



Camera Club of Ottawa

Shutter Release

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

In this issue:

Snowflake Photography - John Dolson

Imagining Prague - Colin Campbell

Interview with the website team

Op-Ed - Roy Sletcher

Great Photography

And lots more...!



Spring 2021



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Contributors

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John Dolson
Cari Hauraney
Jean-François Riel
Dan Jones
Colin Campbell
Barbara Adams
Roy Sletcher
Dinh Ly
Peter Frank
Susan Allenby
Alex Roussakis
All members with photos in
this issue

Special Thanks To...

Julie Rollinson, past editor, for her expertise; Dinh Ly for his technical support; Paul Dickie for his patience with all my questions and emails as I learn the ropes; my son Nathan for helping me figure out InDesign; Colin Campbell my sounding board; everyone who has contributed and given me support.

Cover Picture

John Dolson. See the article on Snowflake Photography in this issue.

CCO Mission Statement

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

Find CCO online

<https://cco.visualpursuits.com>

Message from the President



This newsletter marks the beginning of the second year of the COVID-19 lockdown. Throughout the past year members of this Club have shown their dedication to their craft by continuing to meet on Zoom on a weekly or bi-weekly basis and par-

ticipating in the various challenges and competitions.

The Club is fortunate to have had several members take on the tasks of preparing challenges, workshops, outings and other events geared toward helping the others stay engaged.

We are also fortunate to have the majority of Executive members plan to return for the coming year and for

those involved in workshops and creative challenges who will stay on to help guide the Club towards the eventual re-opening.

This past year saw the demise of our ageing website and its rebirth. The web team has done a spectacular job of modernizing the way the Club does business and presents itself.

Although we all look forward to meeting face-to-face in the fall it has been an interesting experience seeing and talking to everyone as one large group.

As with last year, we anticipate to continue to meet biweekly over the summer. I wish everyone success in exploring their photographic journey and hope to see you all in the fall.

Paul Dickie
President, Camera Club Ottawa



Note from the Editor

This is my first time as Editor of Shutter Release. Not only am I learning how to put this newsletter together, I am learning Adobe InDesign from scratch. It's been a challenge, but it's been a great project during the pandemic. It has helped me become more familiar with the Club and members, so that is a great benefit. I'm also becoming quite familiar with what the website has to offer. There's lots of good stuff there, check it out!

Because I am learning InDesign and formatting this newsletter for the first time, I decided for this first issue to go with a simple uniform look. I can expand my creativity in future issues. I have big shoes to fill from the incredible, professional job of past Editor Julie Rollinson.

I want Shutter Release to be a group effort, not a solo project by me; a place for members to share thoughts, expertise and creativity. So please do not hesitate to email me with comments on this first issue and what you would like to see in future issues. And please contribute. Your art and knowledge is exciting and should be shared! A newsletter works best when everyone participates.

See "How you can contribute" on page 39 and then email your material to shutter-release@cameraclubottawa.ca.

Jennifer Campbell

CCO Team

Elected Officers

Role	Name	Email	Assistant
President	Paul Dickie	president@cameraclubottawa.ca	
Vice-President Program	Jean-François Riel	vp-programs@cameraclubottawa.ca	
Vice-President Admin	Roy Sletcher	vp-admin@cameraclubottawa.ca	
Secretary	Barbara Adams	secretary@cameraclubottawa.ca	
Treasurer & Membership Secretary	Julia Hardwick	treasurer@cameraclubottawa.ca	
Print Committee Chair	Vacant		
Property & Archives Chair	Paul Dickie (Acting)	president@cameraclubottawa.ca	Julia Hardwick
Slide Committee Chair	Alex Roussakis	slides@cameraclubottawa.ca	Darrell Larose
Past-President	Darrell Larose	past-president@cameraclubottawa.ca	

Volunteers

Role	Name	Email	Assistant
Social Media	Ellen Chassé		Darrell Larose
Outings	Cari Hauraney	outings@cameraclubottawa.ca	Suzy Juneau
Nature SIG	Vacant		
Workshops	Fred Brown	workshops@cameraclubottawa.ca	
Social	Vacant		
Judging Coordinator	Darrell Larose	judging@cameraclubottawa.ca	
Newsletter	Jennifer Campbell	shutter-release@cameraclubottawa.ca	
Webmaster	Dinh Ly	webmaster@cameraclubottawa.ca	Peter Frank
Studio SIG	Vacant		

New Members

Since November 2020, five new members have joined the Club. Welcome!

Michele Baddoo - Competing member, former member

Lison Chenier - Competing member

Preshit Ambade - Competing member

Fred Cattroll - Non-competing member; judge for print competitions



Masuma Rahimtula - Competing member

I joined the Club in November of 2020. I am originally from Mumbai, India. I lived in Newfoundland for almost 40 years. My husband and I worked at Memorial University in St. John's, until we retired in 2009. We then moved to Dundas, Ontario. My husband passed away in 2018 and I moved to Ottawa to be with my daughter and her family. My husband was the one who enjoyed photography and I enjoyed tagging along with him, traveling, and clicking here and there. I am thoroughly enjoying and learning from the Club meetings.



Jennifer Campbell - Competing member

I took up photography as a remedy for empty nest syndrome. My husband, Colin Campbell, and I moved to Ottawa in April 2019 and he joined the Club later that year. When the meetings went online due to the pandemic, I started watching the meetings too and found a sense of community. I joined in November 2020. This is the first time I have been part of a competing club - with all the talent around me I'll have to up my game. Recently, I have taken on editing this newsletter.



Interested in joining the Camera Club of Ottawa? Email president@cameraclubottawa.ca

Competition #3

Award of Excellence top 10 scores
all categories December 2020

My Bathroom



Bathroom Dream - Dennis Cartwright



Shaving in My Bathroom - Simon Gardner



Reflections of My Bathroom
Craig Maskell



Pasture at Sunrise - Craig Maskell



Steel Vents - Mitch Gosselin

Open



Lower Antelope Canyon - Colin Campbell



Mallard Preening - Julia Hardwick



Eternal Spirit of the Sand - Jennifer Campbell

Did you know? Club Ops & Website Tips

CCO Website Discussion Forum

The CCO website has a discussion forum for you to start or participate in member discussions. Check it out.

