

Cover: Hintonburg
see story page 18

Shutter Release

Journal of the Camera Club of Ottawa 

In this issue:

Tips on Spring Shooting

**A look into Ottawa's Wild Bird
Care Centre**

**Take a Road Trip to Upper
Canada Village**

Images from 3 competitions

**Hintonburg - CCO's Changing
Backyard**

Meet our Club's new CAPA rep

Travel to Tibet

**Technique: Classic Car
Photography**

And lots more!...



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Spring is coming!
Look for all the little
birds in this issue, by
Barbara Adams :)



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Barbara Adams

Contributors

Thanks to all the contributors: Paul Dickie, Julia Hardwick, Ellen Chassé, Peter Frank, Craig Maskell, Cari Hauraney, Dan Jones, Barbara Adams, Colin Campbell, Jim Kilpatrick, Jean-François Riel, Jennifer Campbell, Bruce Amos, Carolyn Andrews, Masuma Rahimtula, Roy Sletcher, Anbu.

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Cover Image

By Bruce Amos. See article "Hintonburg - CCO's Changing Backyard" 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 Online

<https://www.cameraclubottawa.com>

For more information

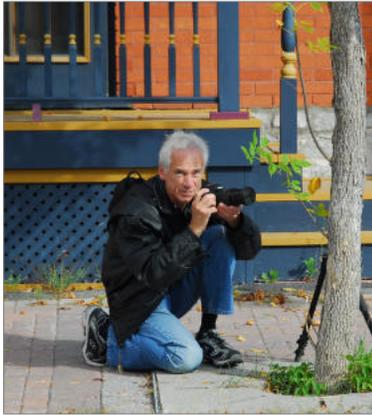
Contact Paul Dickie
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About the Club

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 in this issue for more information.

President's Message

By Paul Dickie, President



It's been almost two years now since we last met in person (with the exception of one well executed print competition held as a hybrid meeting). We continue to meet virtually and it's been a successful way to share our

passion for this hobby. Membership is at 74. This is quite exceptional given the lack of social contact. I think that says something about the spirit of the Club.

I continue to be amazed at the tenacity and creativity of members who have contributed to Challenges, Outings, Workshops and Competitions. I think

photography gives us a way to set aside the issues related to the pandemic, to get away from the mundane and to enjoy the creative process of producing an image.

It's still frosty as this edition of the newsletter goes to press but Spring is beckoning and even the most house bound of us will be getting back out.

Once again, I thank members for continuing to be involved. Each personal effort reinforces the drive that others have to continue being a part of the Club.

Your executive and volunteer supporters continue to work diligently to keep things running smoothly, to support the workings of the Club and to bring you meaningful and interesting programming. I thank them especially for the effort they have put in.

Paul Dickie, President, Camera Club of Ottawa

Nature. It's what keeps the planet viable for us.

My family has been fortunate to live on a relatively secluded piece of land in an area of Ottawa that borders on trails and more open land. It's part of what has helped to keep us sane during the past two years. Last summer we noticed an increased presence of foxes that meandered through the neighbourhood. We attributed this to the decreased presence of people and traffic as we hunkered down at home.

One fine spring day as we chilled in the backyard, a young fox wandered in and stopped to observe. We sat quietly to see what it would do. We tossed out some food, he pondered, then took a bite. From there, he visited on a somewhat regular basis.

We read up on the habits of these Kits and discovered that they do not prey on cats as they prefer smaller game. Since we have a bunch of cats, this was good news.

Normally, a family of foxes stays together until it is time for the cubs (or kits or pups) to move on. Sometimes a young pup will take over the den. We decided that, since we were likely to have a family of foxes nearby and that this one was friendly, we would encourage him to take up residence. It seems the first two years are critical to the survival of a fox so a

regular feeding station was set up in anticipation of the coming winter.

Wanting to know more about our visitor and checking to see if he would be the local resident, we invested in a trail camera and set it out to see what came by. Skunks, raccoons, squirrels, chipmunks, crows, Blue Jays and various other birds visited the feeding station regularly. We also get serenaded often by a pack of wolves that live in the field across the way. Our little guy, Fergus, likes eggs but not so much dog food. The dog food gets taste tested by the others. BTW, it looks like Fergus did take over the den.

Interestingly, the trail camera captured a picture of Fergus with a companion so there may be some new ones to watch by spring.



Paul Dickie

CCO Team



Barbara Adams

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, Janice Weightman, 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
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Workshops	Fred Brown	workshops@cameraclubottawa.ca	
Social	(Vacant)		
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Newsletter	Jennifer Campbell	shutter-release@cameraclubottawa.ca	
Webmaster	Peter Frank	web-team@cameraclubottawa.ca	Darrell Larose, John Dolson
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Challenge Coordinator	Satvinder Singh/Tony DeLuca	challenge@cameraclubottawa.ca	
Post Processing Workshop	Jean-François Riel	jfoto2000@gmail.com	
CAPA Rep	Colin Campbell	capa@cameraclubottawa.ca	

Editor's Note

By Jennifer Campbell

I live in the ByWard Market area. I put this Spring edition of Shutter Release together under very trying (and surreal) conditions, during the anti-mandate protest and subsequent police involvement. After two years of a pandemic, increasing political tensions and a climate crisis, the world feels very unstable and the future unknown. But working on Shutter Release shows me that some things do remain stable and known, like our love for photography and sense of belonging in our Club. Photography takes my anxious mind out of the "what's going to happen to the world" catastrophic mode of thinking and grounds me; there are good people, stunning places, meaningful

relationships and incredible details all around me. Photography also brings the world to me - in this one issue I can walk around Hintonburg and consider a changing community, travel way up to the high altitudes of Tibet and wander back in time in Upper Canada Village. I can even see spring flowers and birds before winter has left us. With Dan's tips on spring photography I am prepared to go out into the waking world and catch the details of spring. Thank you to everyone who contributes to and reads SR. Keep shooting!



Membership



Barbara Adams

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



Barbara Adams

Welcome to all new members - At the time of putting this issue together two new and one returning member joined CCO: Lora Brownson, Cedric Allaby and Catherine Gardner. Happy you have joined us.

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.

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 - 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 we look forward to other opportunities to engage, like group Outings, enjoying CCO social events and attending in-person special interest groups (SIGs).

Get to know the website and Club operations - 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.

Get ready to compete - 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, familiarize yourself with the rules and get set up now. Find the season's 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.

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.

In Focus

Jennifer in conversation with Anbu

CCO member Anbu has a photography business here in Ottawa. I asked Anbu for his thoughts on owning a photography business and tips for members on photographing people outdoors.

JC: When did you first pick up a camera?

A: My interest in cameras started at a young age, around 5 or 6 years old. But I handled the camera when I was 14 years old. I still remember the moment; it was a Yashica film camera.

JC: Why did you start a photography business?

A: I started my business 7 years ago back in India. Being a law graduate I was working as a corporate employee in the Legal Department for around 10 years. My crush on photography turned me into a travel and wildlife photographer. This was my hobby and passion when I was still working in corporate. I wanted to continue my passion as my profession and so I worked hard to learn more and eventually started the business.

JC: Please tell me a bit about your business.

A: I do Maternity, Newborn and Kid photography. I also do photography and videography services for all kinds of events and weddings. In India, I covered more than 100 weddings. My wife Kanchana designs and plans the shoot. She has an interest in art and crafts. She makes Tiaras, comes up with baby clothes ideas,

arranges the properties, etc. She also manages the bookings, calls, customer follow-ups and discussions in the business.

JC: What photography equipment do you use?

A: Sony A7R III, Sony 35 MM and 85 MM for photography, Sony A7 III,

Sony 35 MM, 85 MM, Samyang 18 MM and DJI RSC 2 GIMBAL for videography.

JC: What do you like about running your business?

A: I love to capture and give the best moments to my customers. I never treat it as commercial. My only satisfaction of doing photography / videography as a business is to give the best moment to them. The only energy I get is the happiness of my customers when they see the results.



Images by Anbu

JC: What are some challenges?

A: Marketing, competition, pricing and customer satisfaction - sometimes we need to work according to customer requirements where we need to compromise on our creativity.

JC: How do you engage your customers during a shoot?

A: We usually engage customers even before the shoot. We start with a detailed discussion to get to know their likes and dislikes... we come up with a plan and discuss it with them.

We also share our Styling Guide and help them to choose their outfits. On the day of the shoot, I connect with them and have a friendly chat to make them comfortable and set the mood.

JC: With spring and summer coming, what are your top tips for photographing people outside?

A: Happy mood. Complementary colours. Finding a shadow or soft light (I try to schedule shoots either in the morning or in the evening; if not then finding shade will be the best option). Since it's a memory forever, try to bring out the natural expressions of the people instead of having them pose. Usual checking of batteries and memory cards. For portraits, try to use any lens which is more than 85 MM.

