

Shutter Release

Journal of the Camera Club of Ottawa

In this issue:

Winter shooting tips

Visit a winter wonderland

Metadata, what is it?

Matting for print competitions

Competition 1 and 2 results

Images, techniques and more...



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



Winter 2021

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Colin Campbell. See article "Winter Wonderland" in this issue.

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Association Membership

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

Find CCO On-line

<https://www.cameraclubottawa.com>

For more information

Contact Paul Dickie
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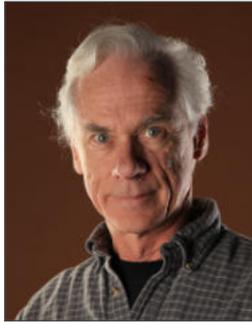
About the Club

Popular photography was still in its infancy when a group of enthusiasts formed the Camera Club of Ottawa in 1894. The organizers set as their objective "...to study and promote the art of photography in all its branches". Although it was a primitive art form at the time, club members soon gained competence and recognition in international salon competition. Today, we maintain that objective. We strive to offer a variety of programs from regular meetings, competitions, workshops, field-trips and informal outings, to satisfy as many interests in photography as possible. To join, please see the Membership section this issue for more information.



President's Message

By Paul Dickie, President



This edition of the Shutter Release sees us well into the new Club year and still attending meetings from home. After taking a break in August from meetings the Club is again off to a great start with many members returning and participating in Club activities. We have had two

slide competitions, three outings, two challenges, participation in the annual Interclub Audio/Visual show, a guest speaker, three Post Processing workshops and a small committee working on revising the Club's Operations Manual and Constitution.

Each of these activities had enthusiastic participation from members. I think this says a lot about our members' commitment to their hobby.

The next stage in getting things back to normal will be preparing for hybrid meetings where members can choose to continue to meet virtually or join those who would like to see a return to in-person meetings. A test session has been run to confirm that we have the capability to hold hybrid meetings. That test proved a success.

As has been pointed out, viewing a print differs greatly from viewing the same image in digital format. For that reason, our Print Chair has scheduled the first print competition in two years as a hybrid online / in-person meeting.

Thank you to all who have been involved in helping make the Club vibrant and active.

Paul Dickie
President, Camera Club of Ottawa

iPhonography

This term has been used more and more as the quality and capabilities of portable phones has become better.

At a recent online meeting there was excitement over being able to always have a phone handy (your local friendly cell phone) and having the built in camera produce sharp, good quality images.

This group of mushrooms was found growing on the limb of a downed Maple branch. The mushrooms measure about ½ inch across for the largest one.



The image was captured with a hand held iPhone 12 and minor post processing done with a free App called Snapseed. The small size of the phone and relatively large viewing screen make it easy to find a good composition.

I find the camera did a great job, especially for such a small lens & sensor. There continues to be debate about how well suited these images are for printing (especially larger prints); however, with growing enthusiasm for sharing images online, this type of photography should continue to attract more folks.

Paul Dickie

Editor's Note

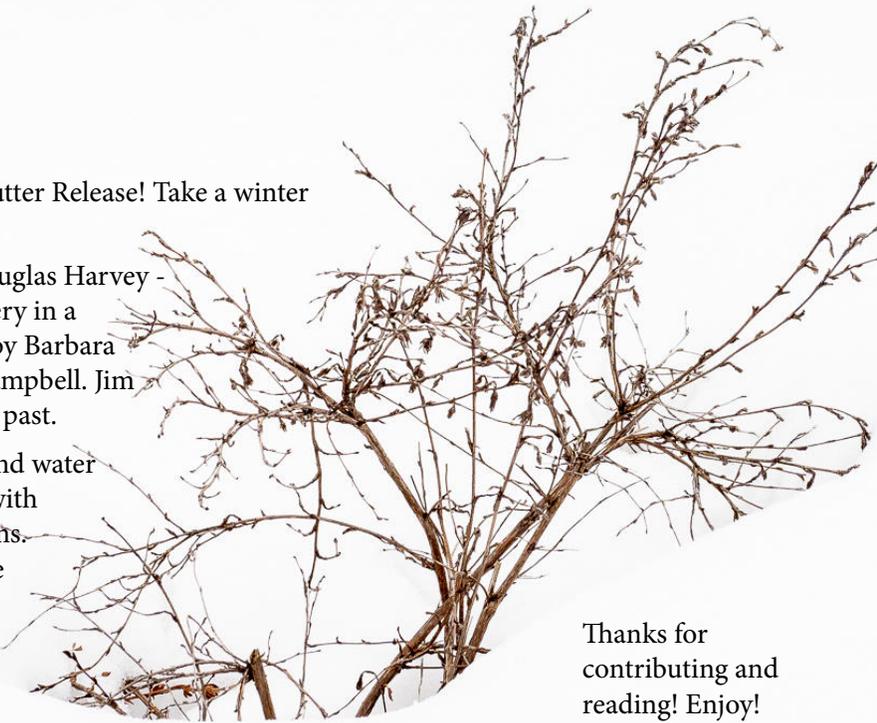
By Jennifer Campbell

Lots of great articles in this Winter edition of Shutter Release! Take a winter stroll through the pages.

Get winter shooting tips from Dan Jones and Douglas Harvey - now I'll remember to stick my extra camera battery in a warm coat pocket. See stunning wildlife images by Barbara Adams. Hike a winter wonderland with Colin Campbell. Jim Kilpatrick even visits with CCO's ghost of winter past.

Don't like shooting in the cold? Photograph oil and water with Jay-Dee Purdie. Learn about lighting roles with Fred Brown. Metadata, what is it? Jay-Dee explains. Want some fun? Try Jean-François Riel's Find the Differences! It took me a while to find them all :) Interested in the print competition and framing? Dennis Cartwright shows you how to matte.

Get to know four new members...and lots more!



Thanks for contributing and reading! Enjoy!

Programs and Events

By Craig Maskell, VP Programs

Hello fellow photographers.

Images are the essence of photography, whether our photographs are printed as physical objects or displayed digitally.

As we strive to capture scenes in front of us, we see the world freeze momentarily; yet our photos can be revealed later to others. Showing and sharing our photographic work is a vital element in our Club's program, and the first half of this year has featured hundreds of our photos. We've been excited, delighted, and awed by inspirational images presented in two Slide Competitions, the Member Challenge, the Outings Slideshow, the New Members Night and the Awards Showcase.

2022: Make Every Day a Photo Day						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1	2	
3	4			8	9	
10	11			15	16	
17	18	19		22	23	
24	25	26		29	30	
31						

Reminder: 😊
- Take camera
- make pictures

We started the fall session with a polished presentation by Cole Thompson, who spoke about his evocative black and

white photography and shared some of his technique. The theme was carried along in our B&W Image Exhibition, which featured the annotated works of seven members.

Seeing and studying other photographers' images can be a learning experience, regardless of our level of expertise. Adding to the visual element, the constructive feedback from the highly qualified competition judges has taught us the finer points of creating excellent photos, perhaps leading us to improve our craft.

Speaking of printed images, at the time of this writing, the first Print Competition since early 2020 is scheduled for mid-December. We're planning to hold several more through the winter session in 2022, and hope for a good turnout of participants.

Thanks to everyone who submitted images. As for the future program, please check our online calendar for the latest information on upcoming activities.



Post-Processing Workshop

By Jean-François Riel, Coordinator

The CCO's Post-Processing Workshop series has had a number of meetings this Fall. Judging by the number of attendees in the workshop, it seems like there is much interest in learning more about post-processing in a laid-back atmosphere. The meetings are very interactive, with folks contributing a couple of before-and-after photos to practice and enhance their processing skills.

It's fair to say that we all learn a lot through these workshops, by seeing others process their photos in ways that we would

not have necessarily thought of. Folks use different cameras, phones, tablets, computers and software to make all that magic happen. So regardless of your skill level or equipment, you are more than welcome to participate. For each meeting, we process a couple of our own photos to our hearts' content and discuss the before and after artwork at the meetings. Sounds like fun, right? Yes, absolutely!!

Any photos that you present during the Post-Processing Workshop can also be submitted for competitions.

John Dolson, before



John Dolson, after

Monthly Outings

By Cari Hauraney, Outings Coordinator



Colourful - Ed Luinstra

On October 27, seven CCO members gathered at the Parkdale Market to photograph the Market and surrounding area. Some of their photos and those of a few others who were unable to join us will appear in the next Outings presentation.

Our next Outing will be self directed and will be posted on the website calendar. The theme will be Holiday Lights with an emphasis on Night Photography. Be sure to register and have fun polishing up your night photography skills.

Fall Rhapsody Outing



Fall Rhapsody - Lynn Dion



Something Scary
Carolyn Andrews



Black and Orange - Anbu

Studio SIG

By Paul Dickie

CCO members have a wide range of interests. One area that gets relatively little attention is portraiture. For those who look to get a face in their viewfinder, some are OK with street photography, some with more formal lighting and studio style imagery. To answer the call for the more formal style, the Studio SIG (Special Interest Group) was formed at some point in the misty past.

My first contact was when past member, Laszlo Kovacs, was heading up the group. Laszlo was a partner with a studio on Merivale Road near Baseline. All the equipment was in place and available to participants. This included studio lights, backdrops, props, light meters, remote triggers, change room, makeup station, etc. For a small fee, partly subsidized by the Club, members were afforded access to models that he scared up and some in-

studio training and guidance. At the time, we were limited to five photographers at a time. This worked out well as it gave each shooter time to work with the model and time off to watch what the others were doing and plan their next approach. There were even some stunning, award-winning photos that came out of the studio.

As with many activities today, the Studio SIG has been inactive for the past year and a half. With things opening up, there is renewed interest in getting back into the studio.

Things will be different. We will be limited in the number of people allowed inside and pandemic precautions will need to be observed.

If you are interested in trying your hand, contact Tony Deluca or me and we will let you know how to join and when a session is scheduled.



Did you know?

By Peter Frank, Webmaster



Image Library

Images submitted to competitions, outings, challenges, etc., are maintained in your Image Library. You can add images directly to the Image Library at any time and submit them to one of the CCO activities later. However, the Image Library is not meant to be a personal cloud storage facility. Images not linked to a particular activity are automatically deleted after 90 days.