Login to <https://cco.visualpursuits.com>. Under the Organization tab choose Discussion Forums

Need a primer on how to view, start and participate in a discussion? Under the Organization tab choose Documents and Files to Download, choose Download Categories, expand How-To, choose Document: How To: Forum Basics.

One current topic: whether or not the Club should adopt a 2160x2160 image size for next year. See Roy Sletcher's article "A Modest Proposal" in this issue for his take on it. Then, add your two cents to the discussion.

Need help finding Club information?

In one of the Discussion Forums Peter Frank explains how to find Club information. The CCO website has many options and resources to help members but sometimes finding the right menu or form or procedure can be tough. Several members have written documentation for some of the more common tasks and Visual Pursuits provides video and text help. First, check the following:

- FAQs - Go to the Organization tab and choose FAQ
- Documents in the How-To section of the Documents and Files to Download menu
- Visual Pursuits Help system - Go to the Help tab

If you cannot find an answer, create a new topic in the Discussion Forum and describe what you want to do. Please be as precise as possible and describe the steps that you have already tried. Please describe a single issue in each topic. If you have more than one issue, create a new topic for each.

Operations Manual

All members are encouraged to read the Operations Manual at least once a year, even members who have been around for a while. Think about reviewing it each year when you renew your CCO membership. The answers to many of your questions lie there. You can find the Operations Manual on the CCO website. Login to <https://cco.visualpursuits.com>:

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

Is there a Club op or website item that you would like explained in more detail?
Email me at shutter-release@cameraclubottawa.ca. It may wind up in the next newsletter.

CCO Engage

Upcoming

Here are a few highlights scheduled so far for April, May and June. Be sure to regularly check the calendar on the CCO website to keep up to date on new events, changes to scheduled items and to register for different events.

April

- April 8 Dennis Birkholz (interclub sharing from Images Alberta)
- April 12 Advanced Colour Workshop with Fred Brown
- April 13 Street Photography with Monique Campbell
- April 18 New Digital Adventure with Colin Harrison (interclub sharing from Images Alberta)
- April 27 Essays and Portfolios AV show; Monthly Outings AV show

May

- May 4 Annual General Meeting
- May 18 Awards Ceremony

June

- June 15 "Composition and Impact and a Few Tips" Workshop Level 2 with Janice Street

CCO Facebook group

By Ellen Chassé, Coordinator

Before last spring, the Camera Club of Ottawa had a Facebook site that was unusable, so I proposed that we actually use it as a communication and recruitment tool. I re-did the site to be fully interactive and we now have 140 members! This site is open to anyone, not just paying Club members. Although many Club members have been hesitant to use it for privacy reasons, it is in fact set up as a private members group. You have to answer a series of questions to be invited in.

- It is a place for people to post photos, exchange ideas and information.
 - There is a mentoring section for those who would like to mentor new photographers or be mentored.
 - Every 2 weeks there is a « competition » for the banner photo based on a theme chosen by the previous winner.
 - Also, most of our meetings are live streamed on Facebook during Covid.
 - Above all it is a place where all photographers should feel comfortable sharing their work!
- Find the Facebook group through your browser at
Camera Club of Ottawa/Facebook

Member Websites

Members can share a link to their websites/photo sharing accounts on the CCO website. Check out the websites of members who have already shared theirs. Login to <https://cco.visualpursuits.com>, choose the Organization tab, choose Resource Links, click on Resource Categories and choose CCO members websites.

If you would like your website featured in this newsletter, send me an email at shutter-release@cameraclubottawa.ca.

Check out Paul Dickie's website at <https://pauldickie.com/>



My first steps towards Snowflake Photography

John Dolson

About a year ago I bought an Olympus 60mm f2.8 macro lens to add to my collection. I've enjoyed the fun of macro photography and the journey into focus stacking. Through one of the Facebook groups that I belong to I stumbled upon a photographer named Ethan Beckler who posts some incredible images of snowflakes and of tiny (less than 0.25mm) garnet crystals balanced on grains of sand. You can find Ethan on Facebook and Instagram posting as "1of1images". After seeing Ethan's stuff...I was hooked!



More magnification

With my macro lens, I can get 1:1 object size images on my sensor. However, more magnification is needed to photograph very tiny things. An ultra inexpensive set of extension tubes (16mm and 10mm) give a slight increase in magnification to approximately 1.5x. Still I wanted more. I have an Olympus MC20 2x converter... but "as is" it's not compatible with either the 60mm macro lens or the extension tubes. But...for those willing to "hack", it's possible to increase the inside diameter of an extension tube to allow the MC20 to work. Using a Dremel tool, I sanded the plastic body of the tubes to increase the inside diameter by about 1mm. Hacking an extension tube is not gut wrenching when it only costs \$17! So now the MC20 2x converter fits. Cool. Now my magnification is up to approximately 3x. To finish off the magnification I added a Raynox DCR250 lens to get the magnification up to around 4.25x. I haven't found the math to calculate an exact multiplication factor with this crazy configuration, so the numbers are measured using a ruler and scaling from the 14 x 17.3 sensor area of my MFT sensor.