JC: Great tips. Thanks for sharing your journey with us Anbu.



Programs and Events

By Craig Maskell, VP Programs

The Many Facets of Photography

Have you ever wondered about the scope of photography? On the face of it, we often think about taking pictures: compose a scene, focus the lens, set the exposure, and release the shutter. But photography involves much more than the craft of making a good image or—as the roots of the word suggest—“drawing with light.”

The vision of the Camera Club of Ottawa is “to study and promote photography in all its branches.” Indeed, the branches are many, and the Club's activities aim to cater to a variety of interests. While the presentation of our images is a hallmark, we also explore diverse subjects ranging from history to techniques to digital tools.

Photography is made possible by the physics of light and optics, which are broad subjects in their own right. Applying science through technology challenges engineers in areas such as lens design or optoelectronics. Modern technology would make photographers of the 1800s marvel at today's digital camera, even though they'd probably recognize its basic operation. But those early photographers would be puzzled by our post-processing magic or fancy digital printers, which are yet other aspects of modern photography.

To broaden the scope further, consider the many photographic genres, for example, portraiture, street,



and nature, or the numerous specialist applications such as photojournalism or astrophotography.

Since the last Shutter Release:

- Members enjoyed participating in the local Interclub Audio-Visual Show.
- Member Jay-Dee Purdie conducted a workshop on some Photoshop magic.
- We hosted guest speakers Marcus McAdam of Scotland, who talked about planning and preparing for your photo outings, and Alan Griffiths of Halifax, who lectured on the study of Photohistory.
- Our first print competition in a long time attracted more than 70 entries!

The final months of the current program will feature slide and print competitions, workshops, the annual Interclub Competition, and more; please check the Club calendar for the latest information. We hope that you enjoy the topics, whatever branch of photography you tend to favour.



Barbara Adams

Interclub Competition

This year it's the CCO's turn to host!

This means coordinating all activities up to and including the finale on April 5. Next year we will be in a support role.

The annual Interclub competition will be held virtually on April 5, 2022. The presentation will be held online and live streamed on Facebook.

Theme:

Capturing Motion and General (Open)

Definition:

Create a photograph that illustrates motion. The photograph must give the impression that motion is occurring or is about to occur..

Be sure to tune in on Apr 5 to see great motion photography!

Post-Processing Workshop

By Jean-François Riel, Coordinator

From the Lemonade Stand to the CCO - Squeezing Lemon Photos to Make Lemonade

I would be willing to bet that one of your parents once pulled you aside on a hot summer's day, and told you: "Hey kid, when life gives you lemons, you have to learn to make lemonade..." And so, following this extremely sage advice, off you went to set up your very first commercial enterprise, your very own Lemonade Stand, which stood defiantly at the end of the driveway.

It turns out that these are illegal in Ottawa without an operating licence and have been taken down by law enforcement. It would clog up the streets with all the potential customer traffic, wouldn't it? Kids would be unfairly competing with Big Lemon Stand LLC, not collect HST, not treat their employees fairly, not meet health and safety standards, and, through their unruly behaviour of shouting at the top of their lungs to advertise their sweet cold drinks, would disturb the neighbourhood peace. Obviously unacceptable... So maybe you made it big in the LS business, maybe you did not.

But if you did, with this hard-earned lesson in your back pocket, along with the thousands of dollars or bitcoins of profits that you have earned from the Lemonade Stand, you decided to launch yourself in the significantly more exciting venture of

PHOTOGRAPHY!! Good for you I say! After a while of exercising this noble activity, you noticed that while some of your photos were stunning jaw-droppers, some others were just ordinary. Not even fridge magnet material. For all intents and purposes, they were lemons! Because computer memory is so cheap and because of your well-exercised lazy procrastinator superpowers, you just never deleted the lemon-photos from your computer. This leaves you with a bit of a problem and a bit of an opportunity, which is where the World Famous CCO Post-Processing Workshop comes in!

In January for example, once again, a group of such superheroes decided to do something with this vastly under-exploited wealth of lemon-photos, and met to show off the lemonade they had freshly squeezed out of the lemons. And, they had a lot of fun doing it and sharing the results among themselves and just chatting about the lemonade stand business. So, in this spirit of learning to use your superpowers for the greater good, here is a free sample as a bit of gallery exhibit which I will call: "From the Lemonade Stand to the CCO - Squeezing Lemon-Photos to Make Lemonade". Enjoy!

Jean-François Riel



December 2021 Workshop

Before

After

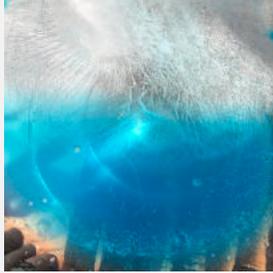


Julia Hardwick: This photo was begging for an object of the dog's attention, a story. After trying a feather, shiny rock and toadstool, I settled on the dragonfly. I pulled two photos into Photoshop Elements, selected the dragonfly in the one, cut it and pasted it into the other where I resized and positioned it. I did have to clone a stick out of the way to provide an uncluttered space in the dog's line of vision.

Post-Processing Workshop

January 2022 Workshop

Before



After



BLUE ICE Carolyn Andrews

I made this image on Jan 20th this year. It was a very cold day and I decided that I would play with ice. I put water in the lid of a Corningware dish and carefully placed it outside on the arm of a chair on my balcony. It was close enough that I could position the camera over the lid leaning out the door to the balcony to make images. I made about 50 images before I realized that I wanted some colour so I added blue food colouring. Finally the water in the dish came to a place where I thought I would be happy with it. I still photographed the frozen water outside.

In post-processing, I cropped the image to remove the unwanted arm of the chair and flipped the image so the blue was on the top. I saturated the colour a bit and have an image that I am quite happy with.

The editing was done on my iPhone using Snapseed.

Masuma Rahimtula

Before



Taken with a Panasonic Lumix FZ28 Camera. Cropped and adjusted exposure with Lightroom.

After



Applied Topaz filter Impression 2, style Renoir II.

Tips on Spring Photography

Story and images by Dan Jones

The spring season is a time for rebirth and renewal and the dawn of a new natural cycle. As photographers, this re-awakening offers many fleeting opportunities to capture the magic of this transition from winter to summer. Below are some tips on where and when to look for these changes which I hope will be helpful.

© Dan Jones



which can present an interesting array of abstract patterns when viewed through the eye of a telephoto lens. Often a high viewpoint, such as a bridge, offers a pleasing perspective. I have had some success with images taken from the Alexandra bridge which allows for interesting landscapes involving ice patterns in the foreground and the parliament buildings in the background. Late afternoon sun would work best to illuminate the back of parliament and accentuate the ice cracks.

2 After the breakup, try to capture the floating ice pans as they are carried down river by the strong current. A good place to start is

1 Ordered chronologically, the first sign of spring to look for would be the break up of the ice on the rivers, streams, lakes and ponds. First comes the fracturing of the ice

the Deschene Rapids, in Gatineau, where the ice plates are tossed about through very turbulent waters with the added inclusion of the old, historic dam ruins in the background. In addition, one can often find ice stacked up along the shoreline of the Ottawa River and at the upper end of Bate Island at the Champlain Bridge which can provide for some great crystalline abstracts. If you can get the timing right, the annual explosions done to breakup the ice above the dam at the Rideau Falls is an interesting event to document.



© Dan Jones

In Season

by Dan Jones



3 With the melting of the ice comes the time for the kayakers to gather on Bate Island to enjoy the large waves that come with the rising water. This is a good opportunity to practice capturing the actions of these daring men and women as they perform their various stunts. An ideal time to be there is in late afternoon on a sunny day to get the soft, warm light illuminating the paddlers. On the north side of the island, where the action takes place, there is a fence that you can use to steady your camera, as well as secure your safety. Don't forget to set your camera on shutter speed priority and use the highest speed setting possible. Also, using "continuous mode" will give you the best chance to capture good sequences of the action.



Another water related subject that is at its best in the spring is waterfalls, of which there are many in the Ottawa area: Hogs Back Falls, Rideau Falls, Churchill Falls in Gatineau Park, the Petit Nation Falls, just north of Papineauville, Quebec and Luskville Falls, in the Pontiac Region of Quebec. When photographing flowing water, one can either choose to capture the power and movement of the water by using a high shutter speed and freezing the action or one can give the water a smooth, satiny appearance by using a slow shutter speed of say a half or a full second. You can experiment with the shutter speeds to get the look you like. The latter approach will require the use of a tripod and a neutral density filter (1 to 10 stop filter works best) and an overcast day to help slow the shutter speed and avoid hot spots in your pictures. Zooming in on interesting segments of the falls can give some even more interesting shots than those of the whole scene.



