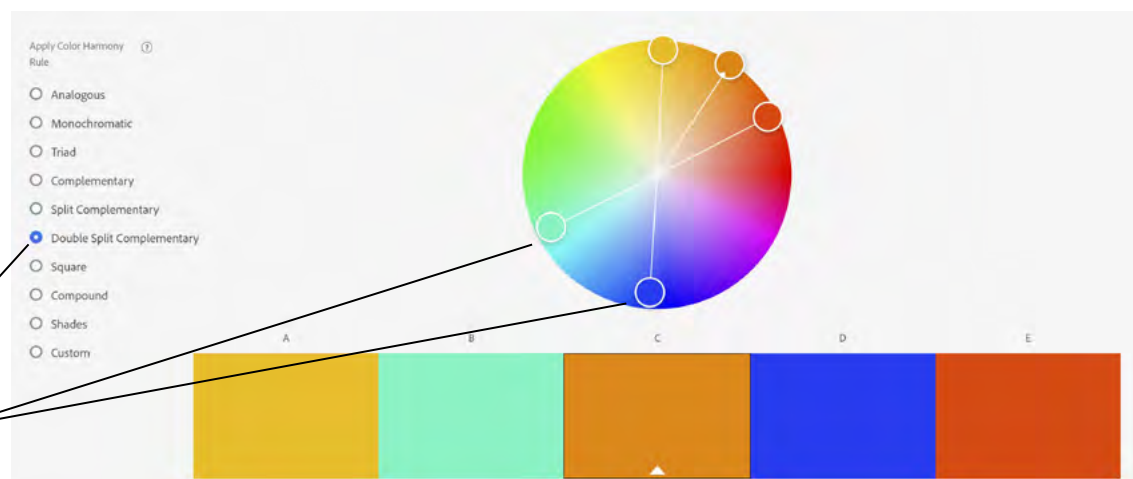
Part 2 Advanced Colour - Fred Brown

Fred built on Roy's workshop by presenting on colour in the creative context - colour harmony. Fred walked another rapt audience through the Adobe Colour app, a color wheel and color palette generator, using photographs from the audience. The app analyzes colour and colour harmony of an uploaded photograph. Try this yourself, go to Adobe Color <https://color.adobe.com/create/color-wheel>, use the "Extract Theme" tab to upload a photo. Click on the "Color Wheel" tab to see the colour harmony. Fred also provided the link to a more detailed video on colour harmonies: Secrets of color-grading in photography <https://www.youtube.com/watch?v=mC8ol2-V7Ck&t=4074s>. I tried the Adobe app, here is my result:



Under "Extract Theme" I chose "colourful" mood. I have fairly analogous colours.

From what I learned from Roy and Fred, to give my photo "pop" I could strategically add double split complementary colours, like an ultramarine blue or aquamarine.



Events Speakers Workshops cont'd

Speakers hosted by CCO

On April 13 the Club hosted a talk by Monique Campbell on her street photography. She provided handouts on Ontario photography laws and practicing street photography. You can download these handouts from the CCO website at cameraclubottawa.ca. From the Organization tab choose Documents and Files to Download, Presenter's Documents.

For more on Monique Campbell, see these links:

<https://www.cbc.ca/arts/9-must-follow-street-photographers-1.4798532>

https://www.instagram.com/moments_by_monique/

<https://twitter.com/bthereason?lang=en>

Invitations from other clubs

During the pandemic, a variety of clubs have been working together to share programming. The last of this season's invitations was from Images Alberta Camera Club in April. They invited us to join a presentation by Dennis Birkholz, the 2020 winner of the Paul Burwell Memorial Scholarship.

Dennis Birkholz spoke about his history with photography and his studies at the Burwell School of Photography as he showed a selection of his images. You can find his work at <https://www.facebook.com/dennis.birkholz.18>

Interclub Competition 2021

The Interclub Competition results night was held in early April. Our very own Paul Dickie won 2nd Place in the General Digital category for his photograph Sylvie-and-Grannie. Congratulations Paul!

A video of the results show is posted on YouTube as an unlisted video at <https://youtu.be/ieRQkE302gc>

You can also view a gallery of the winners on the Interclub website at <https://interclub.raphotoclub.ca> for people with existing accounts who know their login credentials.

2022 Competition and topic

Our Club is hosting the Interclub Competition next year with the topic Capturing Motion. More details to come. But start practicing over the summer and send your experiments to Shutter Release for the September issue.



Sylvie-and-Grannie - Paul Dickie

Lots of exciting programming to come...

CCO members, check the calendar regularly on the CCO website for upcoming speakers, events and workshops. Some interclub sharing events have a limited amount of spaces and firm 'register by' dates. Login to www.cameraclubottawa.com, choose the Organization tab, choose Calendar.

Participants learn and share so much in this workshop I want to pass on some of that learning to you. As a quick reminder of how the workshop works, participants each contribute two unprocessed images, a selection of which are then sent back to participants for interpretation in post-processing. So, each image is processed by around five participants and therefore with five different

interpretations. The results are shown at the workshop meetings and discussed, but not judged or critiqued. On these next two pages, you will find three examples of unprocessed images from the April workshop next to a couple of examples of how members processed the images. Also, note the various programs used, Photoshop CC, PS Elements, Affinity, Luminar AI and ACDSee.

Before

Original copy, unprocessed.
Image captured by Ian Gross



After



Claire Lepage: I use ACDSee for Pentax 3.0 (2007) software. It has limited features, but is intuitive and comprises enough basic tools to enhance and manipulate images.

These are the steps I took to post-process this image: First, I removed the bushes to the right of the silos. Then I used the "water effect" - this feature allows the user to set the water level and intensity of the ripple. Most of the effort was spent lining up the water level to the barn so that, with the reflection of the water, it would create an almost round shape; and to ensure the water also lined up with the trees in the background. And finally, I navigated through the HSL levels (inspired by Roy and Fred's workshops on colours) to come up with the yellowish background. Et voila. This initiative certainly stimulates creativity, not to mention being an incentive to further explore our editing software.

After

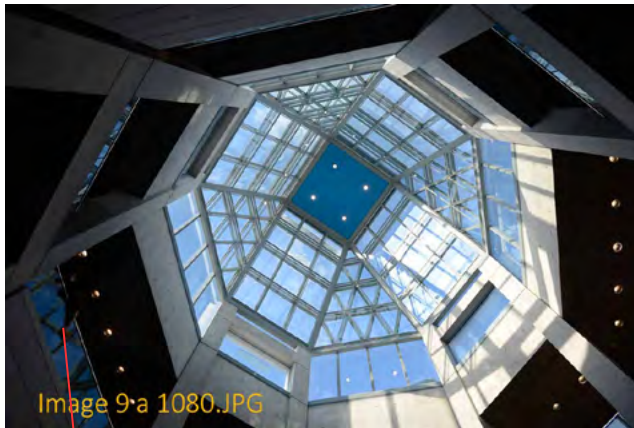


Jim Kilpatrick: I've been playing around with some new post-processing software. This picture was processed with Luminar AI.

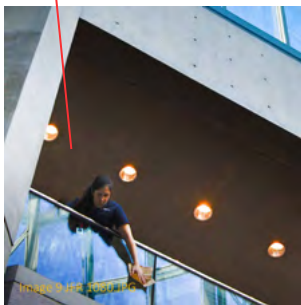
The Luminar program has a sky replacement preset, which I thought would add a little more drama to the scene. The software also has a preset for sun streaks, which added a little more life across the field. I made adjustments to the contrast and to the lighting to add more warmth to the picture and to emphasize the trees in the background, the silos, and the grass in the lower left.

Before

Original copy, unprocessed.
Image captured by Paul Dickie

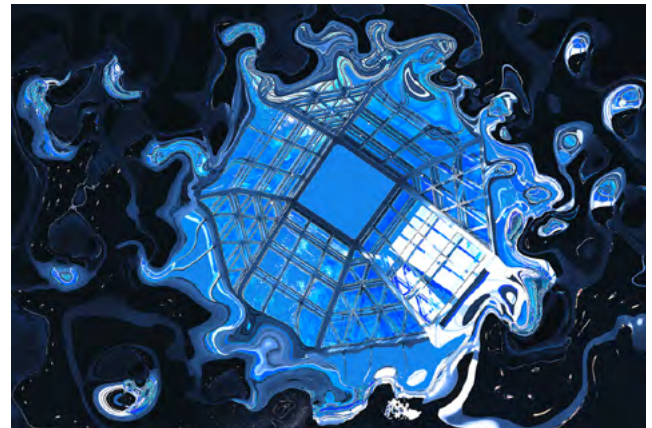


After



When Jean-François Riel opened up the shadows, he found this fun detail, a woman cleaning the glass. He cropped and processed his version this way. Good eye!