Old is new again

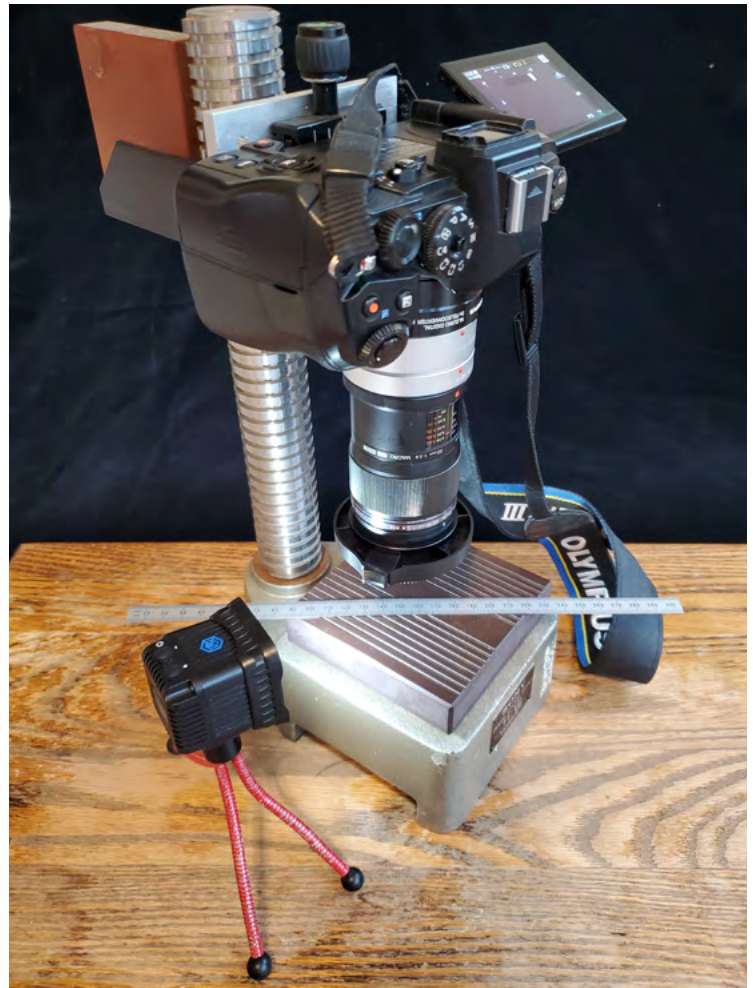
My goal was snowflakes. Camera was ready for pictures...but I don't have the handheld skills for this...at least not yet. It's impossible for me to hold things still enough with the vanishingly small depth of field (DoF) of macro photography. So I needed a way to hold the camera in a downward facing position and to allow me to focus by changing the distance between snowflake and lens so that the lens remains in 1:1 focus position. I resurrected an old equipment stand that has been collecting dust for 20 years and made a bracket to hold the camera. It's not perfect...but it worked.

Lighting

Lighting is an issue for such small fields of view. All I had to work with was a Lume Cube...so that's what I used. Others I've talked to use LED light panels from Aputure.

Depth of Field (DoF)

An interesting aspect of this kind of ultra macro photography is Depth of Field. With the lens wide open at f2.8, the DoF is something like 0.05mm. I don't have a way of measuring it...yet, so I'm relying on some subjective experiments. Given that the camera is not perfectly parallel to the base, the snowflake is unlikely to be sitting perfectly flat, and considering that the snowflake has physical depth...I wasn't able to take a single image and have everything in focus. Enter Focus Stacking. Olympus gear has an "in camera" focus stacking feature that takes multiple raw images at different focus depths and stacks them in camera with a jpg output. My images were taken using 15 images per stack. The beauty of the in camera stacking is that I can see immediately if the stack worked. If it didn't work, I can change focus, aperture, focus differential etc. to get the desired effect. I can then redo the stack in post to generate a tiff output for editing.



Extra costs

Given that I spent very little to do this, I've been quite happy with the results. I only had to buy the \$17 extension tubes (on Amazon) and the \$75 Raynox DCR-250 from Facebook Marketplace. The rest of the stuff I already had.

Biggest challenges

- Lots of snowflakes are just chunks, pellets, or ice coated blobs. Having the correct conditions for the nice crystalline snowflakes didn't happen often enough for me.
- Even with the setup directly outside my patio door...it's still really cold on the hands.
- Finding, moving, and positioning the snowflakes
- Focus and DoF
- Lighting

What's next?

- Practice, practice, practice! Use small objects while the weather is warm.
- Develop the skills to do this handheld. There are people who can do this!
- Fine tune my focus stacking process and learn how to go beyond "in camera" stacking. The camera can take focus brackets up to 999 images for stacking in post.
- Buy and learn Helicon Focus app for post stacking
- Figure out a better lighting system. Try using flash with a macro hood.
- Figure out how to use my Raynox 202 which should up the magnification to approximately 8x. All the other aspects just get twice as challenging!
- Ask lots of questions :)



This has certainly helped keep me busy during the winter of 2021. Personally, I love the learning journey even more than the results. But so far, I've been happy with results. Would be happy to chat to anyone with any comments or questions.

Cheers,
John Dolson



Featuring Jean-François Riel, VP Programs

Interclub sharing

A great idea grew out of the pandemic... At the onset of the pandemic, our fearless President, Paul Dickie, expressed his vision for a collaborative world for photography clubs across Canada. With the Executive, other clubs were contacted and offered a number of seats each to attend some of our programming: Images Alberta Camera Club, Club Polarisé, RA Club, Orléans Photo Club, and Lanark Photo Club. Some of these clubs have been quite generous in offering CCO members seats to their events. We are hoping that such arrangements can continue once pandemic restrictions are lifted, as it has greatly enriched our membership experience through enhanced programming. Here again, we are hoping to be able to continue with a certain remote capacity once restrictions are lifted.

Speakers hosted by CCO

Freeman Patterson

The year 2021 started off with our first national event organized by CCO with the illustrious Freeman Patterson giving us a presentation on creativity which was quite well received. With attendance from the clubs mentioned above, we were able to reach our Zoom capacity of 100 participants for an enchanting evening. It should be noted that this evening would not have been possible without the pandemic and the CCO pivoting its activities online through Zoom, as Mr. Patterson and members from the other clubs were all attending remotely.

Sharon Palmer-Hunt

In February, CCO hosted a talk by Sharon Palmer-Hunt on BC wildlife photography. Stunning photography and great tips. Check out her website. <http://takingtimephotography.com>

Lola Reid Allin

In March, CCO hosted a talk by Lola Reid Allin. She spoke about successfully summiting Kilimanjaro and her travels to the Serengeti and the exotic Spice Island of Zanzibar. Check out her website <https://lola-photography.com>

Invitations from other clubs

Club Polarisé invited us to a few evenings, most notably an evening with Paul Zizka. Paul is a renowned Canadian adventure photographer. The Orleans Photo Club (CPOPC) hosted a talk by Peter Fundarek “Back to Basic: Selecting and Using Lens”. Images Alberta Camera Club (IACC) invited CCO to several events, including:

- Christopher Dodds “Bird and Nature Photography” chris@chrisdoddsphoto.com
- Audry van Aken and Rob Stratton “Wild Things – Alberta Wild Horses & Wild Drivers”
- Cole Thompson “Why Black and White” Cole@ColeThompsonPhotography.com

Lots of exciting programming to come...