4 Just about the time of the spring equinox is when many of the migrating birds start to arrive back in this area. Although many of us like to get clean shots of birds perched on tree limbs, or swimming, it is always good to challenge oneself by capturing them in flight, interacting with other birds or in the process of performing their daily activities, such as eating, mating, building nests or sitting on their eggs, while being careful to keep a respectful distance. Mud lake, in the Britannia area, is a well-known local spot to find many types of water and song birds, since it lies on a major flyway. Immediately across the river, in Deschene Quebec, there is a hatchery for cormorants

In Season

by Dan Jones

and gulls situated on an island in the middle of the rapids. Other recommended places to photograph birds are the gardens at the experimental farm, the arboretum and Fletcher Wildlife Garden, across the road from the farm and Andrew Haydon Park.



5 Following a long, colourless winter, springtime delivers a profusion of colourful wild flowers in May and June. Many of these beauties can be easily found in our many wild places, such as Gatineau Park, and the green belt around Ottawa. Domestic flowers, like tulips, lilies and irises, etc. are widely available in our many parks, such as the Queen Elizabeth Driveway, the gardens of the experimental farm and the gardens at the Keg Steakhouse (Ottawa-Manor) on Richmond Rd. I find the best time to photograph flowers is on a cloudy day, just after a rain, when they are beaded with water and there is a soft, even light with no hot spots or deep shadows. Sunny, early mornings, with no wind, also, provide suitable



conditions. It is important to photograph the flowers early in their life cycle to get them in the most pristine condition. This is a good opportunity to practice your macro photography and have a tripod handy for those super close-ups. A great place to photograph the flowering crab trees is the forest of them that is located along the John A. Macdonald pkwy where it meets Carling Ave at Lincoln Fields.



6 One subject that is often overlooked is the wide variety of seed pods and saplings that emerge in early May which make for unique subjects for macro photography. Also, there is the short-lived lime green colour of new leaves that occurs around mid May as the buds open up. Seeing the Gatineau Escarpment transition from monotone brown to a fresh cover of light green, is, for me, a sign that spring has finally sprung. This colour of new growth is fleeting, so to capture it is to act quickly.

As it is for many animals, spring is the season to awaken from one's winter long hibernation and re-engage with nature and all the other joys of outdoor living. By the way, don't forget to take your camera along for the ride!!



CAPA News

Colin Campbell offered to take on the roll of CAPA rep for the Camera Club of Ottawa.
Let's learn a bit more about our new CAPA rep :)



JC: When did you first become interested in photography and what was your first camera?

CC: I started with a Kodak Brownie camera at an early age. In university I shot with a Yashica 35 mm viewfinder

camera and bulk rolls of Tri-X film, which I processed myself in the student union darkroom. I gained some computer graphics skills later in my teaching career, but photography took a back seat until my retirement. I'm deeply interested in the art and history of photography. My inspirations are black and white photographers such as Bill Brandt, Brett Weston, Wynn Bullock, Huntington Witherill, John Sexton, Julia Anna Gospodarou, Bruce Barnbaum and Sebastian Salgado.

JC: When did you join CCO?

CC: I joined CCO in September 2019, so I'm a relatively new member. Prior to Jennifer's and my 3.5-year RV odyssey around North America, I was active in the Photographic Guild of Nova Scotia. I joined CCO to be a part of a community of photography enthusiasts in the city we had just move to.

JC: What is CAPA?

CC: CAPA is the Canadian Association for Photographic Art, with both individual and club memberships. Our camera Club has been a member for many years, but we haven't really taken full advantage of CAPA membership benefits.

JC: Why did you offer to be the CAPA rep for CCO?

CC: I offered to be our Club's CAPA Rep because I thought we should review CCO's involvement with CAPA and find ways to better take advantage of our CAPA membership.

JC: How can the Club benefit from CAPA?

CC: I've listed some benefits below, but one of the most important questions we should address is whether or not to participate in CAPA club competitions, and if so, how we integrate the process of selecting images for CAPA with our own CCO competitions.

The other big issue is whether we want to host a CAPA judging course to get some of our members trained as CAPA certified judges.

Benefits:

- Access to Canadian Camera Magazine, which can be viewed on or downloaded from our website: cameraclubottawa.com (Log in and go to Organization > Documents Download)
- Access to CAPA certified judges for CCO competitions.
- Access to CAPA competitions for member clubs (10 competitions per year).
- Ability to increase CCO's profile by submitting CCO news to the monthly CAPA Newsletter & the Club News section of CAPA's website.
- Discounts to members who attend CAPA workshops, judging courses hosted by our Club, and the biennial Canadian Camera Conference.
- Ability to order a Club Services Medal annually, and CAPA medals, certificates, and ribbons for CCO events.
- Access to preferred rates on club liability and directors' insurance.

JC: Colin, thanks for taking on this position. We look forward to seeing how the Club might be further enriched by CAPA involvement. 



This image by Colin Campbell, submitted by the NS Photo Guild to a Photographic Society of America competition, won a Bronze Medal in PSA's 2011 year-end club competition.

Ottawa's Wild Bird Care Centre

Story and images by Barbara Adams

The Ottawa Valley Wild Bird Care Centre in Ottawa, Ontario, Canada welcomes more than 3,000 wild birds each year. It is the region's only organization dedicated to the care, treatment, and rehabilitation of injured, sick, and orphaned wild birds. Our rescues come in all sizes, from the tiniest hatchlings to the largest raptors.



Above: The bittern is in the cage where it will be given the care and medication it needs to heal.

Our public education program teaches children, youth, and adults about avian injury prevention, natural history, conservation and rehabilitation of wild birds.



Left: The child was earning a Junior Avian Ambassador badge by dissecting an owl pellet to learn what owls eat.

Photographs of the birds and their path to recovery form an integral part of the Centre's operations. Because it survives almost entirely on donor support, photography is one of the many factors that help the centre survive and flourish. The daily posts on Facebook and Instagram, the website (<https://www.wildbirdcarecentre.org/>), presentations to schools, and community groups all depend on the photographs taken of the vulnerable beauties and their caregivers.



This Snowy Owl was getting a final check on the day it was released to the wild.

As a Board Member and a volunteer photographer at the Centre, I am fortunate enough to assist in ensuring that the community knows about the Centre and how they can support it. But perhaps most importantly, we help in letting the public know how they can help the wild birds in the region. 

Barbara Adams is a nature and travel photographer who is a long time member of NANPA. Her photos have been exhibited in the Ottawa region and have been published in Expressions. She uses her work to support the charitable Ottawa Valley Wild Bird Care Centre. <https://www.flickr.com/photos/46980873@N08/>



When the Juvenile Green Heron arrived at the Centre it was given a medical examination.

Engage



Barbara Adams

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.



Barbara Adams

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 CCO Facebook Group

Ellen Chassé, Coordinator

Ed Luinstra



There's lots of stuff happening in Ottawa these days for sure but it hasn't stopped members from shooting and in all kinds of weather. Our Facebook group is always active! We've had a few fun topics to shoot for like "winter activities", "frozen beauty", "holiday feelings" and more. It's great to see people

participating and inspiring others. From Dan Jones' ice sculptures to snowflakes to Satvinder Singh's fabulous ice crystals in frozen bubbles and Catherine Gardner's wildlife encounters and winter owls!...Here are just a few photos from this winter from old and new members! Please join us!



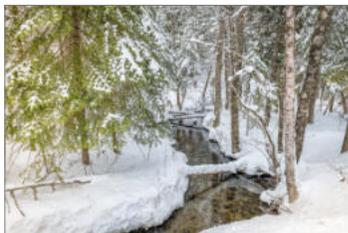
Catherine Gardner



John Dolson



Satvinder Singh



John Law



Ellen Chassé



Dan Jones

Alan Tessier



Adrienne Diorio



Lynn Dion



Ratan Mohapatra



Ahilan Ramasamy





Hintonburg - CCO's Changing Backyard

Story and images by Bruce Amos

The Camera Club of Ottawa has been meeting at the Hintonburg Community Centre on Wellington Street since at least 1985-86 with a two-year break for the Covid-19 pandemic. Typically I would drive to the weekly CCO meetings, search for a parking spot and go home after the meeting, sometimes via the Beer-SIG at Whispers Pub. But I rarely looked at our surroundings in Hintonburg.

Hintonburg is a historically working-class, predominantly residential neighbourhood, with a commercial strip located along Wellington Street West. Saint-François-d'Assise Catholic Church, which still dominates the skyline, was founded in 1890 and the current building dates from 1915 reflecting the strong Francophone character of Hintonburg at the time.