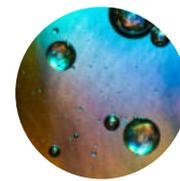
Over time, your Image Library will grow and you may have trouble finding a particular image. Click on the Image Search bar to open a series of fields to help you define criteria to execute a search. See the “How To” document “Image Basics” in the Downloads section of the website for more details.

Forgot your password?

To reset your password, follow these steps:

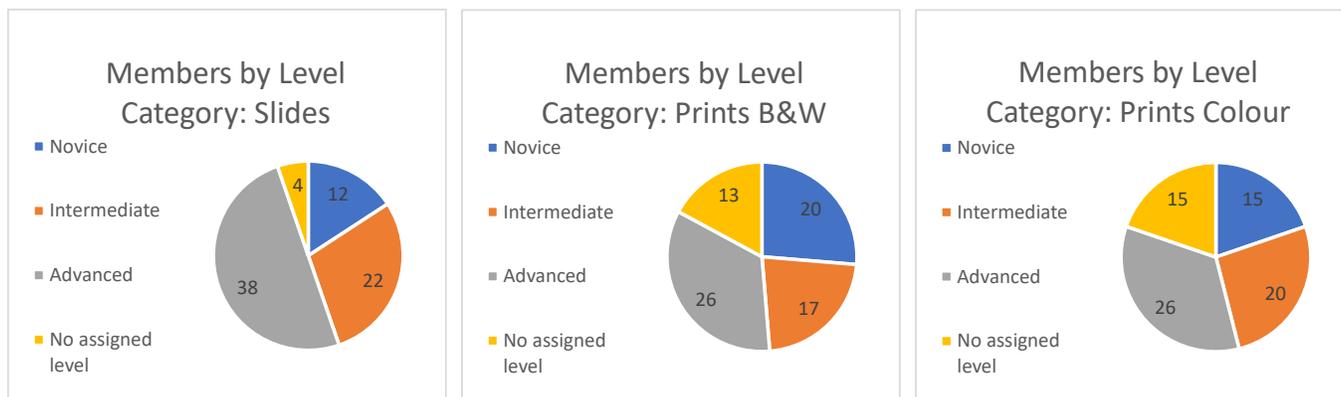
1. Click the Login button.
2. Scroll down and click the Reset password button.
3. Enter either your Login Name or registered email address and your Last Name in the appropriate fields.
4. Click the Reset Password button.
5. A temporary password will be emailed to your registered email address.
6. Use the temporary password to log in, then open the My Account menu to change your password to a more permanent and secure one.

Membership



Membership Stats as of November 2021

Registered: 71; Dates joined: 1970 to 2021; Life Members: 9



Not a member yet?

Benefits: Speakers, workshops, regular meetings, competitions, outings, special interest groups, friends, social activity, club membership in CAPA, ample opportunity for learning and mentoring, and...the joy of being around photographers. Contact Paul Dickie at president@cameraclubottawa.ca for more information.

Joining is easy: 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.

New Members

Get to know the website and Club operations

Familiarize yourself with the CCO website and how the Club works. Under the Organization tab, choose Documents and Files to Download, then Club Documents to find the Operations Manual.

Print competitions are back

A special note to new members and those who joined last year: Please get in touch with the Print Chair to have your levels set for prints. Even if you are not planning to enter print competitions, having your levels set will give you the option to enter in the future. You cannot enter a print competition without having your level set in the database.

Welcome to all new members

At the time of putting this issue together eight new members joined CCO: Carole and Robert Kenna, Anne McCarthy, Debby Renouf, Ed Luinstra, Mike DeBiasio, Nelly Almeida and John Law. On the next four pages, we meet some of these new members and see examples of their amazing photography.

New Member *Debby Renouf*



After a fulfilling career as a critical care nurse, in 2014 I did an about face and enrolled in the Photography program at Georgian College in Barrie, Ontario. It was a decision I am still grateful for.

At the time, I was not on social media and was quite challenged finding my way around the Mac computers in the labs. My younger school mates were quick as whips, creative and full of artistic expression. I was used to having my camera on automatic and of the belief that using photoshop was cheating!

Needless to say, me and my logical, methodical view of the world had landed in the perfect place for a new approach.

Now, I run a small business in maternal, family and newborn photography in the Ottawa area and have become adept at using Lightroom and Photoshop as my artistic process in creating an image. I love learning new techniques and enjoy many genres. It has been and still is a wonderful journey off automatic!



New Member *Ed Luinstra*



I started in photography as a teenager, borrowing my mom's box camera and making prints on my home-made cardboard enlarger with a magnifying glass for a lens. Many years later when I had some money I built a well-equipped color darkroom. I spent many happy hours in there making exhibition prints.

But color printing lost its allure with the advent of digital photography. I switched in 2006. Today I love photographing birds and bugs (the very far and the very near) and many other subjects too.

Over the years I have been a member of several camera clubs – the Hamilton Camera Club (even older than the CCO!), Latow in Burlington, Calgary Photographic Society, and Foothills Camera Club (Calgary) where I'm a life member. We moved to Ottawa this summer to be closer to family. I joined CCO because it is great to talk to others about photography and learn from them. I plan to participate here and hope to be able to contribute in some way.



New Member *Anne McCarthy*

Like most, i have been a life long camera enthusiast - love to photograph almost anything, especially landscapes, nature and candid photos of people during events
i have been on a very slow track to getting photography training through the New York Institute of Photography (hope it will pick up speed as i am now semi retired and getting a chance to do more shooting)
happy to find a camera club home

images: from the top

bio pic is a reflection from the top of my condo - shows my love of being behind the camera

had to include the puffins!!!

the 3 sisters shot (below) was taken at dawn with my iphone - great way to get an instant panoramic picture

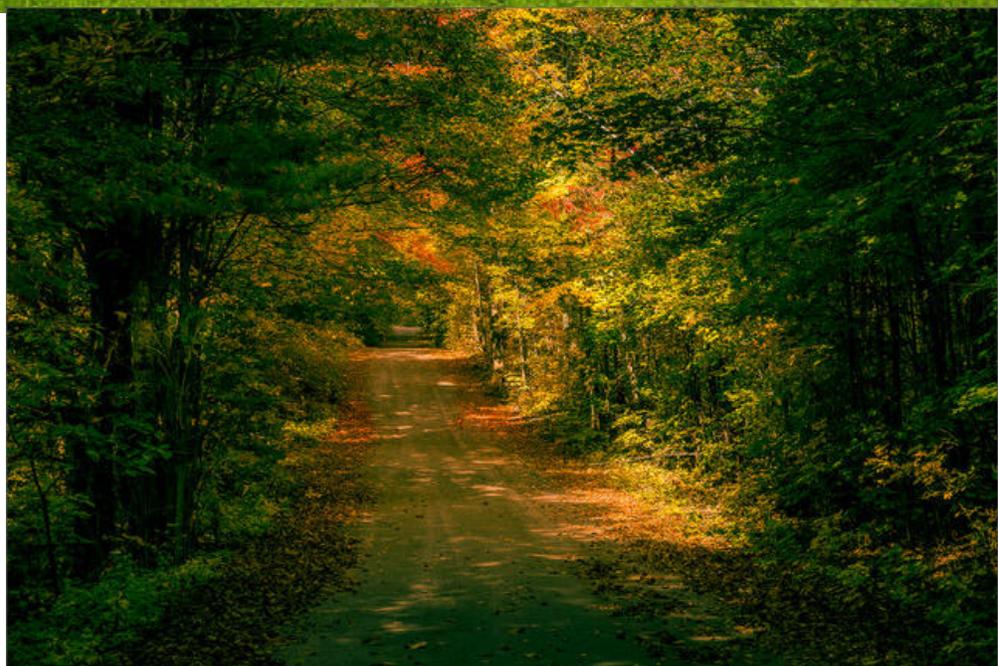


New Member *John Law*



I have had an interest in photography for the past 40 years. I retired in 2009 and took up photography as a hobby and something to do. I enjoy getting out in the field and editing. Wildlife, nature and landscapes interest me. I have travelled to South Africa, New Zealand and Portugal since retiring; each trip was about 30 days. In addition, I took a trip to Scotland and Ireland. I've been on a number of cruises - Italy and Greek Islands; Italy, Croatia & Montenegro.

For photo editing:
Lightroom/
Photoshop; Nix
Collection; Topaz
DeNoise, Sharpen,
Viveza 3.



Find the Differences

By Jean-François Riel

I have prepared a fun little game. Find a total of 9 differences between these two photos. Answer code is on page 44. Enjoy!



Winter Shooting



The Joys of Winter Photography

Story and image by Douglas Harvey

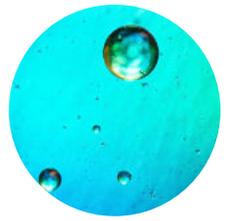
One of my favourite winter activities is to go for a walk (or a ski) in the forest after a fresh snowfall. Newly fallen snow makes everything look clean and white, but more importantly it can simplify the landscape by covering up and thus eliminating all or most of the 'distractions' that tend to add clutter to a composition. The above photo is a good example. Last February, I found a trail in the Greenbelt and made a number of photos where I tried to simplify the composition as much as possible. I included a single maple tree, two snow covered rocks and some bluish shadows that are typical for where we live in mid winter. In a forested environment such as this, the possibilities for the photographer are literally endless.

One tip for winter photography. The usual caveat is that you can expect your battery life to be greatly diminished, hence be sure to carry a spare. However, more important is to be aware of the challenges of bringing a cold camera and lens into a warm and humid house. As soon as you do so, the cold glass and metal will attract moisture and it may be some time before your lens has time to dry. I always carry a plastic bag for exactly this purpose. The camera goes in the bag, and the bag is sealed, before I enter my house or similar heated environment.

So the next time it snows, don't hesitate to grab your camera and head outside. You may come home with some wonderful winter compositions!



Engage



Get involved

With a hybrid of virtual and in-person meetings, there are lots of ways to get involved in Club activities, to feel part of the Club and to get to know other members. Getting involved makes the Club dynamic!