CCO members, check the calendar regularly on the CCO website for upcoming speakers, events and workshops. Some interclub sharing events have a limited amount of spaces and firm ‘register by’ dates. **Login to <https://cco.visualpursuits.com>, choose the Organization tab, choose Calendar.**

Thank you to members who have made suggestions or provided information for speakers. We would not have had the year we had, from a programming perspective, without those contributions. Members are encouraged to continue putting forward ideas not only for speakers but also for activities, outings, events, etc. Email vp-programs@cameraclubottawa.ca with your ideas.

Monthly Outings

January and February 2021

By Cari Hauraney, Outings Coordinator

Shortly after joining CCO I participated in my first Outing. I had no idea what to expect, but I was encouraged by Michel Casault, the then Outings coordinator, to try it out. A group of CCO members met on a Sunday morning and we were given a list of topics. I met other CCO members and tried out some of their suggestions. After about an hour and a half, we went to the nearest McDonald's, talked about our photos, and showed each other some of our photos. It was great fun and I continued to participate in as many outings as possible. We uploaded our photos to the Club website and AV shows were created for each Outing.

January - Winter Fun



Winter at the Cottage - Lynn Dion



A Winter Affair - Jennifer Campbell



Rink - Ellen Chassé



Chickadee - Barbara Adams

Now I am the Outings Coordinator. Any member can suggest a theme or location for an Outing. I will help set it up if necessary. There will be a spot on the website to upload photos. We have visited locations both in Ottawa and in the surrounding towns and countryside. There have been a few overnight outings, but most of them are only a few hours, and may include coffee or lunch.

Sometimes, as now in the time of COVID-19, it is not possible for us to meet in person, thus I am suggesting topics

for members to try on their own. I look forward to the day we can all meet in person to take photos, have fun, and learn from each other. The whole idea is to show the Club what and where we have gone.

Outings are meant to be fun. It does not matter if you do not stick to the topics. The photos are not judged and are eligible to be submitted to future competitions.

Outings AV show will be shown at the April 27 meeting.

February - My Neighbourhood



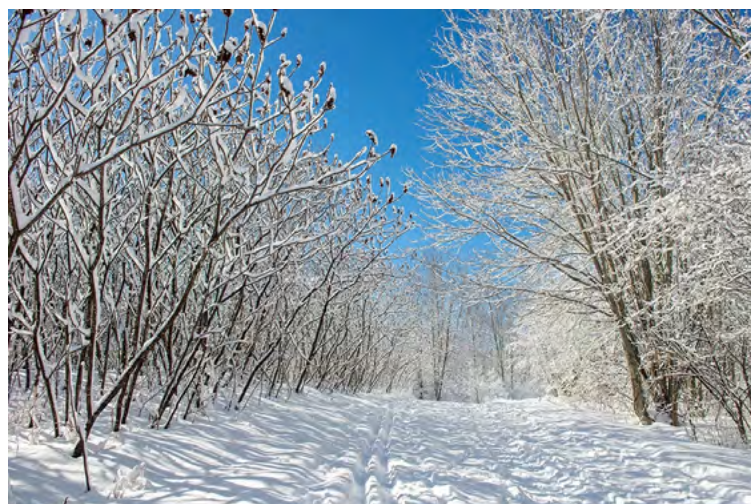
It Will End Eventually - Mitch Gosselin



First Snow - Janice Street



Ice Rink Preparation - Scott Townley



Snowy Sumac - Paul Dickie

Focus Point

Getting CCO's New Website Up and Running

Jen in Conversation with Dinh Ly and Peter Frank

When I emailed Dinh to talk about the new website for the newsletter he wrote back “Boy oh boy, we get to be in the newsletter. Computer people usually sit in the background and nobody notices.” Well, you are not sitting in the background this time. The work done to get the new website up and running deserves to be in the spotlight. As general members, we use the website, go to meetings, attend programming, listen to speakers, and it generally all runs smoothly and we depend on that. What we may not fully realize is all the work that goes on in the background by the Executive and volunteers.

So, let's focus on the team that got the new website up and running, during a pandemic no less.

Jen: Why did CCO need a new website?

Peter: The old site was about to be taken down and we needed a replacement. The Club has had a website for many years, largely thanks to Darrell Larose. As well as being a public face for the Club, where people can learn a bit about it and what it does, it provides an online process for submitting images to competitions and making the current versions of various Club documents (e.g., constitution, operations manual, etc.) accessible. It also provides a discussion forum for various topics and a display venue for images by members.

Dinh: Without a website to keep track of competitions, some of us may end up joining the RA Photo Club. We picked Visual Pursuit (VP) and not another custom-built system because VP has been around for 20+ years and has been tested. It does not have everything we want but we have work arounds to make it work for our needs.

Jen: Tell me about the team and the process.

Dinh: Well, many members helped with this project. We could not have done it without these fine people. First, Paul and the Executive for their blessing of the project.

I set up the site and answered questions from CCO Executives and members. I figured out: how to make the new site do slide and print competitions the way CCO wants and needs; how members can login and enter photos; the set up for judging; how to keep track of scores and awards;

how to present photos (end-to-end solution with smooth transitions). I trained members and the team members on the new site, new features and issues that came up. I also figured out computer and CCO privacy policy, it is a balancing act. I answered emails on new site issues and questions.

Peter put in as much work as I did on setting up the site. He is my right-hand man, plus he looked after the archive of digital files.

Susan Allenby helped Peter with creating the how-to documents for the website; these documents help members solve many issues before they get to support. Thanks Susan. She also gave many good ideas.

Darrell Larose helped with the domain name, as well as the judging and slides side of things.

Julia Hardwick worked with Peter on setting up the membership section of the site - a lot of work here and she did an excellent job.

Jean-François Riel set up events on our calendar. Paul Dickie wrote emails on behalf of us to members. Joan Anderson helped me with ideas on the Home page. Visual Pursuit support answered many questions on the system. Alex Roussakis helped out as Slide Chair. Dennis Cartwright helped as a member tester and with advice. Jennifer, you wrote about us. Thanks to everybody using the site.

Peter: We also set up a few test competitions to see how the judging module works and how we can make it fit CCO procedures or, if necessary, adapt CCO procedures to work with the Visual Pursuits system. I rearranged some of the menus, copied some information from the old site to the new one, wrote some documentation for both users and administrators. There was a lot of exploring features, asking questions of VP support, testing various things.

Jen: How long did the process take?