The Hintonburg Community Centre is situated on land purchased by the City of Ottawa from Saint-François-d'Assise Catholic Church in 1973. The Parish Hall on the site was renovated as the "West Ottawa Community Centre" which opened in 1974. It was demolished in 1988 and replaced by the current Hintonburg Community Centre in 1989. You can read about the contentious history of this site at: <http://kitchissippimuseum.blogspot.com/2018/03/hintonburgs-fairmont-avenue-arenaalmost.html>



Hintonburg

by Bruce Amos

The area to the north of Wellington Street near the Community Centre is almost completely residential, composed originally of one-hundred-year-old wood 'clapboard' homes, with a small village/enclave nature. Many of the homes were very small, being built by lumber workers in the late 1800s.



Hintonburg

by Bruce Amos

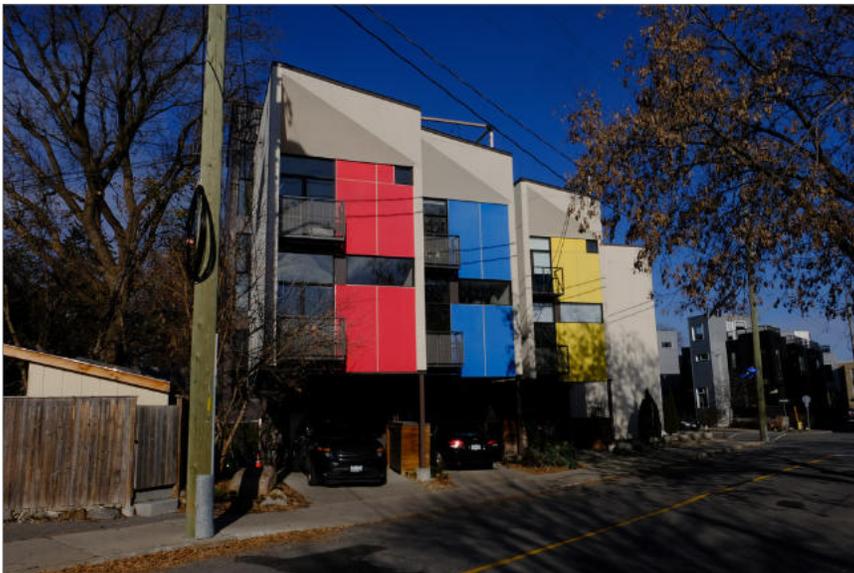
Now Hintonburg is a community in transition with many original houses being replaced by modern low-rise multi-unit buildings, some of striking architectural design. This is an example of gentrification - "a process in which a poor area experiences an influx of middle-class or wealthy people who renovate and rebuild homes and businesses and which often results in an increase in property values and the displacement of earlier, usually poorer residents." (Merriam-Webster Dictionary).



Gentrification tends to snowball once it starts and right now you can see it happening in Hintonburg. Think about what's going on. Have a close look. Get out and shoot some photos. Maybe this would be a good location for a CCO outing – right in our changing backyard.



Above: This four picture collage shows the recent history of the "bobbi pin" hair studio - the top 2 images are 2007 and 2009 taken from Google Streetview. The building was demolished a few weeks ago.



Monthly Outings

By Cari Hauraney, Outings Coordinator

Our Holiday Lights Outing continued into mid January. Thank you to all who sent in their great night shots. Here are a few examples.



Holiday Lights - Jennifer Campbell



City Lights - Paul Wing



Christmas Lights - Julia Hardwick



Holiday Lights - Ellen Chassé

During the last two years there have been many changes. There is hope that we will be able to return to in-person outings again soon, possibly when the weather warms up.

Meanwhile, the February outing is another self-directed outing with the theme "It's a Sign of the Times" - photos of present day life, showing some of the things that have changed or not, such as:

- Your home office on the kitchen table or the photo studio in the hall closet
- Your collection of Amazon or Fresh Foods delivery boxes

- Your new hobby, sport, or pet
- Walking your 10000 steps
- Line ups outside a store or signs in store windows
- Or any current activity at home, on the street or out in nature

All photos should be taken in 2022 and can be submitted to the website until March 5, 2022.

Looking forward to more outings in 2022. Please keep checking the calendar for information regarding the next outings.

Upper Canada Village

Story and images by Barbara Adams



Upper Canada Village endeavours to depict life in a rural English Canadian setting during the year 1866. Featured at the site are over 40 historical buildings, including several working mills (woolen mill, grist-mill and sawmill) and trades buildings (blacksmith, tinsmith, cabinetmaker, cooper, bakery, cheese-maker). Farming is demonstrated through the growing, harvesting or processing of heritage vegetables and livestock.



Road Trip

by Barbara Adams

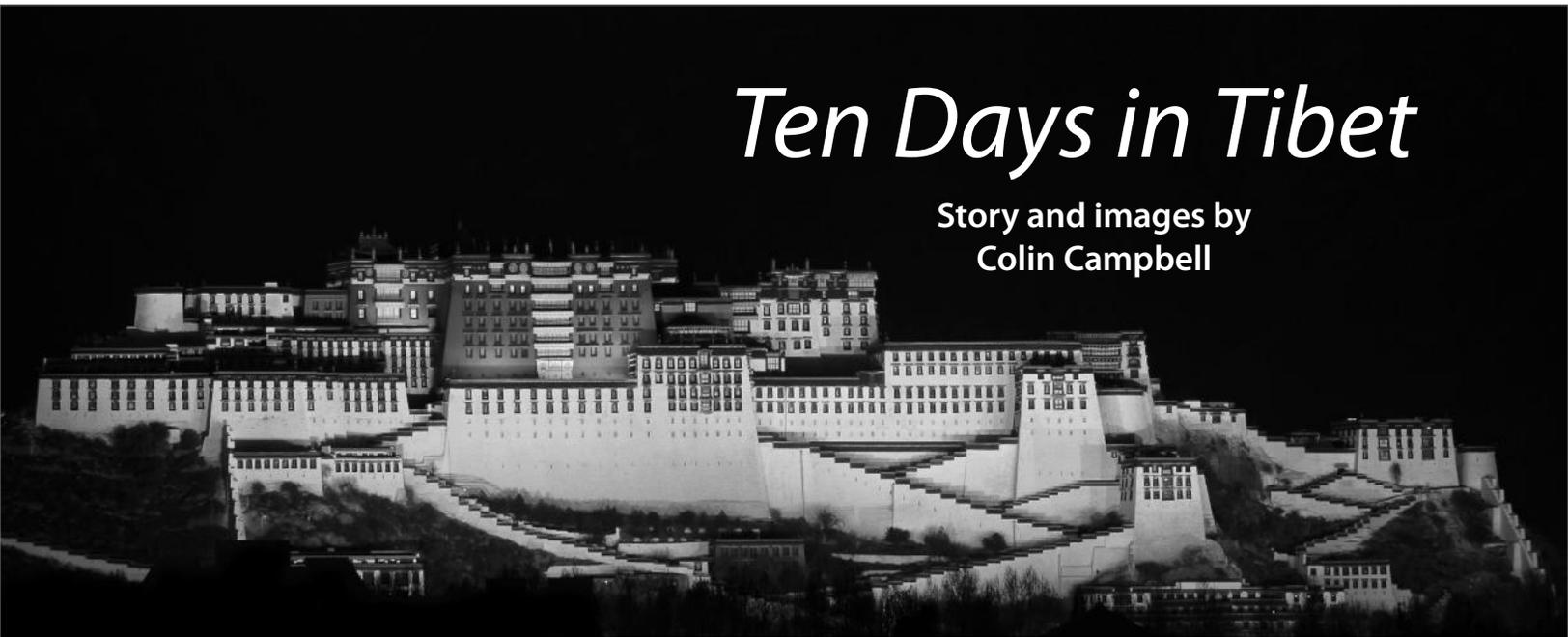


Aspects of late 19th-century domestic arts, social life, music, religion, and politics are also discussed, interpreted and demonstrated by staff dressed in clothing of the period. Local gardens in the village feature the flora and fauna commonly grown in the summer.



Ten Days in Tibet

Story and images by
Colin Campbell



Potala Palace in Lhasa. Once the home of the Dalai Lhama, only a handful of the 1000 rooms and halls are open to tourists (most from China, very few from the west) and pilgrims (from Inner and Outer Tibet).



I had a rare opportunity to visit Tibet in April 2013. It is interesting to see the influences of dominant cultures on more isolated indigenous cultures. With only ten days and not knowing the language, my ability to draw conclusions about the life of native Tibetans was limited. One thing that struck me was how even the most isolated areas of the world have taken on

the character of a homogenized modernity, and truly distinctive cultural features and practices have become relics to be photographed by tourists. I was no exception, though at least I try to reflect on the meaning of the ways we impact on the world, and how we as photographers, with our cultural biases, represent it.



The flight path into Linzhi Airport in Nyingchi, with mountains towering over both sides of the aircraft, was a white-knuckle experience.



Buddhist nuns labouring beside a stupa shrine at the Tsozong Gongba Monastery on Tashi Island in eastern Tibet.



Pilgrim praying in front of Jokhang Temple in Lhasa.