- Attend regular meetings and events. Exciting programs are planned and being added. Regularly check the calendar on the CCO website to keep up to date on new events and schedule changes.
- Take part in a workshop - it can be a more intimate experience than the larger meetings.
- Volunteer for small tasks or to be an assistant to an Exec or Volunteer position.
- Join the CCO Facebook group to get to know other members, view what they are doing, present your own work and get feedback.
- Attend group Monthly Outings (Covid 19 permitting).
- Offer to run a workshop or a special interest group (SIG), top it off with an article in Shutter Release :)
- Mentor or be mentored.

Tell us your ideas

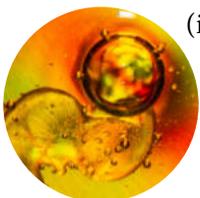
One way to engage with the Club is to make suggestions on speakers, Monthly Outings, meeting topics, workshops and programming. Who do you contact with an idea?

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

Contribute to Shutter Release

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

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



Engage

Ellen Chassé, Coordinator

Join CCO's Facebook group

This fall has been such a beautiful season with so many shooting opportunities...there were the colours, the ducks, and geese and owls and a lunar eclipse! Our Facebook group didn't miss any opportunity to shoot these and so many more subjects.

The group is approaching a membership of 250! And, as usual, our new members are actively taking part and doing some nice work!

Club activities are being promoted on the site and we are still streaming competitions live. This gives members the chance to see what they might have missed in the days following competition evenings and shows our Facebook members what we're up to. Hopefully, this and our list of upcoming events will encourage more to join.

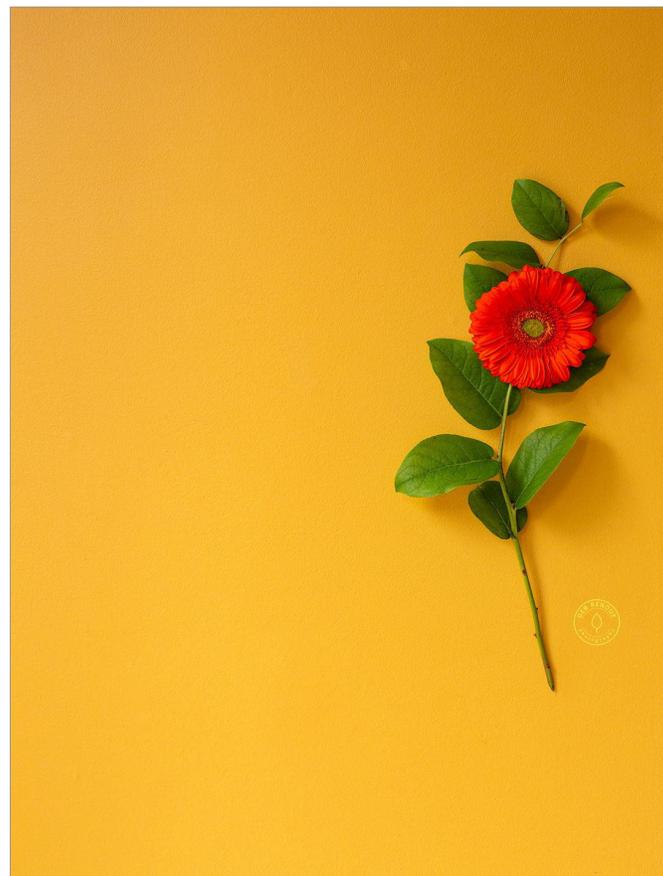
Here is some of the work by new members!



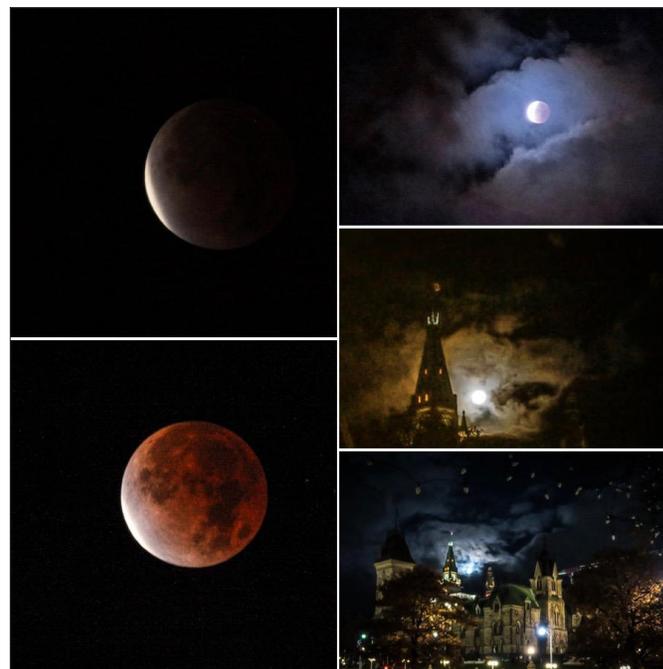
Ed Luinstra



Alain Letourneau



Debby Renouf



Obroni Mzungu

Nature in Winter

Photography by Barbara Adams



Wolf Pack



Boreal Owl



Snowshoe

Winter Shooting

Winter Photography Tips

Story and images by Dan Jones

After autumn, winter is my second favourite season to photograph; firstly, because it is the least photographed season due to many people's aversion to its harsh conditions and the physical discomforts that it often entails.

This means that winter imagery is less common and, therefore, more appreciated by those who respect the efforts of those willing to brave the elements to capture the special beauty of this magical season.

I believe that too many of us focus on the more negative aspects of winter, but enjoy seeing the season's less obvious beauty that only the camera can capture. As a tribute to the winter season and to help lure more photographers out of their seasonal hibernation, I produced a slideshow entitled: "Winter Magic" which provides a closeup view of the elements of snow, ice and frost. This



show was presented by the RA Camera Club on Dec. 7 during the annual Interclub AV Showcase. With the winter season about to begin, I thought this would be a good time

to share a few tips and ideas that might make your winter photography more rewarding.

Timing

With photography in general, but especially with winter photography, timing is vital to capture that special image of fresh snow as it falls or after it has blanketed the landscape and its many features. This is when the snow is most pristine and unblemished and, therefore, looks its best. The preferred time to photograph ice is in late fall or early winter when the freeze-up begins, but the snow has not yet arrived. Also, just after freezing rain has glazed everything with a sparkling coat of ice that makes the world look like it's made of crystal. Those elusive frost images are the most challenging, as they involve getting up before dawn and venturing out into the freezing cold on sunny days when there is no wind. Once the sun warms the air, the frost melts quickly, so time is of the essence.

Lighting

Lighting is another factor which is best controlled by shooting early or late on sunny days, when the shadows are longer, and the light is warmer and softer. This is when the delicate textures of the snow and frost are most enhanced and the forms of snow mounds, icicles etc. are most pronounced. An advantage to photographing in the winter season is that one can shoot during normal working hours due to the shortened days.

Whites

When photographing white subjects, such as snow and frost, etc., in order to maintain their whiteness, it is advisable to overexpose by 3/4 to 1 & 1/2 stops, depending on the brightness of the subject, to compensate for the camera meter's tendency to reduce white to an 18% grey tone. Bracketing your exposure can help under difficult lighting conditions. When using a mirrorless camera, one can look at the screen at the back of the camera and see the actual exposure of the image and then adjust it to where it looks best.



Macro

When doing macro photography of ice, frost, etc., I often prefer to use a macro lens and tripod along with a

small aperture of f22 to get close to my tiny subject, eliminate camera shake and increase my depth of field (DoF) as much as possible. Photo stacking is another option to use for macro photography.

Snowflakes

Macro photography of snowflakes is an art unto itself which I have started to explore recently myself. There are many instructive videos on YouTube to get you started. Some basic equipment that I use are a tripod, macro lens, extension tubes, small table, black cloth placed on a solid object to catch the snow flakes and an

overhead cover such as an awning on my deck or my garage to prevent an excessive amount of snow on my cloth. Colder days provide smaller, better hexagonal shaped crystalline flakes that are less likely to stick together. When you think you have a good number of "specimens" on your cloth, you can examine them more closely with your camera to find the perfect ones. Each flake is uniquely beautiful and you can acquire an amazing collection over time.



Falling Snow

Falling snow, like fog, is an interesting element which can add a certain mood and feel to a scene and is a recommended inclusion when the occasion arises. As the photographer you must decide whether you want the snow to appear as blurred streaks running through the image or as well defined flakes that are suspended in the air. For instance, one might choose the former in the event of blowing snow to highlight the stormy conditions that existed at the time. On the other hand, the suspended flakes would better portray calm conditions and a totally different mood. Your choice of a slow shutter speed (say 1/2 to 1/30 sec) or a fast shutter speed (maybe 1/250 sec or higher depending on the speed of the falling snow) will determine which effect you capture. Whether shooting in the rain, or snow, it would be advisable to protect your camera by placing it in a water proof bag. A plastic bag, with a hole cut in the end for your lens to poke through, would suffice.

Keeping Warm

Cold weather photography can be hard on batteries, so I recommend that you carry extra ones preferably in an inside pocket where they will stay warm. The cold is,

Winter Shooting

Dan Jones cont'd

also, hard on the photographer, so make sure you are dressed appropriately for the existing conditions. It is recommended to dress in layers with a warm, waterproof exterior parka and hood; mitts or gloves that allow you to manipulate the camera settings; as well as warm hats, socks and boots to protect your extremities.

Preventing Moisture

When photographing in the cold, I would recommend that you bring with you an air tight bag (a plastic bag will do) to place your camera and lenses into when you return home to prevent moisture from forming on them when the cold equipment meets the warm moist air of the interior. Placing your gear into a well sealed camera bag when entering a building to get warm can, also, prevent condensation and lens fogging.

Fog and Mist

Fog and mist are, also, desirable elements that can be found on those calm, mild winter days when ground fog forms, as relatively warm air moves in overtop of cold snowy ground. Even on very cold, still days, fog and hoar frost can be found in areas of open water, such as the Ottawa or Rideau Rivers. Bates Island, by the Champlain Bridge, is a great place to go for shots of hoar frost on trees.