Dinh: We got it up and went live in two months, but I think it will take a year to iron out new issues that come up. Did you know that I spent more time working on this site than my day job?

Jen: What were some of the positives and the challenges?

Dinh:

Positives: I could not do it without help from Peter, Susan, Darrell and many other members. We have a site where we can submit photos, judge, store, award, show photos to members accurately and fairly and calculate the year-end report. Very few people will know how difficult and the amount of work I put in and it's satisfying when it works out.

Challenges: Figuring out how to make the new site work for CCO rules and policy. I love solving computer puzzles and we have many challenges, so it has been fun doing it. Sometimes members expect the site to do things that

I can't do anything about because of CCO privacy policy, for example.

Peter:

Positives: We have a functioning web site, designed for and used by many camera clubs around the world. That makes us part of a large family of camera clubs outside of the National Capital Region and may make future links with some of them easier. The new website gives us a functioning competition management system with many features that make it easier to maintain than the old site.

Challenges: Although the new competition system is easier than the old one, it is different. Identifying all of the differences and working with them or finding work-arounds for features that we do not want takes time. Another challenge is to get members used to the new website, so that they know what can be done and how, how to interpret some of the information displayed and where to go for help when it is needed.

Jen: Anything else you want to add?

Dinh: Again, thanks to everybody for their support. We are all learning the new system and we hope to help as much as possible. Sometimes the system can help make our life easier and sometimes we can't do things; but we will try to be fair and transparent.

Jen: Well, sounds like it was an incredible amount of work and it shows the passion that all the members who helped on this project have for this Club.



Login

[Home](#) [Organization](#) [Competitions](#) [Help](#)

Critique Corner

Jen in Conversation With Dan Jones

Jen: When did critique sessions start?

Dan: Weekly critique sessions started about 15 years ago. The sessions were very popular and participating members tell me that they learned a lot from them. I could see their work improving every year, as reflected in the number of awards that they were winning in our competitions. After several years, interest began to wane as our regular members reached the levels they had aspired to. Since then our critiques have only been held once or twice a year, as requested by the membership.

Jen: What is a critique session?

Dan: A critique is designed to give members an opportunity to have their images evaluated by a Master Club member. As one of the two critiquers, I try to give constructive criticism by drawing attention to both the positive and negative elements of each image. I explain how the images might be improved using CAPA's recommendations and encourage the members to ask questions or volunteer their suggestions. I make improvements to each image and present a "before and after" show on critique night. This method gives the members a better way to visualize the message that I want to convey to them.

Jen: How does the session work?

Dan: Members are asked to submit 5 images each for critiquing and Dinh Ly, my assistant, arranges them so that all members have their images evaluated in order. As I complete my comments on each image, Dinh advances to the next "before" and "after" image and we continue until we run out of time or images.

Example 1 Photo by Neils Rasmussen Woman with a bowl of fruit



Dan: In keeping with the title of the image and to remove some of the distracting clutter, I cropped the photo to include only the woman and the bowl of fruit. This change brought more of the viewer's attention to the main centres of interest, created a portrait format, in keeping with the nature of the subject, and added more impact overall.



Example 2
Photo by Ian Grosse
Guardian Angel



Dan: I lightened up the overall brightness of the image. I used the dodge tool in PS to lighten the lighter areas of the statue, including the face to give more contrast to the main subject.

Jen: The December 22, 2020 session was conducted virtually for the first time, due to the pandemic. What were the positives or challenges of running the session by Zoom?

Dan: I had help from Rod Trider, one of our judges from outside the Club, and it went very well. I found that it went better with two of us alternating, since it gave us a bit of a break and time to hear each other's comments which I found interesting. I would be happy to host another critique with Rod, who also said that he enjoyed critiquing and offered to do more in the future.

Dan: I removed the tree behind the angel to simplify the image and because it appeared that the tree was propping up the angel since it was touching the wing and was bent, as if it was under the strain of the statue's weight.



Travel Imagining Prague

By Colin Campbell



For a couple who love travelling, this pandemic has limited travel to our minds, and dreams of destinations to be explored when the opportunity to travel returns. But one of my pandemic projects has been to organize and cull my large collection of images. It can be a labourious task, but returns great rewards when I come across images taken during past travels. Such a moment was when I came across images I took 10 years ago in Prague, the historic capital of the Czech Republic.

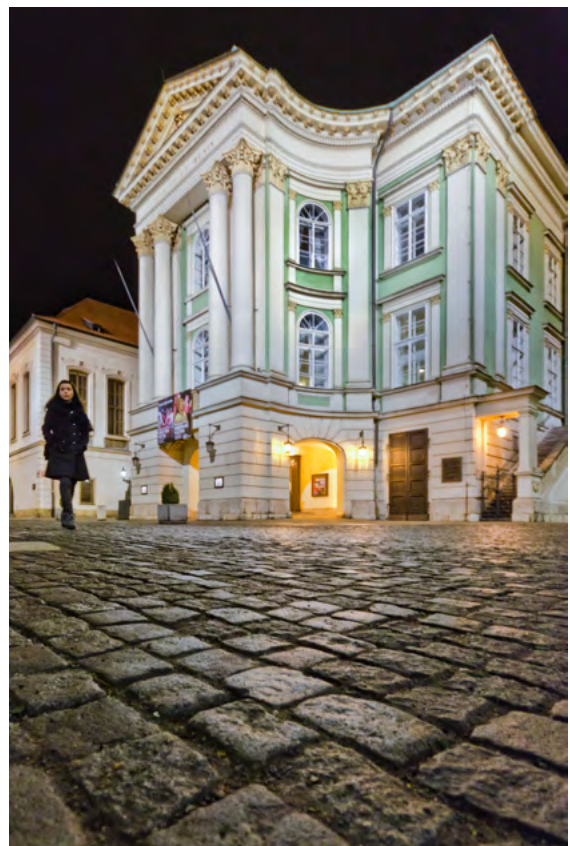
Old Town

I found myself strolling the streets of old Prague in my mind and imagining the pleasures of such a walkable city. When in Prague, I spent most of my time wandering the Old Town (Staré Město) and Lesser Town (Malá Strana). For me, the Old Jewish Cemetery and the sites around the Old Town Square were highlights in Old Town.