After



Scott Townley:

Software used: Affinity Photo (Photoshop equivalent)

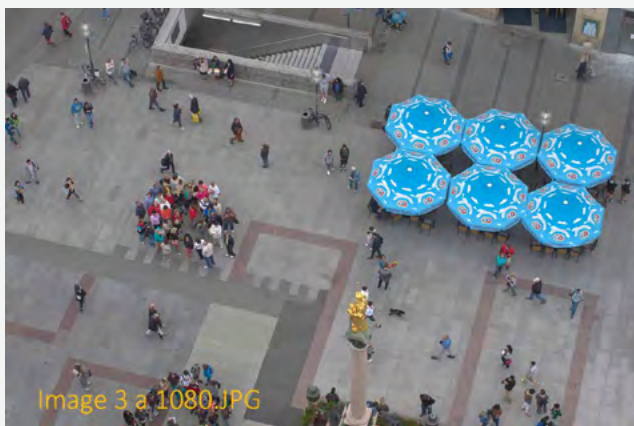
After working on the skylight in the central part of the photo I used Affinity Photo creative tools from the Liquify Menu. The next step was to use the tools within the Liquify Palette to create the forms. These include:

Liquify Pinch, Liquify Turbulence, Liquify Twirl, Liquify Pinch, Liquify Reconstruct

Note: These tools work very slowly to achieve their desired effects.

Before

Original copy, unprocessed.
Image captured by Craig Maskell

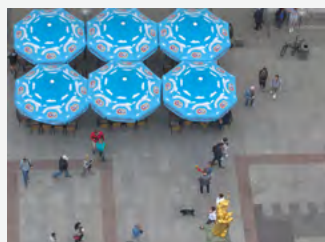


After



Cari Hauraney: I use Photoshop Elements version 2018. The umbrellas stood out and I wanted them to be more prominent. I cropped an approximately square image using the edge of the umbrellas as one of the borders.

The crop



Then I created a blank file. I put the cropped image in one of the corners, then flipped this same crop and rotated it several times and placed it on the other corners. I simply dragged it each time and used the "move" tool to position it. Afterwards there was a slight crop, some cleanup around the edges and some cloning to remove a few people with no heads and two bodies. It did not take very long to complete.

Staying in Touch

Put together by Jennifer Campbell

It's been a year since we moved our Club activities online due to the pandemic. Hearing from Club members, going virtual has generally been a positive experience - helping many of us find relief from isolation and comfort in continuity. There have been challenges of going virtual too, particularly for the Executive and Volunteers; their dedication to keeping the Club rolling smoothly despite the challenges cannot be overstated. Following is a summary of a few positive and challenging aspects of interacting virtually as expressed to me by Club members. From convenient by-products to serious stressors, these aspects all play a role in our virtual experience.



(AGM 2021)

The obvious changes

To state the obvious first, the Club had to pause some activities, namely in-person meetings, social events, outings, print competitions and in-person SIGs (e.g. Studio). We only communicate by email, phone and Zoom.

The most important benefit

Due to the nature of the pandemic many of us have felt very isolated. There is no question that for this reason alone the Club continuing to run via Zoom has been incredibly positive and beneficial, even critical.

Other benefits

Although this not our preferred state, it's good to recognize the convenient by-products of going virtual. Like, it's easier to get to meetings; you don't have to leave early, get caught in traffic, find parking, walk on dark icy streets, fight bitter weather, or miss a meeting because you couldn't get out the door. You can eat supper while you listen and you don't have to change out of your pjs. The cost of Zoom is less than the cost of the community room. Forced to pivot to online banking, the Treasurer reports online banking works well; done from home it's also time saving. The VP Programs reports it has been easier to book speakers and from a wider range since speakers can Zoom from any location. Interclub sharing within and across provinces was made possible by pivoting to Zoom and we have benefitted so much from

these extra events. Instead of giving up, we thought outside the box and came up with creative ways to tweak our workshops and events to suit being virtual.

Interaction

Initially many members were nervous to Zoom; it is interesting to see how comfortable many of us are now. Some wondered if there would be less chitchat during Zoom meetings, but with half an hour of social time built in members talk about interesting news and ideas as a group; during in-person meetings the tendency is to talk in small groups within earshot of only a few people. However, you also have to be confident to speak to a group on Zoom; you have to find some cue to break-in to the conversation and take your turn. This can be intimidating for some. And, occasionally on Zoom we experience an awkward silence when conversation peters out...until someone jumps in, lol.

Some feel they know Club members better now. They can identify members by name from the name tag in the corner of each person's Zoom window. Sometimes there is discussion of personal artifacts, art, photography equipment or books in the background of someone's Zoom window. We tend to relax together as members login then get up to go make coffee, sit in comfy chairs, lounge on sofas.

But ultimately, many members miss in-person interaction. For many the in-person meetings are as much, or more, about physical, personal and social interaction than about learning. They miss drinks and non-photography related conversation after meetings at the local pub, social events and physical outings, even just catching up at the coffee and

treats table. Members tend to introduce themselves to new members during breaks and before and after meetings. As Shutter Release Editor, I would love to be able to interview members in person – you gain something more organic with a back and forth conversation than answering a few questions by email (although that has its pluses too). In the long run, many feel physical, social interaction cannot be replaced.

Non-verbal interaction

Reading non-verbal cues is an important aspect of human interaction. As one member described “We typically watch peoples’ body language to see when a person has finished talking, how important the topic is to them, if what we are saying is accepted, whose turn it is next to speak”. Yet, this feedback can be difficult to see and interpret on Zoom. This can be a particular challenge when discussing complex issues and making group decisions. It is easy to miss cues and misinterpret messages.

The Executive and Volunteers

The Executive and Volunteers work hard in any given year, but writing this article made me realize how much more challenging it must have been doing this work solely through email, phone and Zoom. On top of the usual Club decisions in a year, the Exec had to find ways to deal with a new reality and move all Club activities online; later in the year the Club migrated to a new website. Imagine all the ensuing complex discussions, debates and decisions; now imagine it all had to be done through stacks of emails strings going back and forth and lengthy Zoom meetings; now imagine trying to interpret all this communication without the help of body language and non-verbal cues; and during a time when everyone is personally facing pandemic uncertainty, stress and fear. Overwhelming and exhausting. The dedication of the Executive and Volunteers, and Club members for their support, shows why the Club has been running continuously for over 125 years.

New processes can lead to new and better ways

So, what aspects of this virtual experiment should we keep as we move towards a return to in-person Club activities? Some members suggest a hybrid model, certainly during a transition stage and even after the pandemic. For example, mixing in-person meetings and Zoom meetings over the winter months; or live streaming every meeting on FB so absent members don’t have to miss a meeting. A hybrid model would mean we can still get speakers from outside of Ottawa and continue with cross Canada Interclub sharing. Executive members who can’t make an Exec meeting could tune in by Zoom. Sounds like banking could stay online. Maybe we’ll ask ourselves why we hadn’t done some of these things before the pandemic. Sometimes it takes a catalyst.

In particular, supporting accessibility

This is a chance to use technology to keep the Club more accessible and inclusive. Sometimes making it to a meeting can be difficult, from not getting a babysitter to a physical or mental health reason to safety reasons mid-winter, even being away for work or vacation. Keeping meetings streamed online can make the Club more accessible.

Staying in touch

First, thank you to the Executive and Volunteers of 2020-21. You pioneered the Club into the virtual realm during a time none of us have ever experienced before. Thank you to the incoming 2021-22 Executive and Volunteers who will guide the Club from purely virtual back to in-person meetings (hopefully). There is consensus that pivoting to Zoom has been a mostly positive experience; members are happy to continue virtually until we can meet in person; there are positive aspects of being online that we can take into the future. However, one sentiment rings clear: “I wouldn’t give up in-person for anything” and “given a choice I’d rather meet in person.”