Prayer flags (ubiquitous in Tibet) at Mira Mountain Pass. The elevation of the pass is 5013 m (16,447 ft) above sea level.



Women labouring in a field in eastern Tibet with peach blossoms in the background.



A villager in her courtyard with a solar powered kettle.



A girl with her friend in eastern Tibet, avoiding school!

A Buddhist monk strolling purposely at Jokhang Temple, Lhasa.



It is worth commenting on the extremely high elevation of Tibet. The thin air can be life-threatening and acclimatization was necessary. We were given some medication to help on our arrival at Linzhi Airport. Exerting myself left me breathless, and necessitated frequent rests to catch my breath while climbing up hills (such as at Yumbu Lhakang Temple) and stairs (such as to the top of the Potala Palace). It was an effort to just walk across a parking lot at some of the high mountain passes that our bus negotiated.

Travel

by Colin Campbell

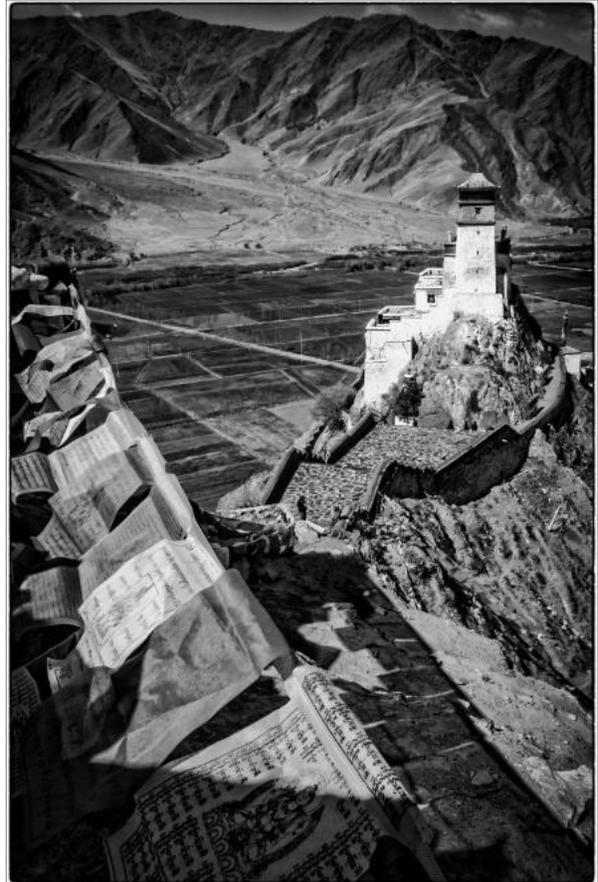


Delivering a golden Buddha to Jokhang Temple, Lhasa.



A pilgrim turns prayer wheels at Samye Monastery, "Shrine of Unchanging Spontaneous Presence". It was reached by a treacherous ride in an overloaded skiff across the Yarlung River.

On the barren Tibetan Plateau in a pressurized train. Amazing to experience such vastness, and still being able to breathe.



Prayer flags on a hillside above Yumbu Lhakang Temple, with the Yarlung River Valley below.

Monks studying in Samye Monastery. The monastery is filled with thousands of texts and statues.



Almost half the images here were taken with a full-frame Nikon D800 with a 24mm lens. The rest were taken with an APS-C sensor Nikon D7000 with either a 16-85mm or 70-300mm lens. It amazes me now that I traveled to Tibet with such a heavy kit. I've been shooting happily for years now with much smaller Panasonic and Olympus equipment.



Did you know?

By Peter Frank, Webmaster



Using the Calendar – Some Basics



The web site Calendar shows Club events, such as outings, competitions, special events, etc. It can be viewed by day, by week, by month or as an agenda view. In the day, month and week views, hold the cursor over an event for a few seconds to open a small window with more information about the event. However, the small window may not show everything. The better option is to click on the event. This will open the full event.

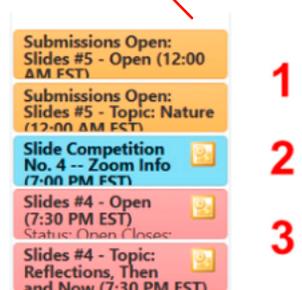
Some events, such as a workshop or outing, may require participants to register. This may be because of limited space or something else. The fully open event gives access to the Register button. Registering gives the event organizer a list of participants and an easy way to contact them if there are changes.

Calendar events appear in different colours, depending on how they are created.

1. Yellow-orange events are created by the competition system. They denote either the date submissions open or the date submissions close. They disappear from the Calendar after the date has passed.

2. Blue events are created by an Event Manager. They describe an event such as a workshop, outing, challenge, etc. The Event Manager can designate events as public or only accessible by logged-in members.

3. Pink events are created by the competition system. They appear on the date of a competition. Click on one after the competition date and the Competition Results section will open.



More on Competitions and the Calendar

The competition system generates events in the Calendar for the date that submissions open, the date that submissions close and the date of the competition.

- The events for the open and close of submissions are yellow-orange in colour and disappear from the Calendar after the date passes. Click one of the events to open it.
- If you click the event before submissions open, it will display the title of the competition, relevant dates and some other information. The Comments section will show any definition or clarification of the competition topic.

- If you click a submissions close event after submissions open, you will be taken to the Image Submission section for the competition.
- The events for the competition date are pink in colour.
- If you click the event before the competition date, it will display the title of the competition, relevant dates and some other information. The Comments section will show any definition or clarification of the competition topic.
- If you click the event after the competition date, you will be taken to the Competition Results section.

Classic Car Photography

Story and images by Craig Maskell



***M**y favourite photographic genre is vintage automobiles. The distinctive and alluring styling of older cars presents interesting subjects, while their palette of colours and bright chrome make for unique, captivating images. This article presents tips on taking successful pictures of these wonderful machines from a bygone era.*

Where to shoot: Local and Regional Locations

Fortunately, finding classic cars is easy. Owners love to show off their prized vehicles, and there are plenty of opportunities. During normal non-pandemic times, regular 'Cruise Nights' are held weekly at locations across Ottawa and elsewhere, typically from May to October, while popular annual Car Shows offer larger venues in places

such as Kemptville and Carleton Place. Some of these events attract more than 200 vehicles, and some take place in photogenic locations other than bland commercial parking lots. Weekday events are usually held in the evenings, while annual shows may span a weekend.

Attendance is usually free. In conjunction with the car displays, many of the events take donations for local charities, so there's an opportunity to

Technique

by Craig Maskell

contribute to your community. The gatherings are friendly, family-oriented events.

For a calendar of upcoming Cruise Nights and Car Shows and other information, the Ottawa Car Scene website may be consulted at: <http://ottawacarscene.com/>

Weather and Lighting

Great car photos may be taken in almost any weather, and I've had success under bright blue skies, ominous clouds, and everything in between. Bright sunshine makes chrome sparkle, so watch out for strong specular highlights, which can produce blown-out patches. Over-exposed areas may be handled in post-production using a highlight recovery tool or a selective brightness control.

Cloudy skies can still provoke moderately-bright reflections from chrome, but they shouldn't be obtrusive. In many instances, the softer light under an overcast sky can be advantageous in reducing harsh reflections or glare. At evening shows held in a field or parking lot, the photographer may need to find shooting positions that block the low sun in a harsh backlit situation.

One's preference for lighting conditions depends on what sort of 'look' you want to achieve—a gentle presentation or a bold, dynamic impression.

Rain can cancel a weekly cruise night, so it's best to check the forecast. A brief, unexpected shower can prompt a flurry of activity while the owners button up their vehicles before the rain hits and dry off the cars afterwards. If you're lucky, you might get some pictures while cars are wet, typically covered in discrete water beads against a shiny waxed surface.

Viewpoints and Perspectives

Ideally, an image should capture the vehicle at a pleasing angle, showing the car's body and free of any

distractions such as adjacent vehicles or people. A three-quarter front view from an elevated viewpoint is a classic perspective in automobile photography that shows the full hood, driver-side panels, roof, and full front grille. The front wheels should be angled slightly towards the camera to give a dynamic impression.

Such an ideal picture is rarely achieved at car shows. Cars are tightly parked, spectators abound, owners' lawn chairs and sunshades clutter the scene, and hoods are often raised to show the engines. So, what's a photographer to do?

The main distraction that I try to avoid is people, appearing either directly in the image or reflected in the car's body. Waiting patiently for an opening in the crowd usually works, but sometimes as one person exits the frame, another enters!

Adjacent cars are usually impossible to avoid when taking a full-body picture of a particular vehicle. Choose a viewpoint that either minimizes the intrusion of other cars or try to reduce the distractions in post-production. Sometimes, it's possible to clone out small residual distractions or to de-saturate selected colours. At larger shows, spacing may be wider or some cars may be parked by themselves, affording an easier composition.