The Astronomical Clock in the Old Town Hall Tower (left)
Old Town Square & the Týn Church spires

The Old Jewish Cemetery



Nighttime on Železná St. (in front of
the historic Estates Theatre)

Lesser Town

Lesser Town (including Kampa Island) is a delightful neighbourhood and sits at the base of the hill occupied by Prague Castle, and within it, St. Vitus Cathedral.



Front facade of St. Vitus Cathedral



Strolling Cihelná Street between Kampa Park & Charles Bridge in Lesser Town



A couple awaits the changing of the guard at Prague Castle



Street on Kampa Island in Lesser Town

Charles Bridge

Old and Lesser Towns are separated by the Vltava River, but are linked by Charles Bridge, one of the most wonderful bridges anywhere. Don't miss a stroll across it.



Strolling across Charles Bridge (camera facing the east tower)



Strolling into Lesser Town (from the west tower of Charles Bridge)



Strolling on Na Kampa Street under Charles Bridge

As you'll probably notice from the photos, I corrected the perspective on several images, but chose not to for others - purely for aesthetic reasons. Also, I was shooting at wide angles. Using an APS-C Nikon D7000, six images were shot with a focal length of 10mm (15mm full-frame equivalent) and the other three at 18mm (24mm full-frame equivalent).

I can't wait to share the delights of Prague with Jennifer, who has not yet been there. It's high on our bucket list.

Colin

Post-Processing Workshop

Jen in Conversation with Jean-François Riel

Jen: This new CCO program started in December 2020. How did you decide to start a post processing workshop?

JF: I am also a member of the Orléans Photo Club (CPOPC), where I take part in a post-processing workshop led by Sharon Fry. This gave me the idea of bringing this concept to the CCO.

Jen: Can you explain how the workshop works?

JF: Participants contribute two unprocessed photos, a selection of which are then sent back to participants for post-processing. The unprocessed photos thus constitute mere negatives which the participants can take to their digital darkroom for interpretation and post-processing. The results are then shown at the workshop meetings and discussed, but not judged or critiqued. This highly participative approach makes for a safe learning environment where photographers at all levels can learn and fine tune

their post-processing skills, no matter what equipment and software they use.

In order to be as inclusive as possible, members are welcome to join at any time during the year.

Jen: I have attended each workshop. I think the first one started just as I joined the Club and the small intimate group really helped me feel welcome in the Club. I can't believe we will be on to our forth workshop soon. When is it?

JF: The small group of participants will be having its 4th workshop on April 19th, 2021.

Jen: Thank you so much, Jean-François, for organizing and spearheading this program. It's great.

Jean-François provided me with collages showing different ways photographs were processed by members of the group.

Original



Original



Original



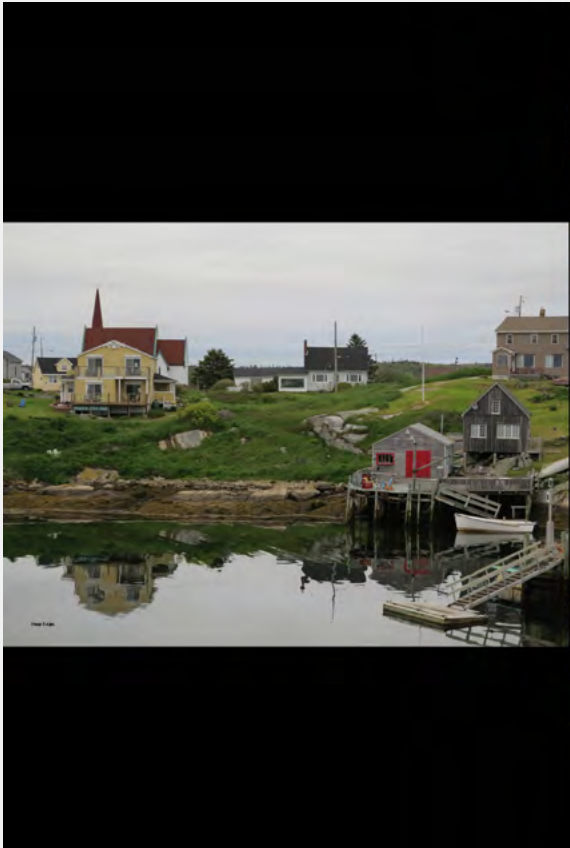
Original



Original



Original



Competition #4

Award of Excellence top 10 scores
all categories January 2021

Coffee and Donuts



Coffee and Donut at Meyer's Bakery - Craig Maskell

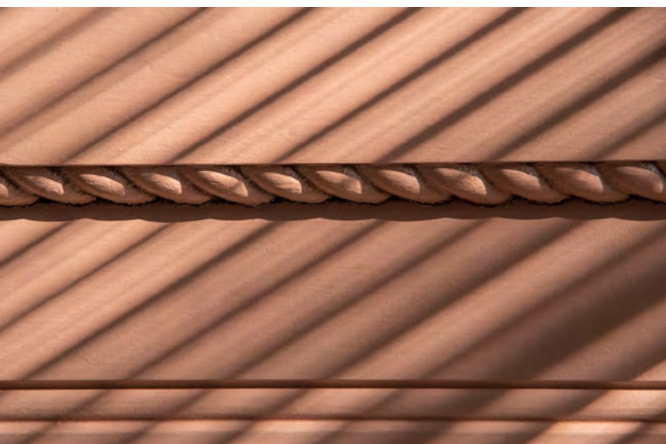
Izzie & Coffee & Donuts
Paul Dickie

Open

Hockey Night in Ottawa - Dinh Ly



Morning Sunlight - Cari Hauraney



Ottawa Snowfall
Preshit Ambade



Arrowhead Flowers - Darrell Larose





Hiker on the Jordan Trail - Niels Rasmussen



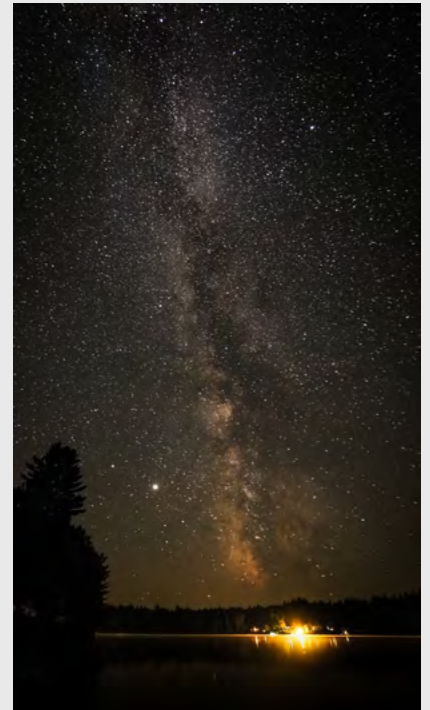
Wasp Eating Discarded Fruit, Ecuador - Simon Gardner