Where to Shoot

Some of my favourite places to go for ice shots are the many waterfalls found in and around

Ottawa, including Rideau Falls, Hogs Back, Luskville Falls in the Pontiac and the Petit Nation River Falls, just north of Plaisance, Quebec. Also, icy shorelines of rivers and streams, along with the spring breakup on our rivers, can provide some amazing photo opportunities. Finding window frost can be more of a challenge nowadays with the prevalence of

thermopane windows in many buildings. However, it can still be found on single pane windows in barns, sheds and some older houses, as well as on car windshields, glass in bus shelters, and greenhouses, like those in the experimental farm area. Also, look for frost on spider webs, ice, metal objects and trees.

I look for snow formations, such as smooth curvy mounds or hills, snow drifts in fields and along country roads, and wind carved snow formations shot closeup which can be found in open areas, such as in fields and on the ice of rivers and lakes. Snow covered landscapes like the Gatineau Hills, farms, country roads and waterfalls all look very photogenic when seen in the golden light of early morning and late afternoon. Also, look for long black shadows of trees and fences that stripe the landscape and create interesting abstracts.



In Ottawa, we have such a golden opportunity to photograph people at play in winter, especially during Winterlude, when the Rideau Canal is open to skaters, and the many other outdoor activities easily found throughout Ottawa, Gatineau, and Gatineau Park. Look for sledding, skiing, skating, hockey, dog sledding and other such outdoor winter activities that involve action and fast shutter speeds and try to capture those magic moments that tell a special story. These events could provide a perfect opportunity to practice your panning technique as well.

Hopefully, these tips will motivate us all to get outside and enjoy the winter and be rewarded for our efforts with many images that reveal the beauty of this special season. Happy shooting and stay warm!





In Focus

ISO 400

200 mm

_DSC4875.nef

fish, Iroquois Locks, osprey

3736 x 2491

© 2021 Jay-Dee Purdie

18.0-200.0 mm f/3.5-5.6

Iroquois Locks, Ontario

South Dundas

Nikon D7500

44°49'45.438" N 75°18'52.518" W

1/1000 sec

Osprey & Supper

f/8.0

Photographic Metadata

Story and images by Jay-Dee Purdie

*EXIF? IPTC? Metadata? What do these terms mean?
Do I need to use them? Where can I locate them?*

First and foremost, do you need to use them, or even care about them? No! However they can tell you a lot about a digital photo, and they make a great place to record information about a digital photo — information that you may want to search for or refer to in the future.

Let's start with the term "metadata". Simply, metadata is data about data. When you take a digital photo, most likely the camera you are using is storing a wealth of information (i.e., data) about

the photograph. What kind of data? Well, let's start with the EXIF data.

EXIF Data

Exchangeable Image File Format (EXIF) is a standard used to record specific metadata about a digital photo, and this metadata is stored within the digital image file by the digital camera. The following are examples of some of the EXIF data that is maintained in the image file:

Size of image in megapixels	Make, model & serial number of camera
Make & model of lens	Lens settings
Exposure time	Shutter speed
F-stop	ISO setting
GPS coordinates, altitude & camera direction	Capture date & time

... and the list goes on and on ...

If the camera can record something, it will probably be within the EXIF data.

In Focus

Jay-Dee Purdie cont'd

The EXIF standard was developed in 1995 by the Japanese Electronic Industry Development Association (JEIDA) for JPG images. This standard was later modified for TIFF, RAW and other photo file formats including video files. Most digital cameras today capture and store this metadata. Note that not all cameras will record all the EXIF data, and what will be recorded depends a lot on the software in the camera.

Nowadays, most photo digital editing software has the ability to read and display the EXIF data, and in some cases provide a search facility for specific data. For example, looking for all photos taken with a specific camera on a specific day, or all photos taken at or near a specific location identified by the GPS coordinates.

Years ago, I had a bit of an unusual use for the EXIF data. In 2015, I was visiting a cemetery in Elmira, NY and came across a very old statue of an angel. I took a photo of her and unfortunately the sky was evenly overcast, making for a blah background. I checked the EXIF data of the photo for the following info: camera, lens, focal length (it was a zoom lens), shutter speed, and ISO. I then waited for a day with dark and interesting clouds and headed up to the roof of my condo to take cloud photos using the same camera, lens and

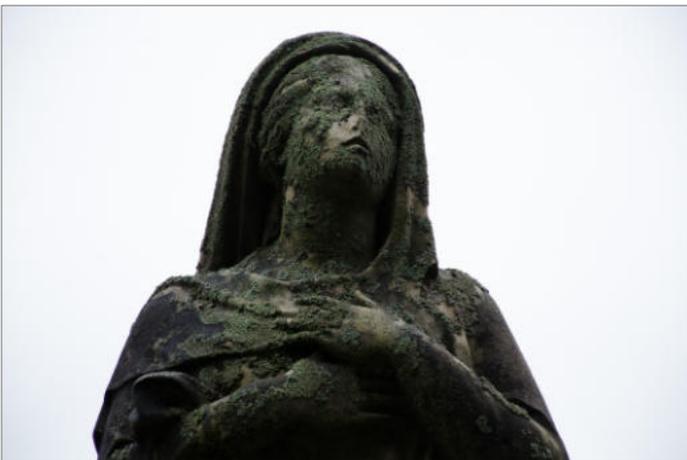
settings. I found a photo I liked and edited it behind the angel so it blended in.

(Of course, with the latest version of Photoshop, you can auto-magically pop in any cloud background you can think of. But that feature didn't exist in 2015.)

Another use of the EXIF data is to analyze one of your photos with the objective of improving your shots. For example, if you prefer having the water in a stream blurred you can take multiple photos at different speeds and then later check the EXIF data for the shutter speed of the photo you believe is best, and then use that shutter speed as a mid-point for bracketing future photos of streams.

The use of this data is unlimited for the curious photographer.

There is a caveat regarding the use of one piece of the EXIF data, namely the GPS coordinates. Depending on where you publish a photo online, people can easily access the location where the photo was taken. There are many photos where I want people to see where the photo was taken in case they would like to visit the location. However, I remove the GPS data for some photos that I publish such as a friend's home and some abandoned structures.



I used the EXIF data from the photo on the left (camera, lens, focal length, shutter speed, and ISO) to capture a more interesting sky using the same camera, lens and settings. I blended the two photos for the photo on the right.



IPTC Data

The International Press Telecommunications Council (IPTC) is a standardized metadata format that was created for the use of media and press agencies. IPTC has proven to be incredibly useful for organizations such as news agencies, museums and image archives. IPTC data can be added to a photo image file by the photographer with some photo editing software packages. Some cameras can add some IPTC data (e.g., photographer name, copyright information) to the digital photo if that data is stored in the camera. Here are some examples of metadata that is included within the IPTC standard:

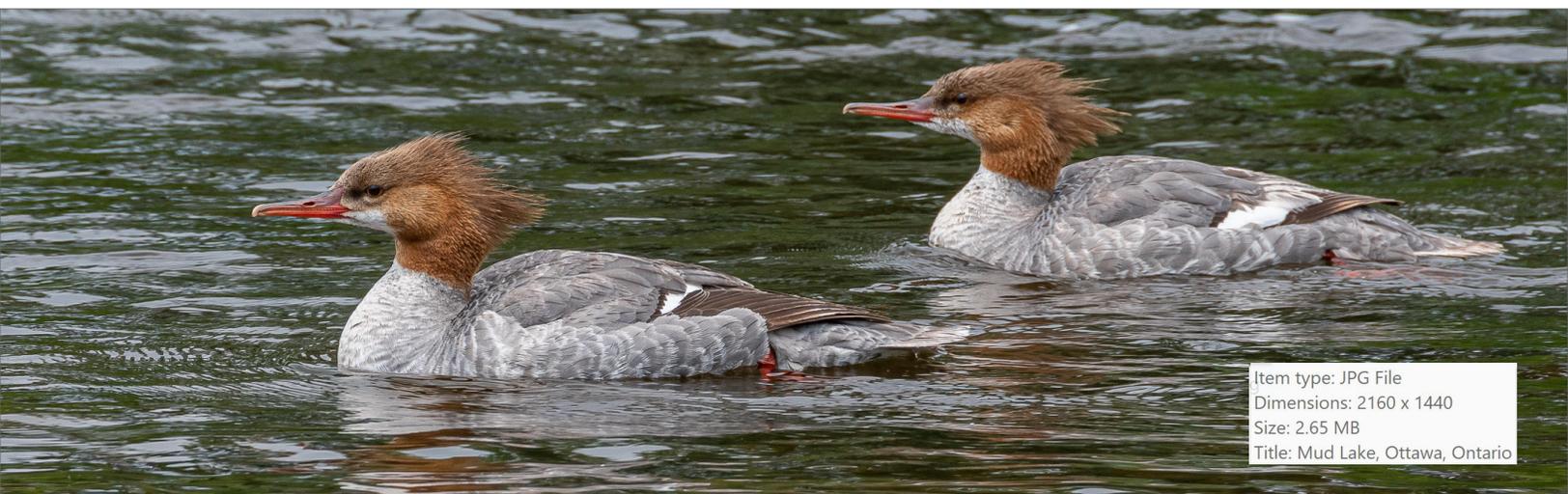
Copyright information	Creator info (name, address, etc.)
Photo title & caption	Image location (city, state, country)
Person shown in image	Image keywords
... and like EXIF, much, much more.	

The IPTC standard was developed in the early 1990s to make it simpler for news agencies to exchange news information globally. It was later adopted by news photographers for their media. Similar to the EXIF data, the IPTC data has numerous uses for the curious photographer. Some photo publishing sites (e.g., Smugmug and

Flickr) can automatically display the creator and copyright information, as well as the title, caption and keywords of a photo. Some software editing packages (e.g., Adobe Lightroom) offer simplified ways to manage the IPTC data as well as search for photos using this data. Also, some photo editing software will auto-magically add the image location data based on the EXIF GPS coordinates. All this simplifies life to help manage a catalogue of thousands of photos.