Want to share your experience? Email me.

“Given a choice, I’d rather meet in person”



Travel Bodie Ghost Town

By Colin Campbell



On a high, treeless plateau east of the Sierra Nevada sits the remains of a mining town called Bodie. After several spelling changes, Bodie was named after W.S Bodey, a prospector who, with others, discovered gold in them thar hills. He had joined the '49ers in the California Gold Rush and struck gold in 1859 near the town named after him. Alas, he never profited from his find as he died in a blizzard that winter.



Swazey Hotel

By 1880 it was a “wild west” boomtown with up to 10,000 people and 2000 buildings, including two churches, a Taoist temple, 65 saloons on Main St alone, brothels on Bonanza St and opium dens. Murders, shootouts, barroom brawls, and stagecoach holdups were common.



Hollis Hotel Saloon



Boone Store (built 1879 - owned by a direct descendant of Daniel Boone)



Miller House selfie

In the 1880's, as men were lured to mining booms elsewhere, Bodie became a more settled, but much smaller town. Fires in 1886 and 1932 wiped out much of the town. Gold mining continued at several mines, including the Standard Consolidated Mine. But the sudden and final depopulation occurred in 1942 when a federal order stopping all non-essential gold mining forced the shut-down of Bodie's mining operations. The town became a California State Park in 1962 and remains in a state of “arrested decay”.

I was in Bodie with another photographer on the last day of November, 2012. Winter weather was closing in on the high country. Bodie is located at a very high elevation - 2554 m - at the end of a rough 21 km dirt road. While hot and dry in the summer, Bodie is brutally cold and snowy in winter. It had snowed the night before and we didn't know if we would make it to Bodie, or even if it was open. It was, and we had the town to ourselves.



A cold bath on Fuller St



Sleigh in a Main St barn

Heavy snow began to fall, giving a sense of the extreme conditions early settlers faced there. Then after a couple hours, having covered only a fraction of the town, a State Ranger informed us we had to leave immediately as they were shutting the town down for the winter. The Ranger followed us out the soon-to-be-impassable snow-covered road.



Abandoned vehicles in a field off Fuller St

Methodist Church (built 1882 - last service 1932)





Dechambeau Hotel &
IOOF (Independent Order of Odd Fellows) Hall



Dechambeau Hotel Saloon

My camera at the time was an APS-C Nikon D7000 with a 16-85mm f/3.5-5.6 Nikkor lens. Most images were taken at ISO 800. I'm amazed that I was able to get steady shots in poor light without my tripod, but some of the interior shots were taken by pressing my lens up against the exterior window glass to steady the camera and eliminate reflection from the window.



Schoolhouse (built 1879) with the Standard Mine & Mill in the background



Schoolhouse Classroom (original furniture & teaching materials)

I don't know how Bodie has fared in the intervening eight years, but it is probably still worth a side trip if you are in the area, which includes, by the way, the Mono Lake tufa formations and Yosemite National Park - not shabby neighbours!

For more information on Bodie, check out these resources:

<https://www.bodie.com/>
https://en.wikipedia.org/wiki/Bodie,_California

In the Zone

ANSEL ADAMS - Memorable Quotes

By Roy Sletcher

Ansel Adams died in 1983, but his work and reputation will remain for many years to come. This year is his 110th birthday and to commemorate his life as an amazing photographer and image-maker I would like to share some famous Ansel Adams quotes.

First, a little background. He is primarily known for his iconic landscapes. The best of which are still avidly sought by collectors. At a recent Sotheby's auction in December of 2020 several sold in the high six-figure range.

A concert pianist by profession, he once famously compared the negative to a musical score, and the print to the performance. A perfectionist with the camera and in the darkroom, he conceived and perfected the zone system to control his exposure and tonal values. He described his darkroom dodging and burning technique as contributing 50% to the final picture.

"A good photograph is knowing where to stand."

"Photography is more than a medium for factual communication of ideas. It is a creative art."

"A true photograph need not be explained, nor can it be contained in words."

"It is horrifying that we have to fight our government to save the environment."

"There are no rules for good photographs, there are only good photographs."

"Dodging and burning are steps to take care of the mistakes God made in establishing tonal relationships."

"Landscape photography is the supreme test of the photographer—and often the supreme disappointment."

"You don't take a photograph, you make it."

"We must remember that a photograph can hold just as much as we put into it, and no one has ever approached the full possibilities of the medium."

"I believe there is nothing more disturbing than a sharp image of a fuzzy concept!"

"When I'm ready to make a photograph, I think I quite obviously see in my mind's eye something that is not literally there in the true meaning of the word. I'm interested in something which is built up from within, rather than just extracted from without."

"Sometimes I do get to places just when God's ready to have somebody click the shutter."

CCO Engage

Upcoming

An active year was topped off with the AGM and the Awards Ceremony. CCO will continue to meet virtually biweekly over the summer. Some activities are taking a summer break; other activities will continue or be added. Of note in the near future, “Composition and Impact” by Janice Street and the Member Challenge AV show. 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. Go to the Organization tab and choose Calendar.

Tell us your ideas

One way to engage with the Club is to make suggestions on speakers, Monthly Outings, meeting topics, workshops and programming. Your ideas and participation made this last year action packed, let's keep it up as we plan activities for the coming year. Know a topic well? Offer to run a workshop or a special interest group (SIG), and top it off with an article in the newsletter :) 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 newsletter	shutter-release@cameraclubottawa.ca

Or, contact Paul Dickie president@cameraclubottawa.ca. He'll pass your idea along to the appropriate person.

Contribute to Shutter Release

Contribute to Shutter Release and share your work, thoughts and expertise with Club members. I can help with formatting and editing. [Email](#) me your idea and I'll explore it with you.

What can you contribute? Here is a list, but it is not exhaustive. And watch for specific things I will ask for through Paul's weekly email.

- 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...

Member Gallery

If over the summer and fall things open up and you can safely go out with other Club members, post the photos you take of each other on the Member Gallery page on the [CCO website](#). A new gallery of images is available to members to view and to contribute to. The purpose of this gallery is to showcase CCO members at CCO events, such as outings and workshops (not the results of the events).

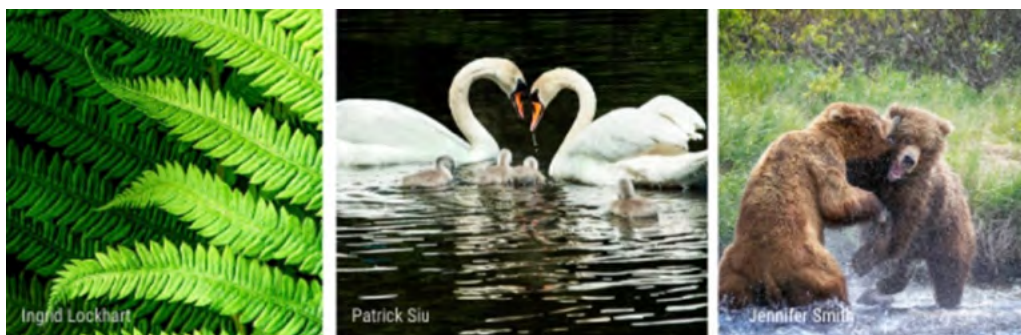
To view the gallery, login, go to the Organization tab, choose Galleries, Archives, then CCO members & events.

To add photos, click on the “Manage Galleries” button at the top of the Organization Galleries menu, navigate to CCO members & events, click on the “Edit and Upload Images” button. Please ensure that your contributions identify the CCO member(s) and the event(s).

Something new on the Club's Facebook page

By Ellen Chassé, Coordinator

I have been very pleased to see the growing interest in the Camera Club of Ottawa's Facebook page. We are now at 165 members, many of whom participate in the posted activities. This month we are adding something new. Barbara Adams has agreed to host the Nature SIG (special interest group) on the Facebook page. At the same time, she will be acting as a mentor to new members who could use a hand and some encouragement. We'll be starting off with Nature Photography Day on June 15th....and hope to get lots of CCO members involved. For more information see the article below, courtesy of the North American Nature Photography Association (NANPA).



Photos of last year's competition winners at NANPA

What is Nature Photography Day?

Each year, June 15 is designated by the North American Nature Photography Association (NANPA) to promote the enjoyment of nature photography, and to explain how images are used to advance the cause of conservation and protect plants, wildlife, and landscapes both locally and globally.