Three Flowers, High-key
Roy Sletcher

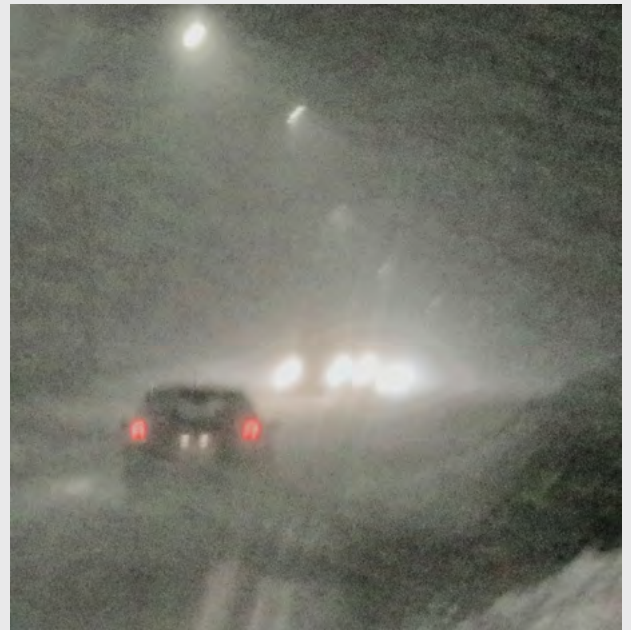
Open

Southern Milky Way
Dennis Cartwright



Winter in the Market - Dan Jones

Feeling Like a Blizzard - Scott Townley



Open



Passengers - Paul Wing



Circles - Dan Jones



Cement and Sky - Mitch Gosselin



Dark Enchanted Forest #1
Jennifer Campbell

Frozen Milky Way - Jennifer Campbell



White Sands - Colin Campbell

By Roy Sletcher

I don't think I am violating Executive Committee confidentiality by mentioning that a recent agenda item was whether the CCO should increase its current resolution standards from 1080 pixels to 2160 pixels. As time was short no motion was proposed or a vote taken. I did not think it was a radical proposal and was surprised it did not garner support.

As I understood the discussion the objections were:

- *The current standard has served us well, and thus no need to change.*
- *You can't see any benefits of the higher resolution.*
- *A change would unfairly impact CCO members with older equipment.*
- *Implementation would be technically complex and expensive to implement.*

The outcome was a decision that a change of this magnitude should be put to the Club membership for discussion. Possibly at the AGM or some other time during the year.

This op-ed piece is my attempt to present a factual case in favour of the change. Jennifer, our new and hardworking editor, is willing to give equal time to anybody wishing to write a rebuttal. Indeed, I would welcome a well considered rebuttal. Disagreeing without being disagreeable is how we all learn.

The following comments are an evidence-based reply to comments concerning a recent proposal to change the CCO display standards from 1080 pixels to 2160 pixels.

In the interests of time and space, I have simplified language to minimize geek speak, and any figures are for reference rather than proof of mathematical precision. In other words, we are discussing broad concepts, not intricate mathematical detail.

This content is merely a broad overview that I hope will lead to additional evidence-based discussions on the subject. Personal opinions are fine, but empirical data is better.

Our current CCO standard of 1080 pixels has indeed served us well. It was introduced some two decades ago

when computers, cameras, projectors and digital imaging were primitive but evolving technology. Advances, even in the last few years, have been spectacular and we really should be embracing the proven advantages of better technology. In a nutshell, we should be striving for a higher standard. Not the lowest common denominator.

The current CCO standard with a 4x3 ratio gives an image size of 1080x810 pixels. Approximately one megapixel. Twenty or more years ago, when 1-3MP digital cameras were state of the art, this was a reasonable choice. Not so much now.

In addition, the CRT monitors of those days had limited resolution and were typically a 17-inch screen combined with truly awful colour reproduction.

Those who remember them will surely agree. Is there any CCO member that still uses that level of technology or would advocate its superiority? I truly doubt it.

I am guessing that in the year 2021 the average CCO member who is serious about his or her images has a 20 megapixel or larger camera. Which in turn gives 10 to 12 stops of dynamic range. The resultant images are viewed on a 24-27 inch or larger primary flat panel display capable of very good colour reproduction.

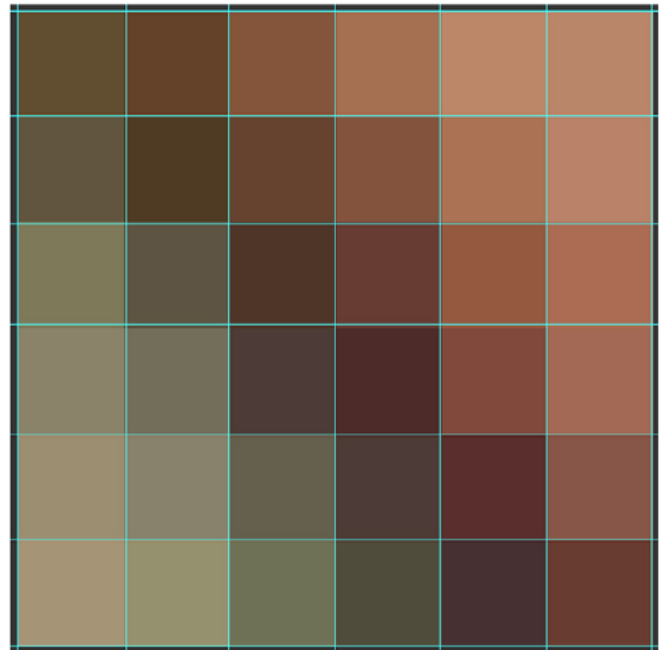
Logically this begs the question. Why on earth would you want to see your 20 plus megapixel images displayed at a resolution of less than a megapixel? Doing so effectively discards around 80% of the data your sensor collected and largely negates all your efforts to produce a high-quality image.