For example, I try to use a consistent process to add keywords, title and caption information on the photos I plan to keep in my library. On

numerous occasions I have been able to make use of this information, sometimes years after I have taken the photo, to search for photos in my library. It is a bit of extra work during post-processing to add this data to the photos, but I have discovered that it pays off in spades when years later I am looking for a photo, or series of photos. 📷



Item type: JPG File
Dimensions: 2160 x 1440
Size: 2.65 MB
Title: Mud Lake, Ottawa, Ontario

Paragliding from Monte Seura. That's Jen riding tandem high above my position at Monte Pana.



Winter Wonderland in Val Gardena

Story and images by Colin Campbell

I must confess that I'm not much of a winter person. The exception was skiing, particularly on ski holidays to Europe.

I took the cover picture of the alpine chough over the Jungfrau in Switzerland on one of those ski trips. The images in this article were taken in and around Val Gardena, a world-class ski destination in the Dolomites, an arm of the Italian Alps. Jen and I went there in 2015 and we used our lift passes to explore the region in ways and places I had not experienced while skiing. We hiked on trails and visited villages that I had just raced past and hardly noticed when skiing. It was the travel equivalent of slow versus fast food. And best for thoughtful photography.

It was also a relaxing way of experiencing Val Gardena: Hiking in spectacular scenery, wild rides on Tyrolean sleds, lunching on local food at intimate alpenhuts, making snow angels in deep powder, and in Jen's case, jumping off a mountain harnessed to a paraglider.

Even though I try to escape winter when I can, I recognize the wonderful photographic opportunities that winter provides, and the wonderful experiences and memories it makes possible.

Winter Travel

Colin Campbell cont'd

Lunch outside at an "alpenhut" on the Alpe di Siusi (aka Seiser Alm), the largest alpine pasture in Europe. Jen enjoys Tyrolean pancake.



Sledding from 2000m elevation at Zallinger. Jen took this picture of me after lunch at Rifugio Zallinger.



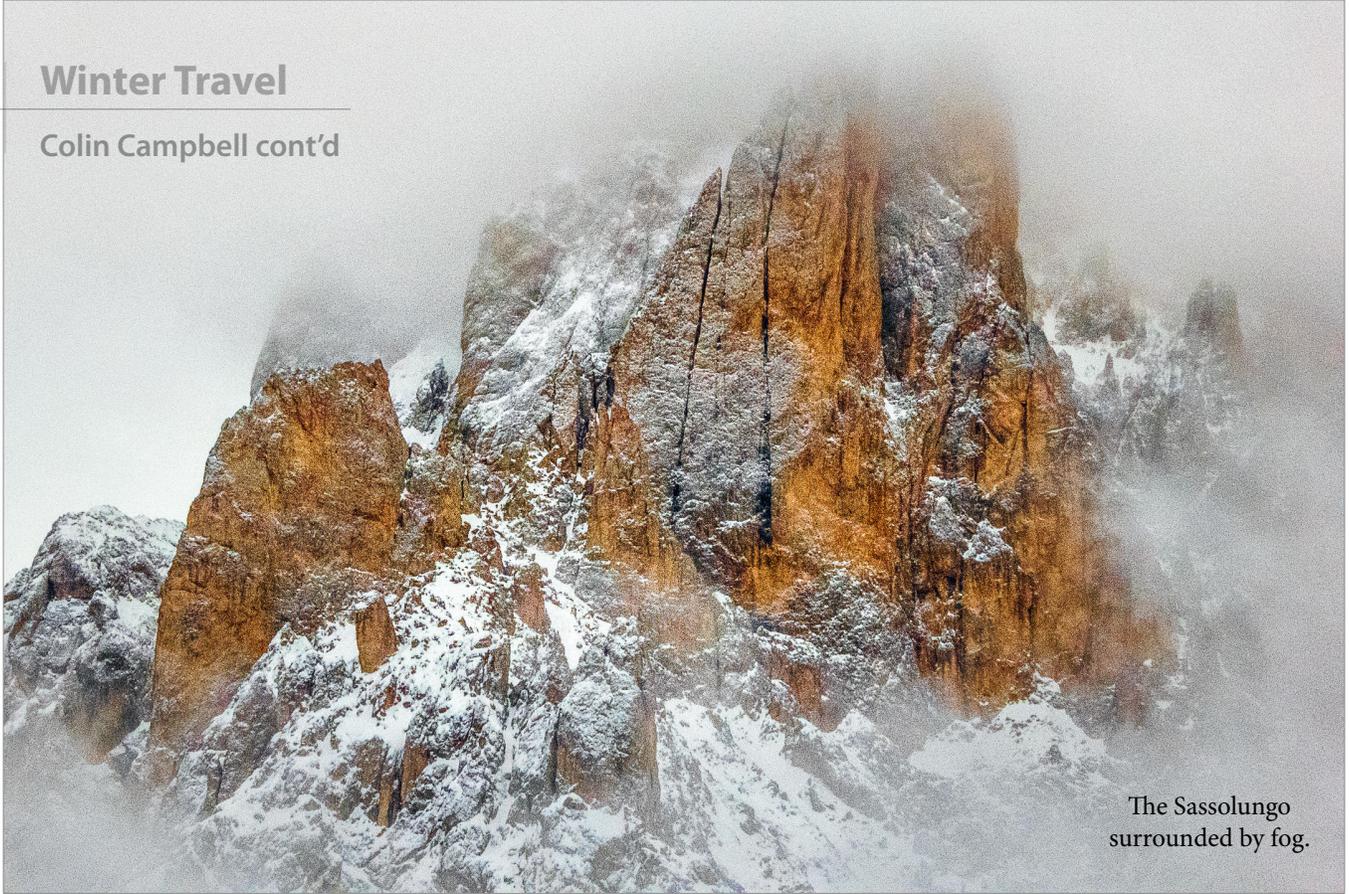
Hiking down ski slopes, pastures, forest (and a lumber yard) south of Val Gardena.



Hiking in powder on the north slope of Val Gardena, shortly before lunch at Juac-Hütte.

Winter Travel

Colin Campbell cont'd



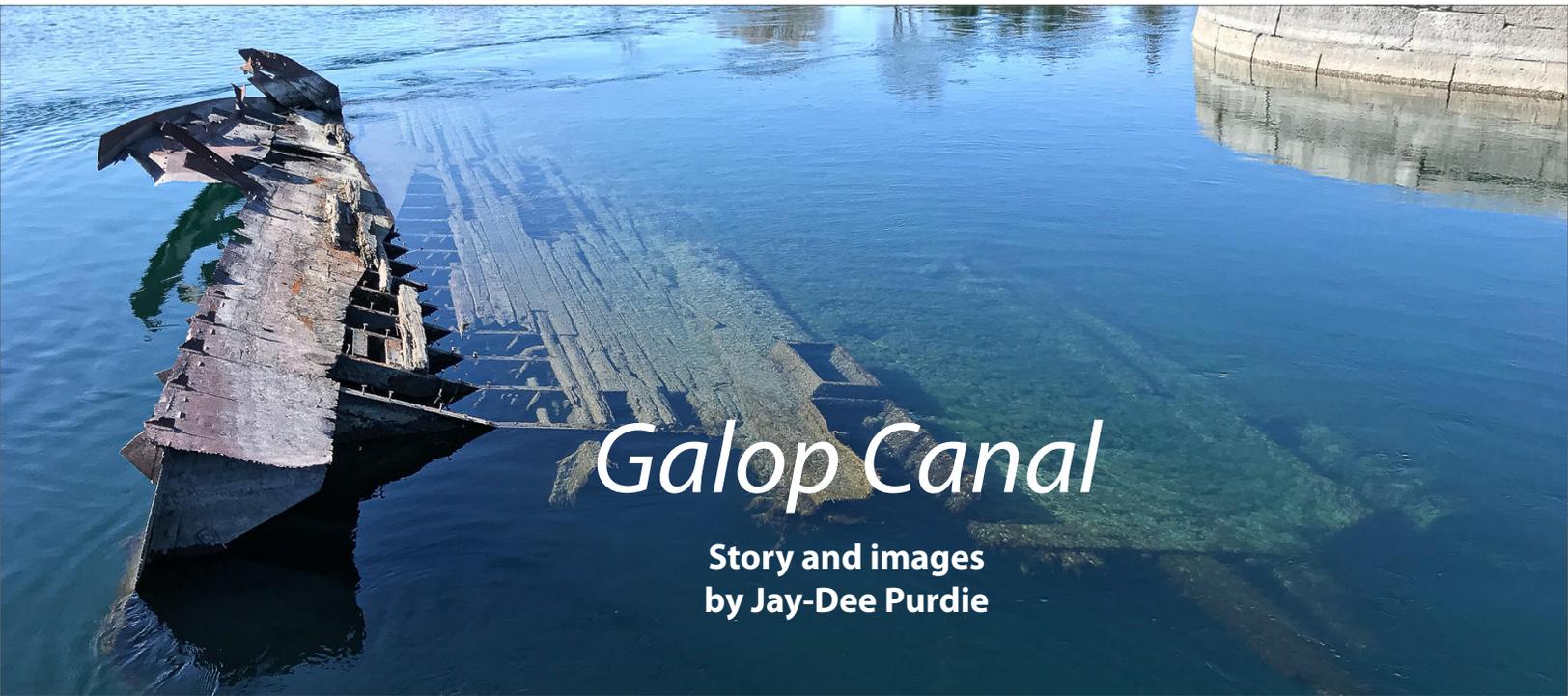
The Sassolungo surrounded by fog.



Jen made a snow angel on the Alpe di Siusi, with the Sassolungo peak in the background.



A nordic skier passes the Chapel of San Silvestro in Vallunga.



Galop Canal

Story and images
by Jay-Dee Purdie

I enjoy visiting locations of peace and tranquility, with some isolation from the rest of the world, and within a short motorcycle ride or car drive from my home in Ottawa. Park the vehicle, eat lunch and enjoy the solitude. And sometimes I meet a stranger and we chat for a wee bit.

One such place is the Galop Canal at the end of Galop Canal Road just west of Cardinal, Ontario. The Galop Canal Road is located off highway #2 about 11 kms west of Iroquois or 8 km east of highway #2 & #416. When I have visited this site there has always been ample parking, never too many people, and a large area to explore on foot.