In 2006, NANPA celebrated the first Nature Photography Day and placed it in McGraw-Hill's (now Rowman & Littlefield) reference work, Chase's Calendar of Events. Many media and websites took notice. Since then, people throughout the North American continent, and overseas too, have discovered numerous ways to observe and enjoy the day. Enthusiasm for Nature Photography Day continues to grow—worldwide.

NANPA encourages people everywhere to enjoy the day by using a camera to explore the natural world. A backyard, park, or other place close by can be just right.

Photography Day continues to grow—worldwide.

NANPA encourages people everywhere to enjoy the day by using a camera to explore the natural world. A backyard, park, or other place close by can be just right.

Stay connected to the natural world!

Here are some ideas to help you get started.

- Learn even more about the natural history of your environment: plants, wildlife, and land.
- Encourage the creative spirit among your family and friends. Tell them about books and online resources with suggestions on how to photograph flowers, birds, and more.
- Know that your photos can be invaluable, telling vital stories about nature. Find something that detracts from the natural world, showing images about how human beings sometimes adversely affect the environment.
- Even before June 15, immerse yourself in the legacy of nature photography by reading about the work of naturalists as well as pioneers in the profession.
- Build vibrant memories by picking something close to home that you've never photographed before. Then make plans to photograph that subject or scene every June 15. Enjoy the pilgrimage!

Finally, ask yourself how your images can help to bring positive changes to the Earth. After all, it's our common home.

During Covid while we can't meet in groups, "Monthly Outings" are an individual activity where members take photographs around a shared topic within the designated month. We all look forward to a time when we can gather for an Outing and then go for coffee or lunch. Until then, here is a sample of the March and April Monthly Outing photographs. If you have a suggestion for an Outing or a theme, either for these individual times or for when we can get together, please contact Cari Hauraney, the Outings Coordinator. Outings are meant to be fun. The photos are not judged and are eligible to be submitted to future competitions.

March - Signs of Spring



Lynn Dion



Jennifer Campbell



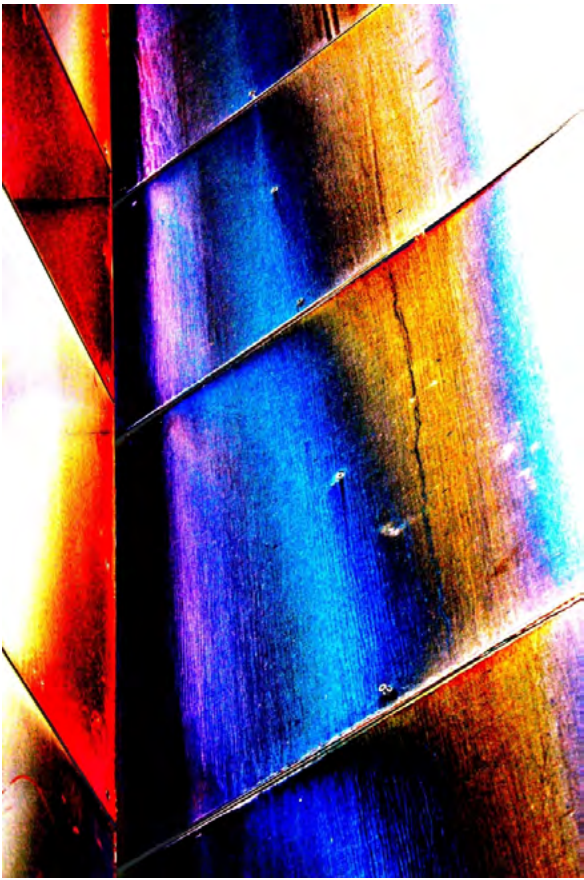
Jean-François Riel

Barbara Adams

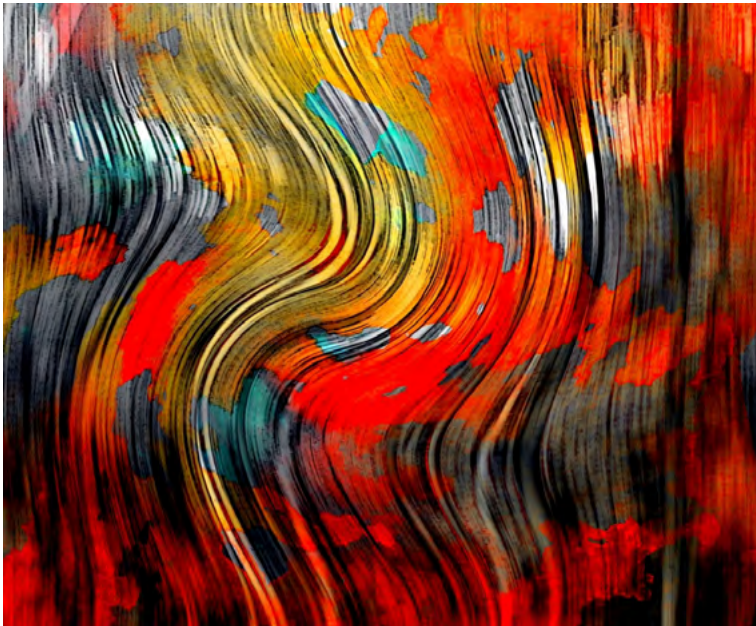


April - Colourful

Lynn Dion



Carolyn Andrews



Tony Deluca



Cari Hauraney

In April, Cari presented a fun AV show of Monthly Outing photos from outings going back to April 2019 (pre-Covid) up to March 2021. Four of the Outings were in person and it looked like everyone was having a great time. For an example of where the Club goes on outings, these were the four locations presented: Urban Tourist aka Vanier Sugarbush (April 2019); Parkdale Market (October 2019); Winterlude 2020 (February 2020); Brockville (Fall 2020).

Get your camera and creativity ready for the June Monthly Outing theme: Wheels. Capture “wheels” from June 1, 2021 to June 30, 2021 and submit up to five images on the website by June 30, 2021. Then repeat for July and August themes :) Once logged in on the CCO website go to the Competition tab, choose Submit Images to a Competition, select Outing Wheels.

Dodging and Burning

By Roy Sletcher

This is intended as an instructional exercise for basic or new intermediate Club members or those who prefer to be out taking photographs rather than post processing images in front of a computer screen. This is a quick, simple, and very effective means of adjusting the tonal values of selected local areas in the image, compared to the global tools that change the overall effect. The next few pages will describe the process in detail.

Step One: Create the appropriate tools and desktop for dodging and burning

We are using screenshots from Photoshop CS. Not everybody uses Photoshop, but according to my information approximately 40% of amateurs use it, or variations like Elements. If you use a different application it should preferably have similarities that you can adapt to follow this tutorial. The main requirement is the concept of LAYERS and BLENDING modes which will be introduced to you painlessly as you follow along.

When opened, your Photoshop desktop should look approximately like *Image 1* below. As the desktop can be user customized yours may be slightly different. If you can see

and identify the items outlined in RED (the toolbox), YELLOW (settings of the active tool), and GREEN (the layers panel) then you can proceed straight to Step Two.

If you cannot see the panels outlined by the coloured rectangles then go to the top Photoshop menu and click on MENU>WINDOW. From the resulting drop-down list ensure that LAYERS (midway down) and the two final selections of OPTIONS and TOOLS are checked. This should now display the required panels on the desktop as seen below.