Shooting from a low angle can produce impressive, imposing views, especially if the grillwork is prominent. Getting down low near the ground and

Technique

by Craig Maskell

centering the shot on the front of the car can also produce unusual perspectives, especially if the rear exhaust pipes are included in the scene.

Finally, adding a slight 'Dutch tilt' to the shot is one method of bringing life to a static inanimate subject.

Focus on the details

Vintage cars are resplendent with rich details and eye candy, including hood ornaments, interesting lines and shapes, lots of shiny chrome, and overall gorgeous styling. The interior can reveal details in the dashboard, instruments, and steering wheel. It's recommended to spend time with a few cars at a show, visualize angles and details, and try to capture something unique about each vehicle.



Sometimes, I'll talk with an owner to find out what they really like about their car, and I'll photograph several prominent details that they point out. While you're chatting, you might ask them to lower the hood so you can get a nice full-body shot. Incidentally, I usually mention that I'm just an amateur hobby photographer who likes cars (not a professional looking for images to sell). Without exception, the owners that I've engaged have been super proud to have their cars photographed, and it's fun to share our respective passions.

Don't forget about the engines, which may be as important to the owner as the rest of the car. I find that

a picture of an engine is somewhat boring by itself, but can complement other images of the car in a grouping or series, for example in a photobook or triptych.

Colour or Black & White?

Like other photographic genres, classic-car photography works in colour or black and white. I find that B&W suits cars with strong lines and shapes or prominent grilles. Similarly, I'll consider B&W if the car's colour is dark, black, or white, or if I want to minimize brightly coloured distractions in the background. For certain classes of vehicles, for example 'muscle cars', a high-contrast B&W treatment can emphasize power and sleek lines.

On the other hand, many cars beg for a well-exposed colour image, perhaps even enhanced with a subtle bump in saturation or vibrancy applied in camera or in post-production.

Polarizers

I use a circular polarizing filter mainly to reduce reflections from the window glass, tame unwanted hot spots, or to minimize reflections of bystanders. Usually, it's necessary to play with the angle of the polarizer to balance the reflections across the vehicle.

Lenses

I tend to use moderate wide-angle focal lengths, which allow me to get closer to the subjects while excluding passers-by. A normal lens or telephoto may also be used, particularly to capture a context scene such as a row of cars. Fisheye lenses have their own use, for example to emphasize a particular detail while including the rest of the car in the shot.

Taking Care at the Site

Keep yourself out of the picture. An image of a car is about the car—not the photographer. Pay attention to your position relative to the vehicle, and watch for your

Technique

by Craig Maskell

reflections, especially in the chrome. During evening shoots, watch that your shadow doesn't appear inadvertently in the shot.

Please Don't Touch! It's always tempting to get closer to one's subject, but care should be taken to not touch a car or brush up against it. Remember to respect the owner's pride in their gleaming baby. If you want to get close, perhaps mention your intent to the owner, or otherwise be obvious that you're taking great care to maintain at least a short distance from the vehicle.

Tripods. It's wise to leave your tripod at home. Car shows can be crowded, leaving little space in which to maneuver. And, it's one less thing that could accidentally bump into a car.

Pictorial Reference Book

For those who would like to delve into the history of vintage cars, I'd recommend a great companion book: *Classic Car - The Definitive Visual History* (Penguin Random House, Dorling Kindersley, New York, 2016, ISBN 978-1-4654-5339-6). This large coffee-table volume covers the subject from the 1940s to the 1980s, featuring many colour images, illustrations, and snippets of history. It's all here: the emerging sedans and sportsters of the '40s, the exuberant '50s, innovations of the '60s, the '70s muscle cars, and the advancing technology of the 1980s. A perfect blend of imagery and narratives. 



Studio SIG

By Paul Dickie

In the last issue of Shutter Release I mentioned the Club's Studio SIG (Special Interest Group). At the time, there was little access to the studio that we use on Merivale Road.

The situation has not changed much except that we can now conduct studio sessions.

Attendance is limited to 4 photographers plus the model. The hourly charge remains the same. Due to the limited participants, the fee for each attendee may be higher.

This is an opportunity for you to try your hand at portraiture with more experienced members on hand to provide assistance when needed. The studio provides the equipment - including studio flash units and triggers, backdrops and

props - and has invested in some new pieces of equipment.

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.

Images by Paul Dickie



Competition Talk

Slides

This SR issue showcases Slide Competition 3 - Open and Topic: Shapes, Shadows and Light and Slide Competition 4 - Open and Topic: Reflections, Then and Now. The results of CCO's last slide competition of the season, Slide Competition 5 - Open and Topic: Nature, will be held on March 15, 2022. Good luck :)

Print

CCO held its first print competition since the pandemic hit (March 2020) on December 14, 2021. The competition results night was successfully held as the Club's first full hybrid meeting. Several members attended in person to view the prints. The rest of the members tuned in by Zoom. With the Omicron wave passing and restrictions lifting, two more print

competitions are planned before the end of the competition season. Please see the section Print Shop in this issue for more details and check the CCO website for the most up-to-date information.

Image Scores

If you want to see the numeric score your images received from the judges, look in your Image History or Image Library on the CCO website. If you are logged in to the website you will also see the scores for your images from the latest competition on the home page when your images cycle by; no one else sees your scores and you cannot see anyone else's scores.



Barbara Adams

Competition 3

Topic - Shapes, Shadows, Light

Honourable Mention

Michele Baddoo
Jennifer Campbell
Ellen Chassé (2)

Paul Dickie
Simon Gardner
Mitch Gosselin (2)
Cari Hauraney (2)
Dan Jones

Robert Kenna
Darrell Larose
John Law
Paul Wing



Michele Baddoo, Advanced - Shapes, Shadows and Light:
Shapes, Shadows & Light 2

Award of Excellence

Barbara Adams
Carolyn Andrews (3)
Michele Baddoo (2)
Jennifer Campbell (2)
Colin Campbell (2)
Tony DeLuca (2)
John Dolson
Simon Gardner (3)

Douglas Harvey (2)
Dan Jones
Carole Kenna
Jim Kilpatrick (4)
Darrell Larose
Jay-Dee Purdie (2)
Satvinder Singh
Scott Townley
Konrad Wee

Open

Honourable Mention

Alex Roussakis
Lynn Dion

John Law
Claire Lepage
Jean-François Riel (2)
Mitch Gosselin

Colin Campbell (2)
Peter Frank
Cari Hauraney

Award of Excellence

Konrad Wee (3)
John Dolson (2)
Susan Allenby (2)
Alex Roussakis (2)
Dan Jones
Jean-François Riel (2)

Jay-Dee Purdie
Peter Frank
Satvinder Singh (3)
Janice Weightman (2)
Janice Street
Claire Lepage
Lynn Dion (2)
Alan Myers



Jean-François Riel, Advanced
Open: Yorkie in the Snow

As there are 55 AE images in total, the four pages of Competition 3 images are the highest scoring image from each of the 26 AE winning members, whether in open or on topic.

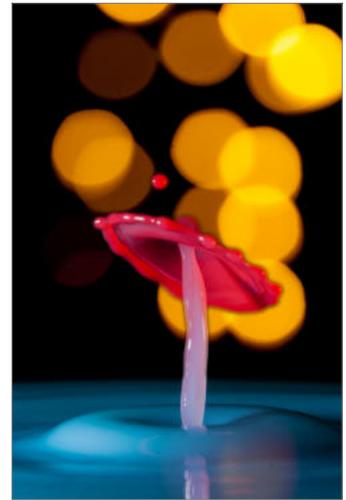
Competition 3



Jim Kilpatrick, Novice
Shapes, Shadows and Light:
Embrace



Scott Townley, Intermediate
Shapes, Shadows and Light:
Shadow Prisoner



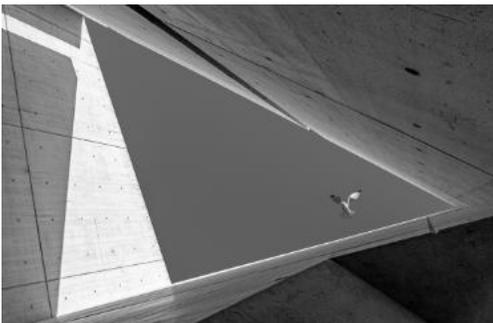
Satvinder Singh, Advanced
Shapes, Shadows and Light:
Bokehlicious