The Galop Canal is a popular place for locals to go swimming and fishing, and even some SCUBA diving. It wasn't always like this. Before the St. Lawrence Seaway opened, the Galop Canal was a major waterway on the St. Lawrence River for boats to transport goods and people up and down the river, bypassing three sets of rapids.

The original canal was 12 km long and operated between the villages of Iroquois and Cardinal before the St. Lawrence Seaway opened. The canal raised the ships by almost 5 metres and bypassed the rapids at Point Iroquois, Cardinal and Galop Island. These rapids ran up to 9 knots, or about

16 kph, varying depending on the water level of the river.

Two separate canals were dug: the Iroquois Canal north of Point Iroquois to Presque Isle and the Galop Canal between Cardinal village and Galop Island. The Galop Canal opened in November 1846 at a depth of almost 3 metres with locks 60 metres in length. In 1898 the depth was increased to 4 metres and the lock extended to 82 metres. There were two locks at the Galop Canal, locks 27 and 28. One lock was used for upstream boat traffic and the other for downstream traffic.

The locks were officially closed in 1958 and the area was turned into a park.

What to photograph there?

In addition to some beautiful scenery along the St. Lawrence River there are two visible shipwrecks: the Weehawk and the Conestoga.

Road Trip

Jay-Dee Purdie cont'd



Weehawk

The Weehawk was launched in 1926 in Camden, New Jersey and operated as a ferry that could carry 500 passengers and about 30 cars. The Weehawk, and a sister ship, were purchased for scrap and relocated to the Galop Canal in the 1960s. Due to a family tragedy the person who purchased the ships was unable to complete the deconstruction of the Weehawk and eventually she sank in the canal, where she rests today.

Conestoga

The Conestoga was an iron-clad, wooden steam freighter and was launched in July 1878 in Cleveland, Ohio. In May 1922, the Conestoga was waiting for passage through lock 28 at the Galop Canal when a fire broke out in the engine room. The passengers and cargo were safely removed from the ship. For safety reasons, the ship itself was flushed downstream through the lock and sank about 23 metres from the shoreline, resting at a depth of about 7 metres. Looters and wreck-stripping have caused significant damage to what is left of the ship.

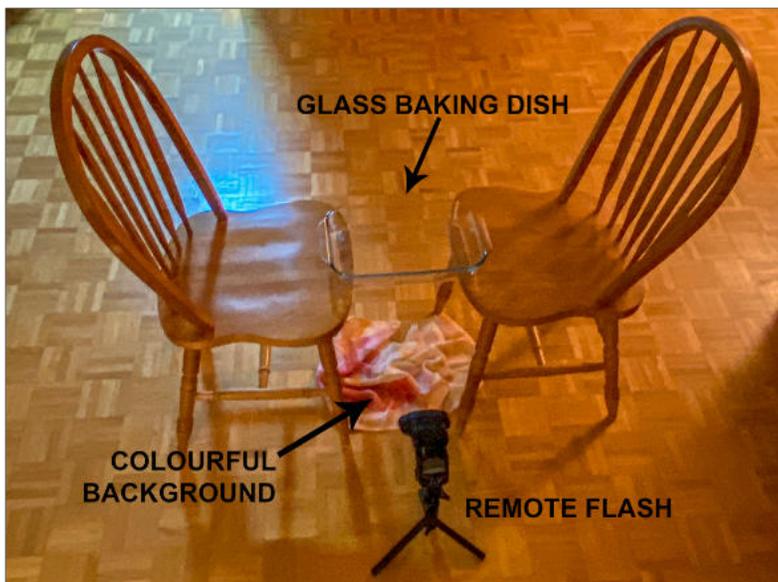
The Weehawk is best seen from the parking area at the end of the Galop Canal Road. To view the remains of the Conestoga you need to drive to the Cardinal Royal Canadian Legion located along the St. Lawrence River. There is a road that runs past the legion and if you drive west you will eventually see the Conestoga remains. 📷



Technique



In early May 2020, while isolating from COVID during the lockdown, I decided to prove that water and oil can mix in such a way as to produce some interesting photographs. I was able to do this by using two kitchen chairs, a Pyrex baking dish, a remote flash and my camera with a macro lens.



The idea is to fill the baking dish with a mixture of oil and water and then shoot down on the surface of the liquid, and have the remote flash light up the background. Because you are using a macro lens, the background will be out of focus, but the colours will show through the liquid.

Here's a tip that can save you a lot of anguish ... you want to keep the baking dish on the edges of the chairs to give you a large shooting area. However, that makes it possible to watch the oil and water dump on the floor when you accidentally jostle a chair. I just happened to have a roll of double-sided tape, so I placed a small piece in each bottom corner of the baking dish so that it would stick to the chair.

For the oils, I just checked my kitchen to see what I had on hand. Some oils I tried were olive, sunflower, vegetable and walnut. Experiment with different oils. The oil properties vary enough that they will separate from each other. Add the oils one at a time to the water to see the different effects.

Technique

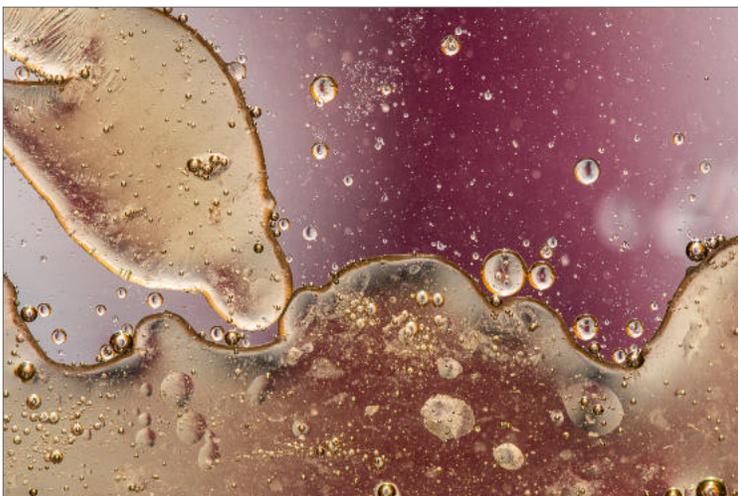
Jay-Dee Purdie cont'd



The background I started with was a colourful silk scarf. I avoided laying the scarf flat so that the flash would create bright areas and shadows. I also tried some colourful 8" by 10" photos. This can make a neat effect if an oil or water bubble acts as a small lens to make the photo stand out. Another thing I tried was to stir up the oil and

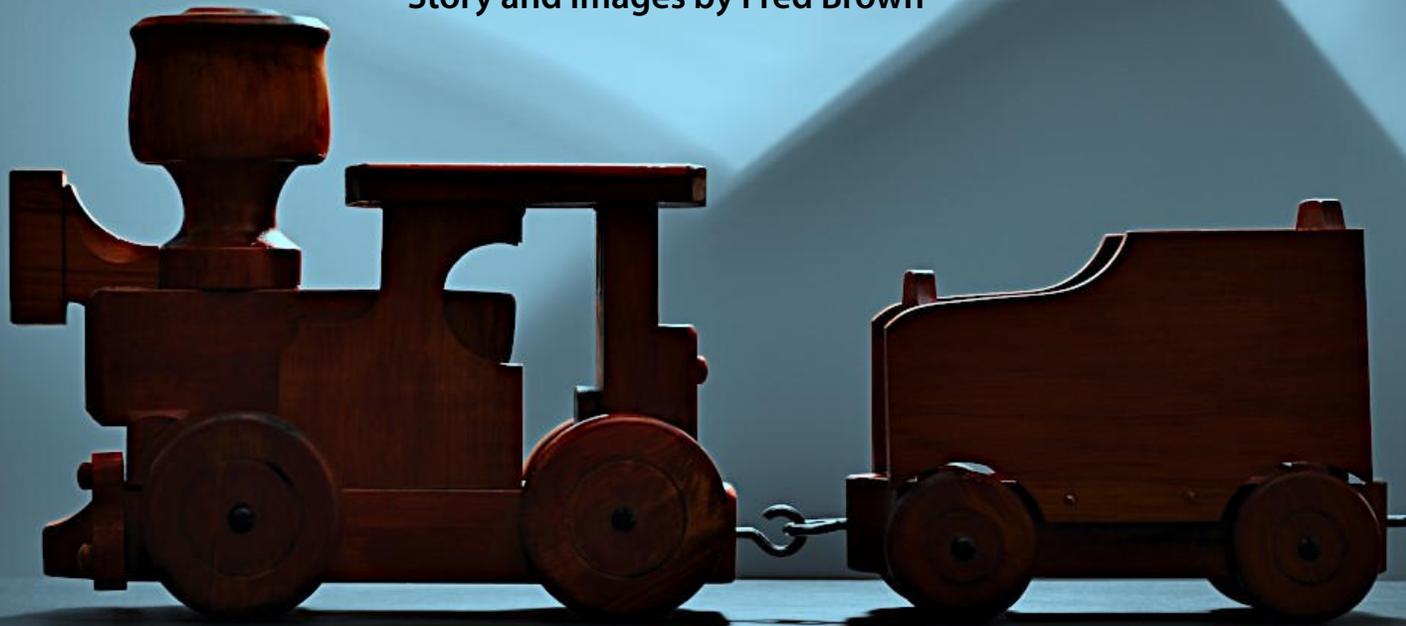
water to really mix it up and create bubbles. And when you tire of taking these pictures, add some vegetable dyes to the liquid mixture and take a few more photos.

It was a different and rewarding way to pass some time.



Lighting Roles

Story and images by Fred Brown



Above: In this photo of a handmade wooden train from New Zealand the mountains in the background are actually two pieces of foam core board. The key light behind the mountains consists of a single flash with a wide diffuser in front. The two foam core boards, acting as a gobo, create the illusion of a beam of moonlight coming down a valley.

Whether we're using natural or artificial light we can define four main roles for light sources: key light, fill light, accent light and finally adding in a pattern.

Key Light

The key light provides the main source of illumination for the scene. It sets the overall context. For example, a point source such as bare flash will emphasize shadows and contrast, while a wide, soft source such as a cloudy sky can emphasize tonality.