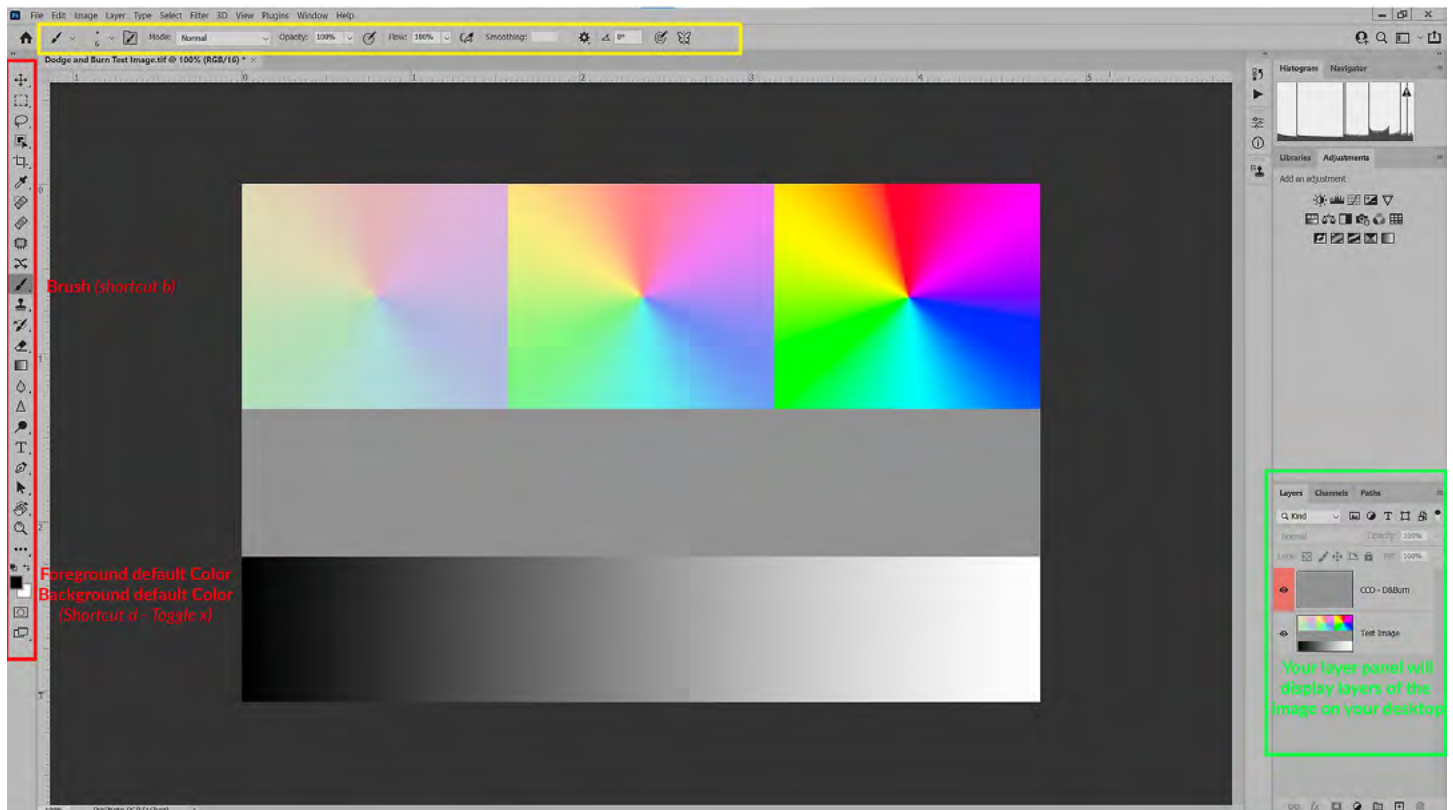


Image 1

Dodging and Burning cont'd

Step Two: Configure a custom dodge and burn tool

This is the crux of the setup. Follow the next few keystrokes to be ready to start dodging and burning.

Download and open into Photoshop the practice image from the [CCO website](#) (download details are in the final paragraph of this article). The practice image is the same as *Image 1* from the previous page. Or, open one of your own images for practice.

From the top line Photoshop menu click: LAYER/NEW/LAYER.

A “New Layer” message box will open. We will do three actions in this box. Click the down arrow next to MODE. Your screen should represent *Image 2* (right). Click OVERLAY approximately halfway down. Do not click OK yet.

Your screen should now represent *Image 3* (right). We have two small changes to make to complete the procedure, circled in red. In the name panel give an appropriate name for identification. If you have several layers in use this will be useful. Check the lower left checkbox to fill the overlay layer with 50% gray. Press OK.

Your screen should now look like *Image 1* (previous page) of this sequence. The layers panel outlined in green should show your dodge and burn layer ready for use as should the red and yellow outlined panels.

Advantages, use and procedure for using this dodge and burn tool

We have now described the setup procedure for our dodging and burning tool. You may have noticed that Photoshop already has a dodge and burn tool on the tool panel (outlined in red in *Image 1*). So why are we reinventing the wheel? Simple answer. The existing dodge and burn tool, which has remained unchanged since version 1, is seriously flawed. It irrevocably destroys and degrades image pixels and precludes rectifying any mistakes later in the post-processing workflow. Workflow is an issue beyond the scope of our current discussion.

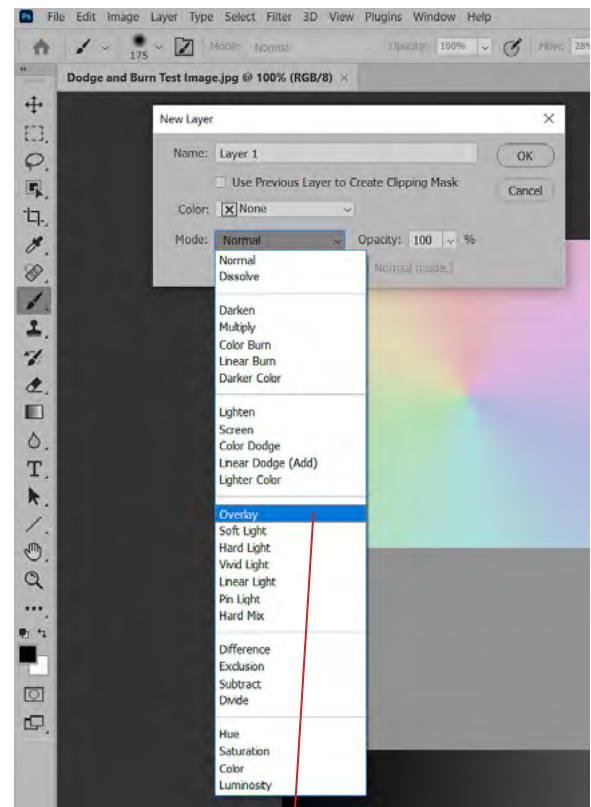


Image 2

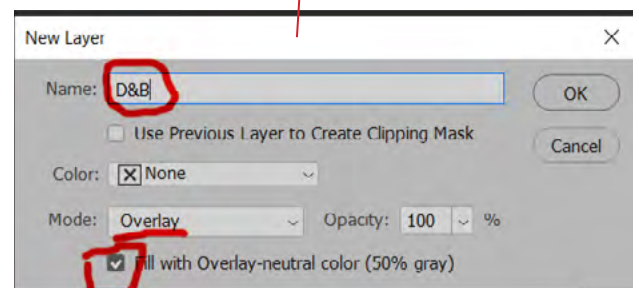


Image 3

Pros of the technique I am describing:

- Simple
- Non-destructive
- Can dodge and burn with a single layer
- Extremely versatile for viewing and controlling the final visual effect

Cons:

- Some colour-shifting may occur. It is not ideal for some subjects. You can evaluate any colour shift on the radial targets of the supplied test image, and if considered a problem use the workaround described later.

Dodging and Burning cont'd

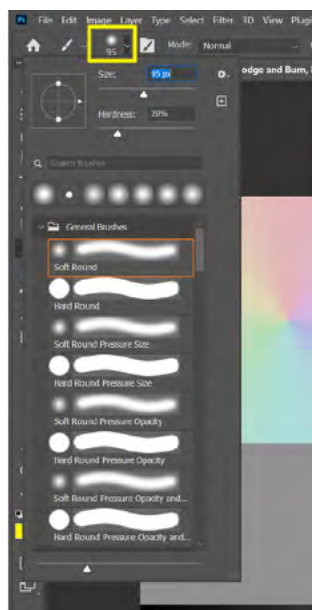
The dodge and burn layer you see in the layers panel is in OVERLAY blend mode which has properties ideally suited to dodging and burning as follows:

- When painting on the image with a 50% gray brush there is no effect.
- When painting with a white brush the subject will be lightened (dodged).
- When painting with a black brush the subject will be darkened (burned).

Setting up your dodge and burn brush

First step: Click on your dodge and burn layer in the layers panel (green box in *Image 1*) to ensure it is active. Click on the BRUSH TOOL (see the red box in *Image 1*). The brush tool will then be highlighted to signify it is active and your mouse tooltip changes to the brush tooltip, which indicates your brush ready for duty.