Carole Kenna, Intermediate
Shapes, Shadows and Light:
Sumac



Lynn Dion, Novice
Open: Flower and Bee



Dan Jones, Advanced - Shapes, Shadows and Light:
Triangles in Light and Shadows



John Dolson, Novice
Open: Fallen Between the
Cracks

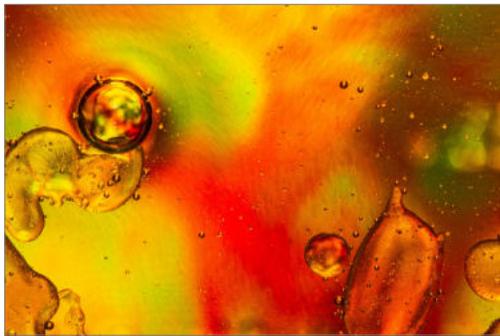


Konrad Wee, Novice
Open: Fish River Canyon

Competition 3



Claire Lepage, Intermediate - Open:
Fall Trees Reflected in River



Jay-Dee Purdie, Intermediate
Open: Backlit Oil on Water



Alex Roussakis, Novice
Open: Les Chutes



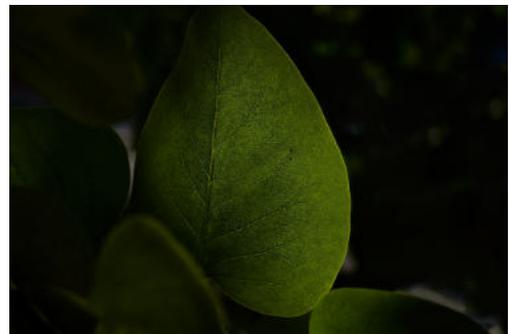
Susan Allenby, Advanced
Open: Osprey with Big Fish



Alan Myers, Novice
Open: Rideau Canal at
Night



Barbara Adams, Advanced
Shapes, Shadows and Light:
Russia Towers



Darrell Larose, Advanced
Shapes, Shadows and Light:
On Topic 03



Janice Street, Advanced
Open: Alberta Mountains

Competition 3



Colin Campbell, Advanced
Shapes, Shadows and Light:
Solar Eclipse - Idaho



Jennifer Campbell, Advanced
Shapes, Shadows and Light: At the
National Holocaust Monument



Janice Weightman, Advanced
Open: Eagle in Dead Tree



Carolyn Andrews, Novice
Shapes, Shadows and Light
Finished...



Peter Frank, Advanced
Open: Frozen Stream

Tony DeLuca, Advanced
Shapes, Shadows and Light:
Temptations



Douglas Harvey, Advanced
Shapes, Shadows and Light:
Shadows in the Gallery



Simon Gardner, Advanced - Shapes,
Shadows and Light: Shadowy Figure

Competition 4

On Topic - Reflections, Then and Now

Honourable Mention: Alex Roussakis, Carole Kenna, Scott Townley, Simon Gardner (2), Janice Street, Jennifer Campbell, Douglas Harvey, Cari Hauraney, Ellen Chassé

Images: One image from each AE winning member in the Topic section.

Award of Excellence:

- Carolyn Andrews (2)
- Alex Roussakis
- Jim Kilpatrick
- Craig Maskell
- Claire Lepage
- Jennifer Campbell
- Dan Jones



Carolyn Andrews, Novice
Reflections, Then and Now: Coca Cola then & now



Claire Lepage, Intermediate - Reflections,
Then and Now: Once upon a petro station



Alex Roussakis, Novice - Reflections,
Then and Now: The Old Antique Store



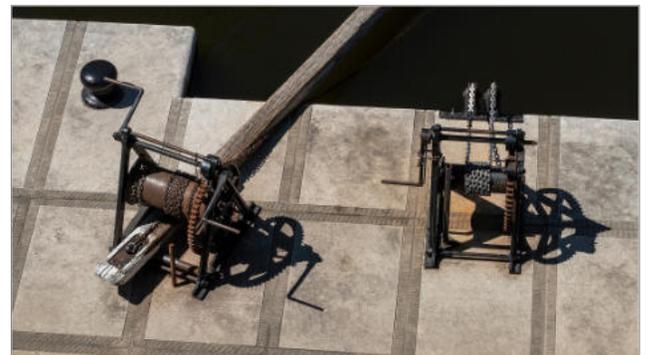
Jennifer Campbell, Advanced - Reflections,
Then and Now: Third Generation



Jim Kilpatrick, Novice - Reflections,
Then and Now: Mirrors 1975 & 2022



Craig Maskell, Intermediate - Reflections,
Then and Now: Classic car reflections



Dan Jones, Advanced - Reflections,
Then and Now: Old fashioned
manual lock openers

Competition 4

Open

Honourable Mention

Konrad Wee
Lynn Dion (2)
Alex Roussakis

Jay-Dee Purdie (2)
Claire Lepage
Craig Maskell
Jean-François Riel (2)
Janice Weightman (3)

Paul Wing
Douglas Harvey
Peter Frank

Award of Excellence

Konrad Wee
Jay-Dee Purdie (2)
Claire Lepage
Catherine Gardner
Masuma Rahimtula

Janice Weightman
Darrell Larose
Satvinder Singh
Jennifer Campbell (2)
Dan Jones
Simon Gardner (2)
Douglas Harvey

Images below: One image from each AE winning member in the Open section.



Janice Weightman, Advanced Open: Crested Caracara Out for a Stroll



Simon Gardner, Advanced Open: Rocky Mountains, Alberta



Satvinder Singh, Advanced Open: The Freeze



Darrell Larose, Advanced Open: Aerobatic

Competition 4



Konrad Wee, Novice - Open:
Female Red-Winged Blackbird

Open



Douglas Harvey, Advanced
Open: Shadows on Snow



Jay-Dee Purdie, Intermediate
Open: Abandoned Rail Line



Masuma Rahimtula, Intermediate
Open: A Book



Dan Jones, Advanced
Open: Frosty Abstract



Catherine Gardner, Intermediate
Open: Snowy Owl (F) In Corn Field



Jennifer Campbell, Advanced
Open: My Beating Heart



Claire Lepage, Intermediate
Open: Beautiful Indian Woman

Print Shop

By Roy Sletcher, Print Committee Chair

Print Committee Chair Interim Report February 2022

For our new, and nearly new, members my name is Roy Sletcher, the CCO Acting Print Chair and my mandate is to run the CCO Print Competitions in compliance with the strictures in the CCO Operations Manual, and by extension advocate and promote the interests of Printmaking to members. More about the last item later.

Although my name appears on the shingle I am assisted by an outstanding team of volunteer helpers who have been doing this longer than I. They are dedicated and do all the heavy lifting whilst contributing valuable help to make my task easier. They don't get many thanks or acknowledgment for their work. For their contributions my thanks in alphabetical order to Susan Allenby, Lynn Dion, Julia Hardwick, and not last but first among equals Janice Weightman.

This has not been an easy year for the CCO Print Committee. Covid with its ever-changing restrictions from Public Health has wreaked havoc with our planning. We are now over halfway through our year and have managed to deliver only one of the five annually mandated print competitions. Although that one competition went well it was not without problems.

As I write this we are busy planning two more competitions and with the apparent easing of Covid restrictions, we are optimistic we can deliver two interesting competitions. We sincerely hope our members will embrace and enter these competitions. The details are currently on our web page calendar and are summarized below. Contact me directly for any additional information or clarification.

Print Competition #2 – Tuesday, March 22nd

Colour: TOPIC - FIBONACCI and OPEN

Black and white: TOPIC - TEXTURE and OPEN

Entries close on CCO website: March 11th, 11.59 PM

As an aside. I have fielded a couple of phone calls mentioning "Fibonacci" is a tough subject. Googling it yielded 22 million hits in 0.44 seconds. That is what I would call a rich subject.

Print Competition #3 – Tuesday, April 19th

Colour: TOPIC - CATS and OPEN

Black and white: TOPIC - RAINY DAY and OPEN

Entries close on CCO website: April 8th, 11.59 PM

When and where to drop off your prints for competition entry:

Both competitions will be held in the HCC Laroche Room. Ground floor, to the right of the reception area.

Competition #2 – Drop off, March 11th, 4.00-6.00 PM

Competition #3 – Drop off, April 8th, 4.00-6.00 PM

Entries close on the CCO website on the drop off date at 11.59 PM

Do not forget that before entries close on the website you **must** upload a JPG file of your image 2160 pixels on the long edge and save it in the sRGB colour space. This is for administrative and tracking purposes, not judging.

The rules and regulations governing our competitions can be found in the CCO Operations Manual located on the CCO website. All members are encouraged to read it. Deciphering and comprehending the contents is not for the faint of heart, but plans are afoot to modernize and update the contents. Hopefully within living memory.

Print Shop

By Roy Sletcher

Printmaking Support

In the first paragraph, mention was made of the Print Committee plans to promote interest in our print competitions as well as promoting printmaking interests. Despite the problems posed by the Covid lockdowns, this is not idle talk. We have carefully planned and implemented a program to help our CCO members get access to economically priced prints at sustainable prices. It is proving to be successful as it is now in its second year. It is intended to help members who do not have access to printmaking facilities and/or are new to the skills of printmaking but would like the opportunity to enter our print competitions. It is our hope they will enjoy the experience.