Fill Light

The fill light adds some extra illumination into shadow areas to reduce contrast and bring out the detail. Quite often the fill light simply reflects some of the key light to the desired location. Other times a separate light can be used.

Technique

Fred Brown cont'd

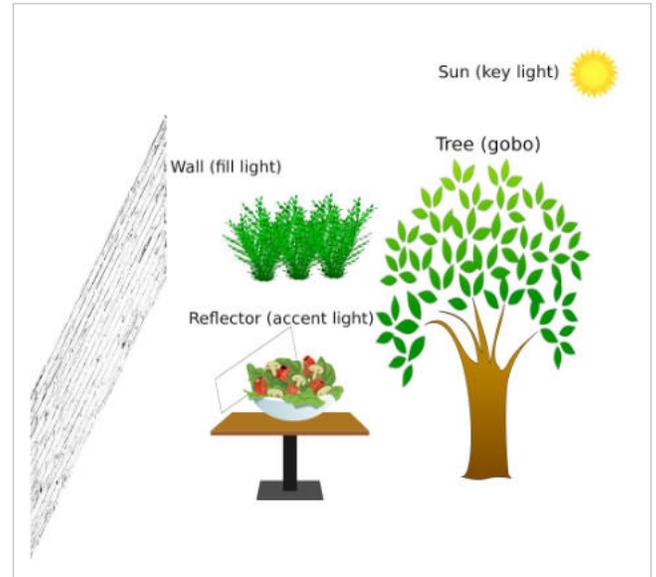
Accent Light

An accent light brings out specific details to enhance the photograph. Small reflectors are commonly used to add in light. Small, focused lights are often used in a studio environment. In watch photography accent lights will bring out each critical detail of the time piece.

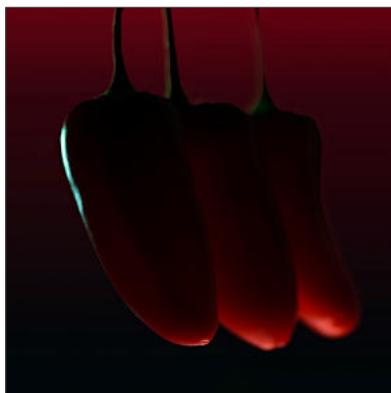
Pattern

Finally, adding a pattern can create a surprising new dimension to your photograph. While some natural objects such as trees will create a pattern, you can also create a pattern by blocking the key light with a “gobo”. A gobo, for example, could be two pieces of cardboard placed close together to narrow the key light. In food photography the key light can be blocked in this way so as to illuminate only a portion of the subject in order to create a dark, moody effect. You can also create a gobo by cutting different shapes into a piece of cardboard. When blocking light, you could think of this as a negative light source. You can also project a pattern of light onto your scene using a separate light with a gobo.

Imagine a scene, dinner in a lovely quiet garden. The subject, a scrumptious salad, is sitting expectantly on a small table. The sun, our key light, shines on an angle from the right strongly illuminating the salad while creating distinct shadows on the table's surface. To the



left of the table is a white masonry wall, our fill light, that reflects some of the sunlight back onto the scene thus softening the shadows and the general harshness of the pure sunlight. The eager photographer has placed a small reflector, our accent light, just behind and to the left of the salad creating a highlight along the top of the salad in order to clearly separate it from the dark shrubbery in the background. A tree with lovely soft leaves, our gobo, partially blocks the sunlight creating a dappled pattern on the scene. And now the photographer clicks the shutter only moments before the guests arrive. 📷



Left: The midday sun, the key light, provides strong, harsh light for this log building at the Fletcher Wildlife Garden. This light delineates the lines and textures in the wood. Sunlight bouncing back up from the gravel parking lot acts as a fill light to bring up the shadows a little. Shadow detail is also aided by in-camera HDR, but you still need some fill light to give the HDR something to work with.

Above left: In this photo of hot chilies the key light is a small softbox attached to a flash positioned just underneath the chilies. An orange gel was placed on top of the softbox to add extra colour. On the left is a single bare flash, the accent light, that just creates a highlight on the edge the left most chili and as well as delineating the green stems.

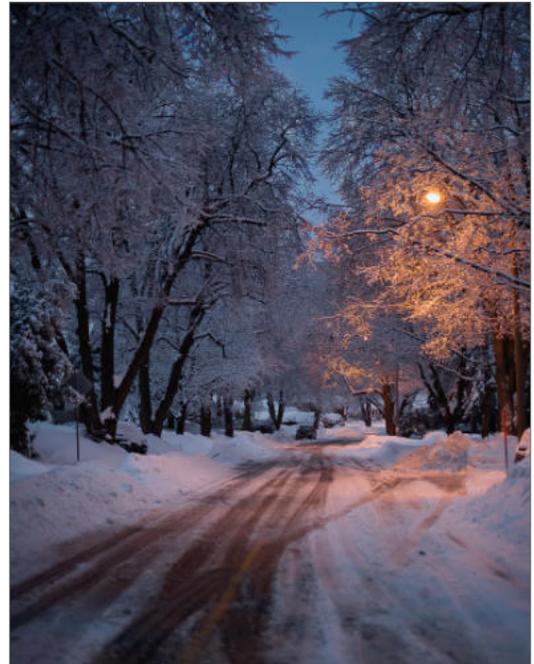
Archives

By Jim Kilpatrick, Property and Archives Chair

Winter... a season full of challenges. A few images from the archives show that not much has changed, even over the last 80 years. We still have to deal with messy streets, treacherous slopes and demanding wildlife.



**Bus in Winter, Wellington Street
circa 1940 Alison Dickison**



Jim Kilpatrick



**Experimental Farm in Winter circa 1940
Alison Dickison**



Jim Kilpatrick

Archives

Jim Kilpatrick cont'd



Ted Grant An Umbrella in Winter
Rideau Canal circa 1948

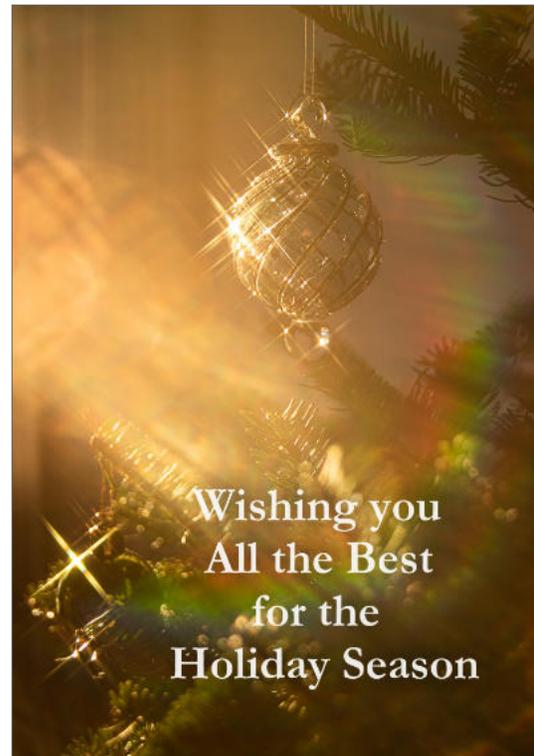


Jim Kilpatrick

And, as the years progress, I'm finding that I do prefer the warmth of the south. Hopefully, getting there is getting easier. However you spend the holidays, I wish you all the best for an enjoyable season and for a healthy and prosperous new year."



Jim Kilpatrick



Wishing you
All the Best
for the
Holiday Season

Jim Kilpatrick

Member Challenge III

Setup by Satvinder Singh and Tony Deluca: 20 topics, 12 participants.
Below you will find one topic per participant.



Boats - Barbara Adams



Fancy selfie - Jean-François Riel



Construction - Carolyn Andrews



Changing face of Ottawa - Craig Maskell



Apprehensive - Ellen Chassé



Colour red - Cari Hauraney



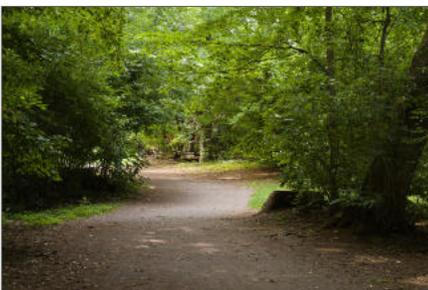
At rest - Jim Kilpatrick



Tiny living things - Jennifer Campbell



Framed - John Dolson



Ottawa trails - John Burroughs



From the back - John Rocheleau



Wings - Julia Hardwick

Competition Talk

Compiled by Alex Roussakis, Slide Competition Chair



From the Judges' Vault

We've completed Slide Competitions 1 and 2. With Competitions 3 and 4 right around the corner (Jan and Feb respectively) these comments from the judges' critiques for Competitions 1 and 2 could be helpful:

- The image is a little soft and could benefit from a sharper focus.
- Providing a definitive point for the viewer to land on in the photo could also help the impact here.
- Image is nicely composed and generally combines the elements into a cohesive story. Overall image is a bit flat and could benefit from a slight increase in exposure while still retaining the greyness of the day.
- Image illustrates good grasp of shutter, dof and framing.
- Conveys a good story. Good use of light. Instills an emotional reaction. Strong composition.
- Good lighting and composition. The angled view gives a bit of an artistic flavour, but in this case a straight on angle might give this an improved impact.
- A well exposed and nicely composed image. However, the composition and post process does not lead the viewer to a compelling or impactful story.
- Conveys a good story. Distracting bright areas.
- Fairly effective attempt to isolate the flower from its background. However, there are still too many distractions in the background. Opening up the aperture or using a longer focal length could contribute a bit more blur in the background. Also opening up the shadow area on the petals could add to the overall impact.
- Movement swirls add a nice touch of abstraction in this image. A more even distribution of the swirls across the image could add to the impact.
- Overall a pleasant postcard-style image that captures the ambiance of the scene.
- Colour seems a bit over saturated.
- Great mood expressed here.
- Could use adjustment to exposure, contrast and/or white balance as the image is a little flat.
- Find your main subject, then create around it.
- I see the tulips, but all are bunched up, not one is the main focus.
- Can you see the circles in the skies? That is dirt on your mirror!!!
- Conveys a good story; Displays peak of action; Good use of colors; Good use of cropping; Good use of light; Instills an emotional reaction; Original treatment of the subject. 📷



CCO Competition Topics 2021-2022

Check the CCO website for the most up-to-date information.