Second step: A final check. Any tool selected in Photoshop has a variety of settings and parameters that can be adjusted for optimum results. These settings are displayed horizontally along the top of the desktop inside the yellow outline in *Image 1*. From these settings, to select the appropriate



brush settings click on the brush selection icon outlined in yellow in *Image 4* (left). From the resulting drop-down menu select a soft round brush. Set size to about 100 pixels and hardness to about 20%.

Next, to the right along the horizontal brush tool settings you will see two separate settings called “opacity” and “flow”. Leave opacity at 100% and set the flow to 4%. These are interim selections and can be fine-tuned to taste as your dodge and burn activity progresses.

Image 4

One final but vital setting that will NOT change during the dodge and burn process is to select your foreground (black) and background (white) colours. Close to the bottom of the toolbar (see *Image 1*), you will see the colour selection icon - two overlapping squares probably already showing black and white.

The following keyboard shortcut, valid on both Mac and Windows, will ensure they are set to the default of black foreground and white background to start your dodging and burning. First press D (upper or lowercase) which will set your colours to the default of black and white. Of course, if that was the starting point you will not notice any change. To verify things are progressing correctly now press X twice. Immediately the black and white squares should change position and then return to black first to signify that black is now the foreground colour and you are ready to start.

Managing expectations

Do not expect immediate success. Dodging and burning is a skilled activity requiring practice and good judgment. Starting with a simple objective will be more successful initially, and preferable to starting with a complex image. Then practice and more practice.

Dodging and burning is not going to dramatically rescue a bad image or make a bad image look good. It could, if used judiciously, improve a good image by accentuating desirable tonal values. A better name for the process would probably be LIGHTS (dodging) and DARKS (burning) which makes it easier to understand the concept.

Now you are ready to start dodging and burning

The practice file from the download consists of three radial-gradient images at the top with the saturation decreasing from left to right. The middle is a 50% black rectangle and the bottom a black to white ramp. Pick an area and decide if you want to dodge (painting with white to lighten) or burn (painting with black to darken). Press X to go back and forth between black and white. You may want to zoom in to the area to be more accurate. Start brushing.

The secret is to start gently and build up the dodge and burn effect carefully in controlled repetitive brush strokes. The first brush stroke should merely give a hint of changing to lighter or darker; use repetitive strokes to build-up to the density you desire. Adjust the flow usually between 3% to 10% to achieve this gentle controlled build-up.

Depending on the SIZE, SHAPE and AREA being adjusted you will be making constant interactive adjustments to brush size, flow, black or white colour. You can make these changes using the settings bar at the top of the Photoshop desktop but this can be disruptive to concentration, and

Dodging and Burning cont'd

you are advised to become familiar with the following eight keyboard shortcuts. I suggest you write them on a “Post-it note” and attach them to your monitor. It will increase your concentration and efficiency.

B – Activate the brush tool.
D – Set colours to black and white default.
X – Toggle foreground and background colours.
] – Increase brush size – repeat if needed
[– Reduce brush size – repeat if needed.
SHIFT] Increase brush hardness – repeat if needed.
SHIFT [Decrease brush hardness – repeat if needed.
UNDO LAST STEP CTL-Z (Win) CMD-Z (Mac).

Note: the undo step above is continuous and will keep stepping back as many times as you hold down CONTROL Z on PC (or COMMAND Z on Mac). If you go too far you can reverse a step or more by pressing SHIFT-CONTROL X (Or SHIFT-COMMAND X on Mac).

To evaluate how your work is progressing click on the “eye-ball” icon to the far left of the dodge and burn layer in the layers panel. This will disable the dodge and burn effect on your screen and show your image before the dodging and burning. Click the icon again to restore the effect. In addition, zoom out to view your image in full screen so you can see how your dodging and burning looks in relation to the whole image, and your vision for your image.

Use your mouse to control brush position and flow. With your free hand activate the above keyboard shortcuts while brushing. This will enable you to concentrate on the visual results of your efforts with minimum distraction.

It is extremely difficult to convey the subtleties of dodging and burning via written text, except to say practice and perseverance will pay dividends.

In conclusion, following are some random thoughts that may help improve your images when dodging and burning.

Creative concept

Dodging and burning helps to accentuate light and shadow when it does not exist to a satisfactory level in an image. For example a rock in flat light. You can add highlights to one side and shadow to the other creating the impression of light coming from one side, and a feeling of depth in the image. Open up shadows to show detail or burn in distracting highlights to prevent them from drawing the eye from

more significant parts of the image. Clouds in the sky can be burned to dark and menacing, or dodged to white and fluffy. Accentuating the existing lighting in the image will often help make tones and colour “pop”. Dodging to open selected dark shadows will often help enhance a three-dimensional effect in a two-dimensional image. Examine landscapes paintings by the masters and see how they use light, shade, and shadow to simulate distance.

Try changing the blend mode to SOFT LIGHT

Finally a brief tip. Really an advanced-level concept, but if you are still reading then a small reward is in order.

SOFT LIGHT is the blend mode below the OVERLAY selection (See *Image 2* from Step Two) and can be changed at any time.

SOFT LIGHT is considered by many a better default setting than OVERLAY as it tends to give a softer contrast and better shadow detail than OVERLAY. It is worth experimenting as an alternative and you may prefer the subtle difference compared to OVERLAY.

Some free stuff for any reader still interested

A supplementary file folder containing useful support files and additional tips can be downloaded from the [CCO web-site](#) at:

Organization > Documents and Files to Download > Download Categories > Workshop > Dodging and Burning - Shutter Release Summer 2021

Download the zipped folder with a filename: “Dodging and Burning Quickstart.zip”. The zipped folder contains:

- A Photoshop Actions file to automatically set up and configure the dodge and burn utility described in this article.
- A PDF file with full instructions on how to install it as an automated Photoshop action. Should also work in Elements. Also, additional advice and tips for dodging and burning.
- The sample practice file shown in *Image 1*.
- A Photoshop file called “Proof of concept D and B test.psd”

Essays and Portfolios

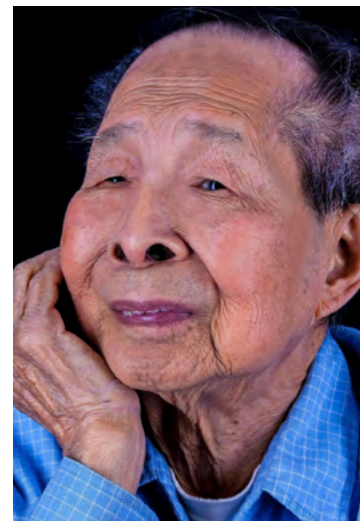
After the Essays and Portfolio night in March, members stayed on Zoom long after the show was over having a great time asking questions about the essays and explaining their own work. So, by popular demand the Club held this event again in April. As it was combined with the Outings AV show, only 10 essays were shown. The rest will be shown another night.



People's Choice Essay
Misty Morn in Ottawa - Dan Jones



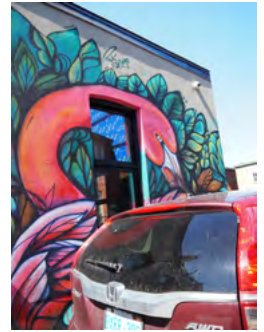
Runner-up Essay
My Dad and I - Dinh Ly



Places of Worship, Exteriors
Niels Rasmussen



Ellen Chassé - Street Art



Winter Walk - John Dolson



Lynn Dion - Spring

The other 8 Essay
submissions



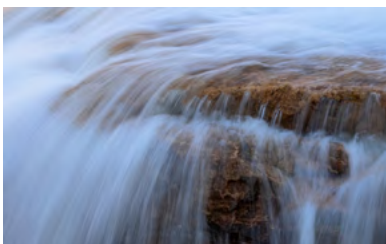
Behind the Glass
Michele Baddoo



Cycle of Life - Jennifer Campbell



Spring Waterfalls
Douglas Harvey



Two Frames in One Exposure - Colin Campbell



Bird's Eye View

By Bruce Amos

I've always lived more or less at ground level. So when my wife and I moved to the 23rd floor of a condo building last November in the midst of the Covid-19 lockdown, new photography opportunities quickly opened up.