Here's the deal:

The CCO Print Committee is offering **FREE PRINTS TO NOVICE ENTRANTS** IN OUR PRINT COMPETITIONS. Yes folks you read that right **FREE PRINTS** – no strings attached, but of course, there are some conditions so here is the fine print in the following paragraph.

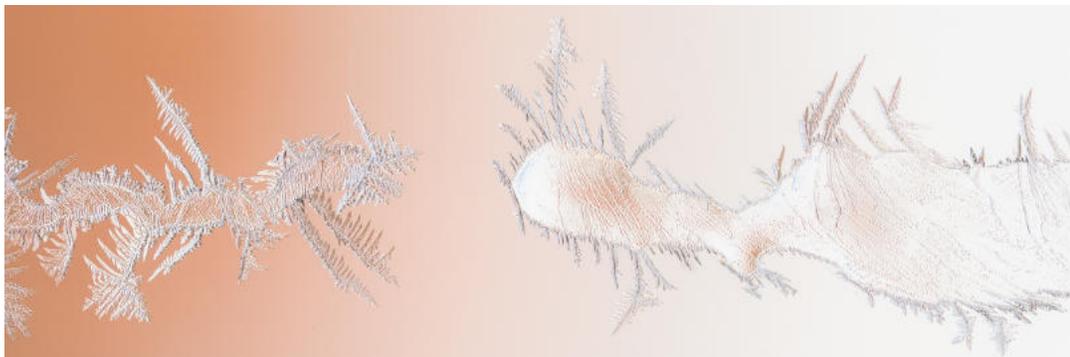
Novice-only entrants can get **TWO free colour prints AND two free black and white prints** per competition up to a paper size of 9x12. No catches. The only requirement is that you be a CCO member in good standing and compete at the novice level. But wait, there's more... While my stock of mat off-cuts lasts, you can get a free mat cut to the size of your free print. To coin a phrase, "That's an offer you can't refuse". It is time to start looking at your images because the closing deadline sneaks up fast. All the entrant has to do after this is assemble the print and mat, and we will help guide you with that if you are uncertain.

If you are **NOT** a novice we are not leaving you out in the cold. If you cannot easily or economically make a print we have a plan to sell you prints at deeply discounted prices approximately equal to the cost of materials and excluding amortization and profit. This is not a side-hustle as side-hustlers are not this insane, but an attempt to provide a sustainable service to encourage Club members to enjoy printing their images. As expected there are some fine print conditions which read as follows:

If you are a CCO member in good standing and you compete at either the intermediate or advanced level you can buy prints at \$5.00 each for 9x12 paper size, and \$10.00 each for 13x19 paper size. This will be printed with archival ink on a good-quality commodity paper. Your choice of satin, gloss or matte. If you need a mat cut for the print we can discuss options.

Any questions please email me at: sletcher@sympatico.ca or feel free to contact any member of the Print Subcommittee. You can send them emails through our website. From the **ORGANISATION** tab, scroll down to **SEND EMAIL TO MEMBERS**, click and follow the information that appears.

Happy Printing. 



Reaching Out, Jennifer Campbell

Competition 1 - Print

Topic - Colour Triangles

Honourable Mention

Scott Townley, Cari Hauraney

Open Colour

Honourable Mention

Colin Campbell (3), John Law (2), Susan Allenby, Roy Sletcher

Award of Excellence

Colin Campbell, Susan Allenby, John Dolson

Topic - Monochrome Parallels

Honourable Mention

Debby Renouf

Award of Excellence

John Dolson

Open Monochrome

Honourable Mention

Scott Townley, Mitch Gosselin, Janice Weightman (2)

Award of Excellence

Colin Campbell, John Dolson, Scott Townley

Images: AE winning member images for Monochrome and Colour for both Open and Topic



John Dolson, Novice - Open Monochrome: Abandoned



Scott Townley, Novice - Open Monochrome: Carleton U

Competition 1 - Print



Colin Campbell, Intermediate - Open Monochrome:
In the Manner of Edward Weston at Point Lobos



John Dolson, Novice - Monochrome Parallels:
Parallels



Susan Allenby, Advanced - Open Colour:
Osprey with Fish



Colin Campbell, Intermediate - Open Colour:
In the Manner of Cubism - Rotterdam



John Dolson, Novice - Open Colour: Battle Harbour

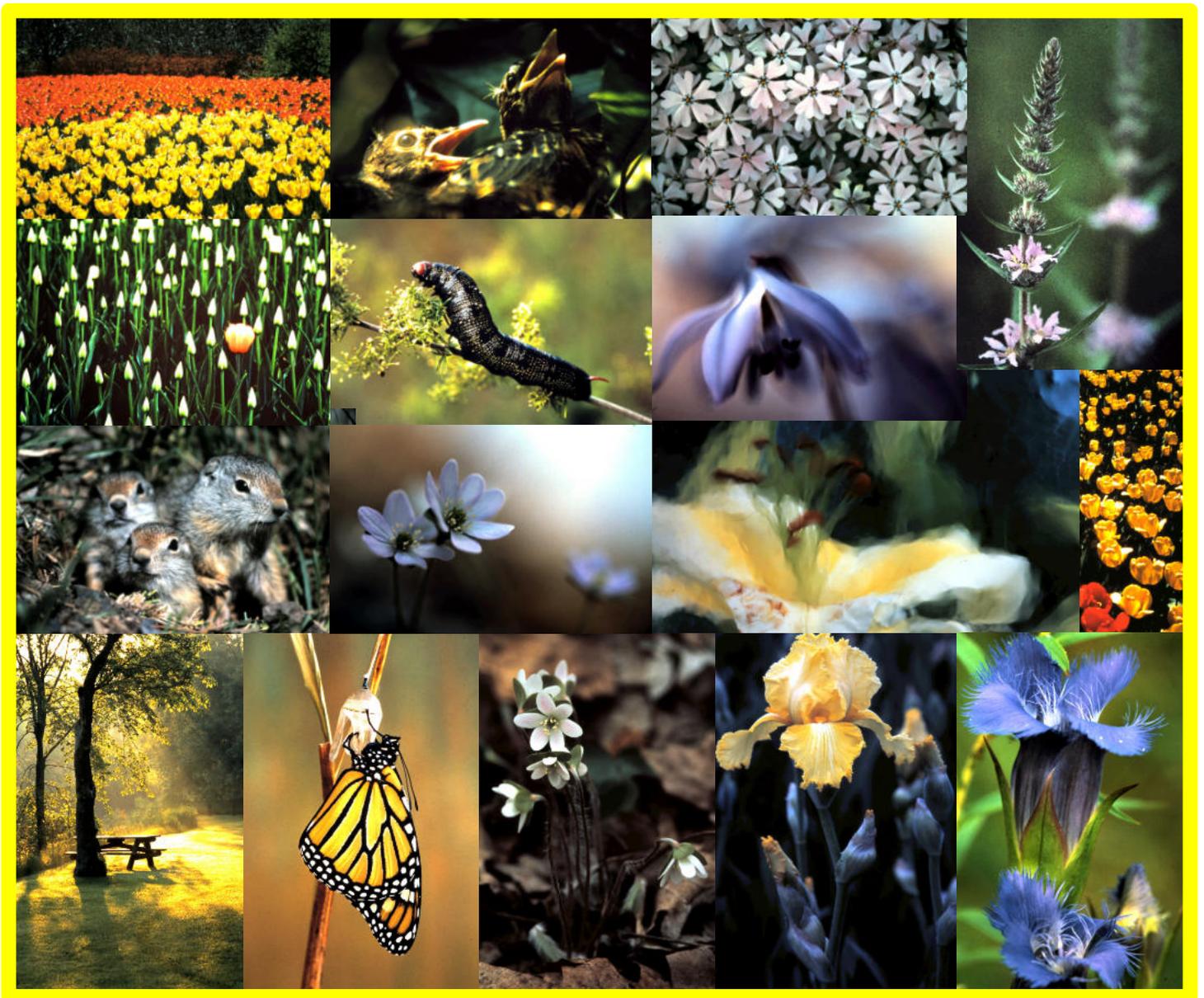
Archives

By Jim Kilpatrick, Property and Archives Chair

Property & Archives Update:

1. I will be mapping out and documenting the setup for the AV equipment at the HCC. Hopefully, this will allow for a smooth start for anyone setting up future "hybrid" meetings.
2. For those entering the print competitions, mat-cutters are available for anyone in need of matting their prints. Just contact me at property@cameraclubottawa.ca
3. The trophies are being polished and readied for this year's awards. The only way to have a chance at winning a trophy is to enter the competitions!

A spring collage from 2009 from the CCO archives



Feature Foto

By Jennifer Campbell