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

Competition 1

Topic - Golden Hour

Honourable Mention

Colin Campbell
Simon Gardner
Dan Jones (2)

Craig Maskell (2)
Jean-François Riel
Douglas Harvey
Jennifer Campbell
Janice Weightman

John Dolson
Scott Townley
Carole Kenna
Alex Roussakis

Award of Excellence



Tea Plant - Anbu
Intermediate



Sunset at Fish River Canyon - Konrad Wee
Novice



Sunrise in Bagan - Konrad Wee
Novice



Florida Sunset - Dan Jones
Advanced

Competition 1

Topic - Golden Hour cont'd

Award of Excellence



Landfall - John Dolson
Novice



Sunflower with Bee Golden Hour
Jean-François Riel, Advanced



Le Paillon, Nice - Carole Kenna
Intermediate



Palouse, USA - Michele Baddoo
Advanced



Indian Ocean - Anbu
Intermediate



Sunrise over Deadvlei - Konrad Wee
Novice

Competition 1

Open

Honourable Mention

Satvinder Singh (3)
Jennifer Campbell
Darrell Larose

Jay-Dee Purdie
Barbara Adams (2)
Simon Gardner
Janice Weightman
Niels Rasmussen

Ellen Chassé
Lynn Dion
Alex Roussakis



Bruce Amos
Advanced



Winter Morning - Craig Maskell
Intermediate



Bee on Flower, Ottawa 2021 - Simon Gardner
Advanced

Award of Excellence



Tender Drops - Satvinder Singh
Advanced



Osprey Sibling Argument - Janice Weightman
Advanced

Competition 1

Open cont'd

Award of Excellence



Morning Paddle - Douglas Harvey
Advanced



Young Madagascar Girl Selling Wood
Janice Weightman, Advanced



Floral - Ellen Chassé
Advanced



French River Harbour, PEI - Roy Sletcher
Advanced



Power Climb - Darrell Larose
Advanced



Spring - John Dolson
Novice

Competition 2

Topic - Queen Elizabeth Drive

Honourable Mention : Carolyn Andrews (4), John Law (2), Robert Kenna, Dan Jones, Paul Dickie (2)

Award of Excellence



Ottawa at Night - John Law
Intermediate



Fall Trees around Patterson Creek - Dan Jones
Advanced

Open

Honourable Mention

Konrad Wee
Alan Myers (2)
Lynn Dion
Mike DeBiasio(2)

John Dolson
Alex Roussakis
Preshit Ambade (2)
Jay-Dee Purdie (2)
Craig Maskell
Claire Lepage

Darrell Larose
Cari Hauraney (2)
Barbara Adams (2)
Mitch Gosselin (3)
Jennifer Campbell
Paul Dickie

Jean-François Riel
Dan Jones (2)
Janice Weightman (4)
Colin Campbell
Peter Frank
Ellen Chassé

Award of Excellence



Valley of the Ten Peaks - Simon Gardner
Advanced



Rideau Canal in Fall - Mike DeBiasio
Novice

Competition 2

Open cont'd

Award of Excellence



Snowbirds - Konrad Wee, Novice



Dandelion - Claire Lepage
Intermediate



Autumn Barn
Alan Myers
Novice



Worker Bee and Supervisor - Jay-Dee Purdie
Intermediate



Ming's Bight
John Dolson
Novice



Ferryland Lighthouse - John Dolson, Novice



Tree in Mist - Jean-François Riel
Advanced

The Matte and the Photograph: Matting for Club Competitions

Story and images by Dennis W. Cartwright

Many photographers believe that a photograph does not really exist until it has been printed, framed and on display. One of the steps in framing a photograph involves “matting” it and many people find this challenging. The Camera Club of Ottawa requires all prints submitted to print competitions to be matted (but not framed). Matting for competition submission is not difficult or expensive. This article will not address where to have prints produced as there are numerous sources.

Generally when matting for a competition it is best to keep the matte as simple as possible as the matte should not compete with the photo. Therefore, a white matte is the most common, but the Club does not restrict the mattes to white. If possible it is best to use acid-free matte and backboard material. The requirements for Club print competitions are outlined in the CCO Operations Manual, 5.9 Print Competitions. Since the Club moved to the new website host on Visual Pursuits, the methodology for submitting prints for competitions has somewhat changed. The directions can be found on the Club website by logging on and following this path: Organization > documents and files to download > download categories > how to > document: instructions for login, submission competition, view results.

Something to consider before starting to matte or even print a photo is to determine how the photo

will be used after the competition. If it will be hung for display, the framing needs to be considered as this will probably be the most expensive part of the project. This will partially determine if a custom matte is required or a commercially available matte could be used. Generally commercially available mattes will be easier and faster to use when matting and are usually inexpensive in common sizes.

Equipment

Matte Cutters - If you are cutting a custom matte, a matte cutting machine is usually required. The Club has two matte cutters that can be borrowed as required. Purchasing a cutter is somewhat expensive but the cost can be offset by 30% - 50% with discount coupons at some of the local craft stores.

Equipment List

- photograph
- matte board
- backer board – foam core
- cutting board – to protect the surface I am working on
- cotton gloves – to handle photo without finger prints
- matte cutter and extra blades
- Exacto or utility knife, scissors
- pencil
- eraser
- 18”/45cm ruler
- photo corners – clear
- linen hinge tape
- double sided clear tape
- clear packing tape
- address labels
- sheet protector



Print Shop

Dennis W. Cartwright cont'd

Backboard - In addition to the matte, the other major item required is a backboard. This is usually either heavy cardboard or foam core, which is available in two thicknesses. This comes in various sizes but not usually in sizes to fit most frames; therefore it will need to be cut to fit. Cutting foam core is very straight forward using a ruler and sharp knife (Exacto or utility).

Tape - Another requirement is some type of tape to hold the backboard and matte together. The best is "hinge" tape but masking tape will work. Also, "photo corners" (which are small adhesive triangles) or something similar, are required to hold the photo in place on the backboard. If you are preparing the presentation mattes to be reused, sheet protectors can be used to hold a sheet on the back with the information the Club requires. Therefore, you will need some adhesive tape or double sided tape to hold the sheet protector or information sheet on the back of the backboard.

Process

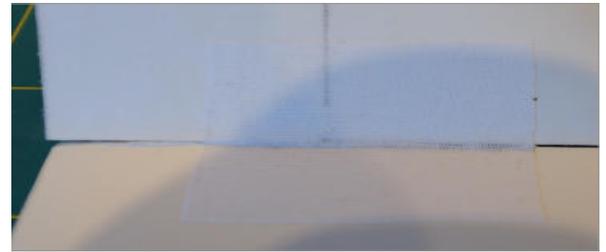
Now to the actual process of preparing a presentation matte. Once you have decided on the size of the print, this will determine the overall size of the matte. Generally the border of the matte will be between 1" and 3" on all sides larger than the print. However, there is no specific rule on this and it should fit the print visually. If you are using a commercial matte, the next part on matte cutting may not be of interest.

Matte Cutting - If you are cutting the overall matte from a larger matte board, this can be done with a matte cutter or ruler/straight edge and sharp knife.

Next comes cutting the window for the print in the matte itself and a matte cutter is required for this step. Generally, the window needs to be cut between 1/4" to 1/2" smaller than the print on all sides. For example, for an 8" x 10" print, the window would be between 7 1/2" x 9 1/2" to 7 3/4" x 9 3/4". This allows the matte to slightly overlap the photo and assist in holding the photo flat in the presentation holder. This window needs to be centered on the matte.

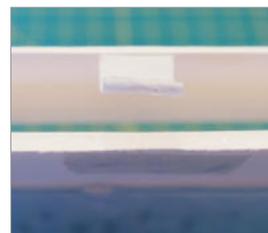
Matting - Now that the matte is prepared it is easy to lay this on the backboard to mark it and cut the overall size of the backboard.

Attach the matte to the backboard. Regardless of whether the photo is to be mounted horizontally or vertically, for greatest strength it is best to tape the two together along one of the long sides. This is the hinge and you can use hinge tape or masking tape. The hinge should be hidden so it is applied to the back of the matte and the front of the backboard. To do this lay the matte face down on a flat surface and butt the backboard up to it.



Apply the tape either in small pieces or one long strip overlapping the two materials.

Now the matte can be closed on the backboard. Using a pencil, mark the inside corners of the matte window on the backboard. This indicates where to place the photo corners on the backboard to hold the photo. Lift the matte and attach the photo corners so they do not show when the matte is closed. Also, an additional piece of tape may be added to help keep the matte closed and assist in keeping the photo in place.



Sheet Protector - The last item is to attach the sheet protector to the back of the backboard to hold the Club required information. This can be performed with either the adhesive or double-sided tape.

The presentation matte is now complete and ready to use and re-use. If you have any questions, feel free to contact me at dwcart@icloud.com.





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

Elected Officers

Role	Name	Email	Assistant
President	Paul Dickie	president@cameraclubottawa.ca	
Vice-President Programs	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 Competition Chair	Roy Sletcher	prints@cameraclubottawa.ca	Susan Allenby, Lynn Dion, Dennis Cartwright, Julia Hardwick
Property & Archives Chair	Jim Kilpatrick	property@cameraclubottawa.ca	Scott Smith
Slide Competition Chair	Alex Roussakis	slides@cameraclubottawa.ca	
Past-President	Darrell Larose	past-president@cameraclubottawa.ca	

Volunteers

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

Answer code for "Find the Differences" by Jean-François Riel on page 12

1. Two extra stars on the cow-bumper
2. Front of car on right is gone
3. Face of bystander has been changed to a no-parking sign
4. "ALI" on blue boxing gloves are gone (on both of them)
5. Reflection of building on black Honda's hood is gone
6. Crack on the road is gone
7. Yellow line on road is gone
8. Fence has been repainted red
9. Honda logo on car is now a horn

Image: Jennifer Campbell

Feature Foto

By Ed Luinstra