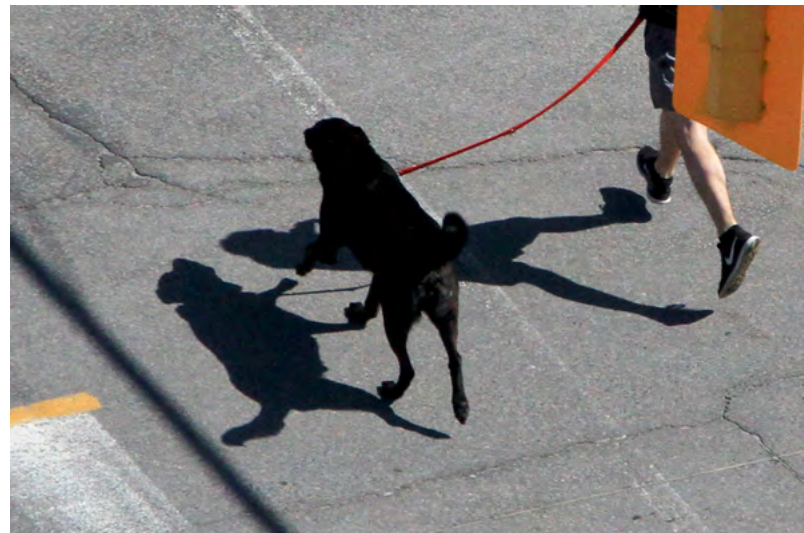


From this height you can see the weather approaching, landscapes changing with the seasons, sun and moon rising, traffic moving incessantly, shadows rotating during the day, and clouds, clouds and more clouds.





There's always something to photograph from the balcony. And with a zoom lens you truly have an eagle's eye.



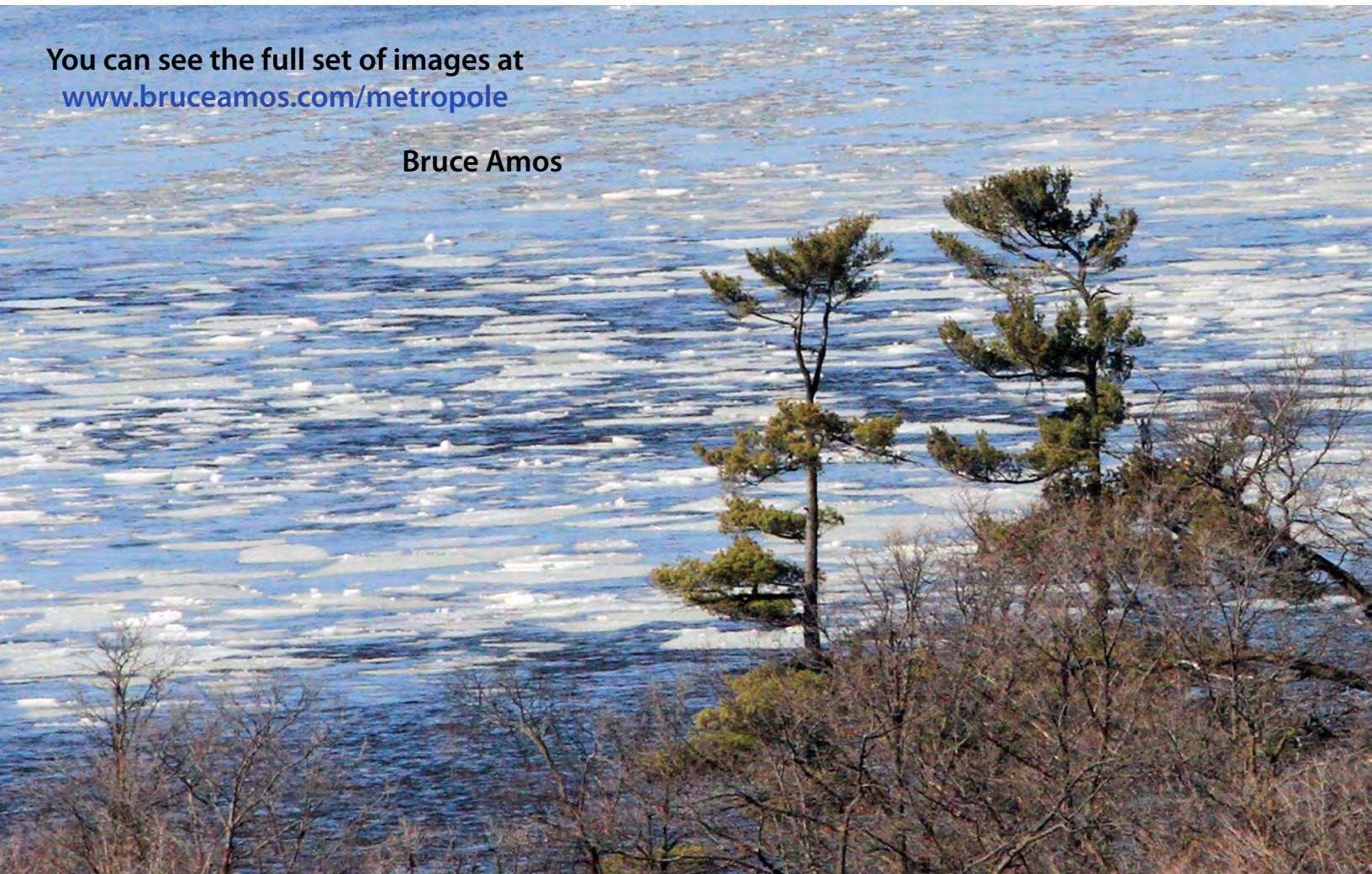


For the most part I use my trusty Canon 7D with a 70-300mm f4-5.6L IS lens. With the crop sensor it's a 112-480mm equivalent focal length – long enough to zoom in on the Ottawa River, Bate Island, and Remic Rapids. Sometimes I prefer the Fujifilm X-T3 with a 18-135MM F3.5-5.6 OIS lens. I love the colours I get with the Fuji.



You can see the full set of images at
www.bruceamos.com/metropole

Bruce Amos



Did you know? Club Ops & Website Tips

How to view competition results and winning photos in full screen on a laptop or computer

There are several ways to see competition images in full screen mode on the CCO website on a laptop or computer. The following instructions are based on a Windows laptop using the browser Edge. There may be some differences in instructions depending on individual computer settings or differences in browsers. Play around. Some combination of the full screen icon, F11 and Esc should do the trick!

From the Competition Results page

1. Login to www.cameraclubottawa.com and click on the Competitions tab then select Competition Results from the menu.
2. Click on the Select button for the competition results you want to view then click on the Slide Show button.
3. At the bottom of the screen you will see a filmstrip and to the right a “display Full Screen” icon (four arrows pointing out). Click on the icon. If you don’t see the filmstrip or icon hover your mouse at the bottom of the screen.
4. In Full Screen mode, the photos are bigger. The slideshow may or may not advance on its own. Use the right/left arrow keys to view next/previous image.
5. Exit Full Screen by pressing the Esc button on your keyboard or clicking the “exit Full Screen” icon (four arrows pointing inward) at the bottom right corner. If you don’t see the icon hover your mouse at the bottom of the screen.

You can enter another type of Full Screen mode by pressing F11; the Windows and browser bars will disappear but the images will stay the same size. Exit by pressing F11.

Lastly, if you click on the Slide Show button but you do not go into Full Screen mode using the “display Full Screen” icon or F11, you can click on any image and the image will be even bigger and the filmstrip will disappear. Wait a little for it to load. You may see a blank screen. The slideshow will not automatically advance. Use the right/left arrow keys to view next/previous image. Press F11 to make the Windows and browser bars disappear and see the images really big! Press F11 to exit. Click the x at the top right of the image or anywhere outside the image to exit back to the regular slideshow.

Winning photos from the Home page

1. Login to www.cameraclubottawa.com. On the Home page you’ll find a running slideshow of winning images.

2. Move your cursor over an image, your mouse pointer will change to a hand. Click on the image. Wait a little for it to load. You may see a blank screen.

3. Use the arrow keys to view next/previous photos. To go back to the Home screen click outside the image or press Esc.

4. For an even better viewing experience, once you click on an image press F11 to expand to Full Screen mode; your Windows and browser bars will disappear. To bring them back press F11 again. Or, to go directly back to the Home screen click outside the image.

5. You can exit back to the Home screen by clicking on the “X” on the top right of the image. If you can’t see your Windows or browser bars press F11 to bring them back.

Again, play around. Some combination of the Full Screen icon, F11 and Esc should do the trick!

cco.visualpursuits.com cameraclubottawa.com cameraclubottawa.ca... confused????

cameraclubottawa.com is our official website address (URL). If you go to the CCO website, you will now see it displayed in the address box. So, why were we using cco.visualpursuits.com when our new website first went live?

Our new website is on the Visual Pursuits server. Taking a new site live is complex so initially we used the new server’s address for our site: cco.visualpursuits.com. Eventually, Darrell Larose was able to work with our domain registrar to point our old website address, cameraclubottawa.com, to our new website. In fact, currently, “cco.visualpursuits.com”, “cameraclubottawa.ca”, “cameraclubottawa.com”, “www.cameraclubottawa.ca” and “www.cameraclubottawa.com” all take you to our new CCO website. So, if any of these URLs are on older material, like the spring Shutter Release, people will still get to our website. CCO email addresses end in .ca.

Have a Club Op or website item you would like explained in more detail? Email me at shutter-release@cameraclubottawa.ca. It may wind up in the next Shutter Release.

Competition Talk

CCO Competition Topics 2021-2022

This is an interim list. Submission and competition dates will be added on the CCO website at a later date. Please check the website at www.cameraclubottawa.com - Competition tab - 2021-2022 Competition Topics. Each competition also includes an 'Open' category for images that do not fit the topic. The 'Open' category for the 'Portrait' competition has specific requirements (see below).

Slides

- The Queen Elizabeth Drive Way
- Landscape in the Golden Hour
- Shapes, Shadows and Light
- Reflections Then and Now
- **Nature

Monochrome Prints

- Parallels
- Texture
- Rainy Day
- Minimalist
- *Portraits

Colour Prints

- Triangles
- Fibonacci
- Cats
- I see red
- *Portraits

*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.

Reminder - No markings on competition submissions

When entering an image into a competition do not put markings on the image, such as a watermark, as it will be disqualified. The Operations Manual states in Section 5.1.7 "Entry images must not contain personal identification. Exception: required information on the back of print entries." Unfortunately there were a few instances last year where images had to be disqualified for this reason.

Want to compete this year?

September starts the new competition season. Contact the Slide and the Print Committee Chairs (slides@cameraclubottawa.ca, prints@cameraclubottawa.ca) to determine your level for each of the competition categories. They must assign a level before your work can be judged. Read the competition rules in the Operations Manual; don't get disqualified for a technicality. Contact the Slide and the Print Committee Chairs if you have any questions.

How Image Scores are Awarded by Level

The Club uses a sliding scale for points. Awards ("Award of Excellence" [AE] and "Honourable Mention" [HM]) are awarded as per the adjacent table.

For more information on competition points and other rules please see section 5.0 COMPETITION RULES in the Operations Manual, which you can find on the CCO website. [Login to https://www.cameraclubottawa.com](https://www.cameraclubottawa.com):

Under the Organization tab choose Documents and Files to Download, expand Download Categories, expand Club Documents, expand Manuals and Forms.

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

Awards 2019-2020

High Aggregate Score, B/W Print Novice	Lundgren Trophy	Julia Hardwick
High Aggregate Score, B/W Print Intermediate	McNeil Trophy	Colin Campbell
High Aggregate Score, B/W Print Advanced	Lindgard Trophy	Roy Sletcher
High Aggregate Score, Colour Print Novice	Dinh Ly Trophy	Dennis Cartwright
High Aggregate Score, Colour Print Intermediate	Al Brown Memorial Trophy	Margo Viner
High Aggregate Score, Colour Print Advanced	Elizabeth Aney Trophy	Roy Sletcher
High Aggregate Score, Slides Novice	Camera Club of Ottawa Trophy	Dennis Phillips
High Aggregate Score, Slides Intermediate	Martinson Trophy	Colin Campbell
High Aggregate Score, Slides Advanced	Oakland Trophy	Dan Jones
Highest Scoring/Best B/W Print Novice	Dyne Trophy	Paul Wing
Highest Scoring/Best B/W Print Overall	Baird Trophy	Roy Sletcher
Highest Scoring/Best Colour Print Novice	Dyne Trophy	Lynn Dion
Highest Scoring/Best Colour Print Overall	Stan Metcalfe Memorial Trophy	Lynn Dion
Highest Scoring/Best Slide (not Nature topic)	Camera House Trophy	Satvinder Singh

Awards 2020-2021



Julia Hardwick



Colin Campbell



Simon Gardner



Dinh Ly



Cari Hauraney

Images above - 5 way tie
Highest Scoring/Best Nature Slide of the Year
King Harvey Trophy

High Aggregate Score, Slides Novice	Craig Maskell	Camera Club of Ottawa Trophy
High Aggregate Score, Slides Intermediate	Colin Campbell	Martinson Trophy
High Aggregate Score, Slides Advanced	Dan Jones	Oakland Trophy

Recognition of High Achievement in the medium of Slides	Dan Jones
Recognition of High Achievement in the medium of Slides	Jean-François Riel



Satvinder Singh

Images left/right - 2 way tie
Highest Scoring Best Slide/Slide of the Year
(not Nature topic) Camera House Trophy

Colin Campbell



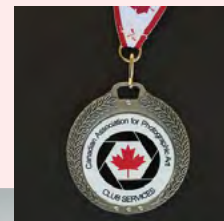
Advancements 2020-2021

Novice Slides Advancements	Craig Maskell, Claire Lepage, Preshit Ambade, Scott Townley, Masuma Rahimtula
Intermediate Slides Advancements	Jennifer Campbell, Colin Campbell, Julia Hardwick
Advanced Slides Advancement to Master	Satvinder Singh
Life Membership for 45 years of continuous membership	Peter Frank

President's Awards 2020-2021



Darrell Larose, 50 Year Service Medal



Road Trip

Day-cruising the St. Lawrence

By Barbara Adams

Do you like cruising? This summer you may want to spend a day out on the St. Lawrence.



Leaving from the waterfront in Gananoque, City Cruises takes you east along the American Channel, circling the famous Boldt Castle, and back along the Canadian Channel.



Aside from seeing the beautiful mansions and bridges that span the St. Lawrence river, you will see lighthouses, boat houses and a multitude of birds such as Osprey, Heron, Eagles and Swans that have taken up residence in the waterway.



Of course, you will want to stroll around Gananoque and see the lovely park and homes so leave some time to do that.



Questions you might ask:

Do I need a passport? The answer is no. You will not be stopping in the US.

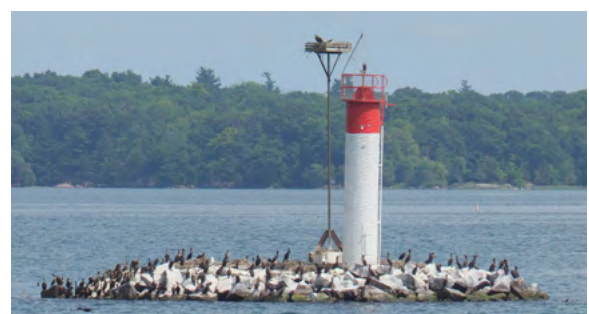
Do we stop at Boldt Castle? Again the answer is no. On these cruises you will circle the castle but will not stop. In the future you may want to look at a short boat ride to the castle from the US side but I am not suggesting that now with travel restrictions, etc.

How do I get to Gananoque? From Ottawa take the 416 South to the 401 West. Get off the highway at Gan (as the locals call it). The trip takes about 2 hours.

How long are the cruises? Currently you can take a one hour cruise or a 2 1/2 hour cruise. Great pictures to be had on either one.

The attached link will give you more information about City Cruises. It is kept up to date and may answer any questions you have about the current situation as well as the wonderful City of Gananoque. Currently, the company thinks that cruises will begin in mid-June but that may change. The Covid precautions are observed (masks and hand sanitizers). This also means that the ships are limited to 50 people on each cruise.

<https://www.cityexperiences.com/gananoque/city-cruises/>



Feature Foto



These tulips were captured one day as I drove along the Colonel By Drive near the Bronson overpass. It was a beautiful day and I had not been to the tulip festival (crowds) so decided to stop and explore. The flowers are as beautiful in small batches as they are in the main areas - and with more solitude.

Paul Dickie