Even worse. How do you justify discarding four out of every five pixels your camera has captured when you are trying to present the best and most dynamic version of your image?

Moving to the second point stated as “You can’t see the difference”. The simple truth is **EMPHATICALLY YES YOU CAN SEE THE DIFFERENCE** as long as your monitor is reasonably modern, has the requisite specifications and is correctly adjusted. An adequate to good monitor costs a fraction of a mid-level camera or lens.

Monitor manufacturers have been moving towards bigger and better panels that can display more, not fewer pixels, and with higher, not lower, colour fidelity standards. Just think of your high definition TV compared to the older CRT standard TV common a decade ago. Do you want to go back to that standard?

Whilst easily visible on a good quality monitor this higher resolution improvement is difficult to demonstrate on the printed page, mainly due to reproduction constraints so I will try and illustrate this principle using the following diagram.



It represents a screenshot of 36 pixels (Count'em - 6x6) from an 18-megapixel image. Original size 5184x3456 pixels. Don't worry too much about the numbers. They are solely for full disclosure of methodology and proof of concept.

Here is the important part of this explanation. To reduce the total 18MP captured image to 2160 pixels **FIVE OUT OF EVERY SIX PIXELS** you have captured will have to be discarded. Even more, if reducing to 1080 pixels.

Does this sound insane to you? It does to me. How much did you pay for that 20 megapixel camera again? - But I digress.

Look at the image above and try to consider which **THIRTY** of the 36 displayed you would delete whilst maintaining colour accuracy, tonal fidelity, and smooth transitions? Or if you prefer, which **SIX** pixels would you retain?

Superficially I would say retain the diagonal six pixels from the top left to the bottom right. Unfortunately,

this would then completely distort the colour reproduction of the top right light browns and the bottom left greens which would no longer be present. This is a very simplified explanation, but I think it makes the point that you do not enhance image quality by discarding data.

Also, consider the effect of discarding so much data on the sharpness of the image. Down-sizing or up-sizing an image can give rise to complex sharpening issues which will be a concern at some point in your post-processing, but not something we will consider in this discussion.

Think of the time you put into post-processing. Then, you export at 1080 pixels and 80% of your captured data, and hard work, disappears. In a competition, this could also impact your image score.

Now onto the third reason which implied that increasing resolution requirements would unfairly impact members using older equipment.

To address the above concern it would be useful to know how many members, if any, currently use hardware that cannot capture, process, reproduce images of up to two megapixels? Given that cell-phones have been capable of exceeding our standards for over a decade I find it hard to accept as a credible argument that members would be adversely penalized by enhancing our standards.

The final point raised was the opinion that a change would be complex and expensive. From my perspective, most CCO members have already made the change to an even higher standard in their everyday photography, equipment, and workflow. That is zero cost to the Club.

More than likely we would have to upgrade our current projector. I do not have the specifications at hand.

Even if we do have to upgrade, brief research suggests around \$2,000 is a reasonable expectation. Whether we would need to upgrade and whether this is considered too expensive is a discussion we need to hold with the membership.

The purchase would give us an immediate enhancement of image quality with our projected images, and with an expected life span of 10 years, this effectively means \$200 per year for the upgrade.

We saved some \$5,000 last year not paying rent at our Hintonburg address, and will probably save a significant amount on the same line item in the coming year. Membership continues to be buoyant despite the pandemic. By all reasonable metrics, I think this expenditure is well within the means of the CCO.

FINAL COMMENT AND CONCLUSION

This brief article is not an exhaustive treatise, but is offered for members' consideration. It represents a counterpoint to the belief that our current image standards are adequate.

Many relevant points have been omitted due to space limitations. Some readers, probably many, will disagree with what I have written which is fine. That is how the system works. You can respond with your viewpoint and facts. Jennifer, the Shutter Release editor will be happy to give you equal time. Alternatively, you can respond on the CCO website Forum and start a discussion there.

The CCO membership can be compared to a big tent that contains many diverse photography-related interests. If you are happy with 1080 pixels and a handful of Instagram filters that is fine, and good for you. Everybody's interests need to be considered and for some, possibly many, it is higher resolution images.





By Barbara Adams

For a number of years I have gone to the Sterling Renaissance Fair in up-state New York (about a 3-4 hour drive from Ottawa). It is a fun place to take photos and enjoy the entertainment. With any luck we will be able to go this year....here is a quote from their website.



“A whimsical fair awaits, showcasing the music, artisans, entertainers, and games of our enchanting town. Witness astounding feats of swordplay, jovial comedy, magic shows, and more. Watch in awe as valiant Knights joust to win the praise of the Queen and the affection of the Wenches. Traverse over 35 acres of land, filled to the brim with enchanting attractions -- and hearty food and ale. Alack, what is a festival without ale?”



<http://www.sterlingfestival.com>



People's Choice Essay
Garden Party
Jennifer Campbell

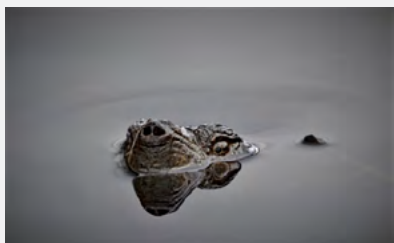
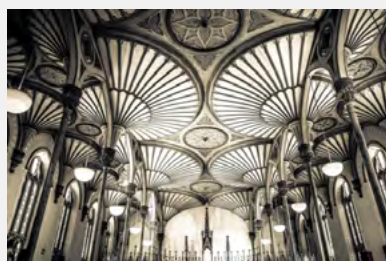
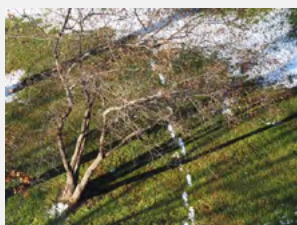
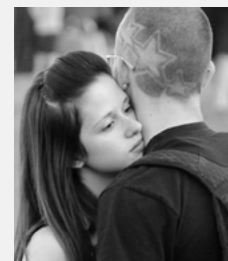
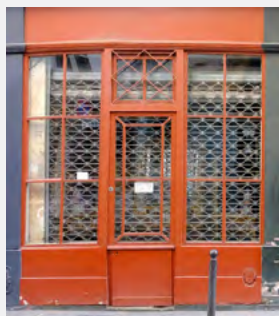
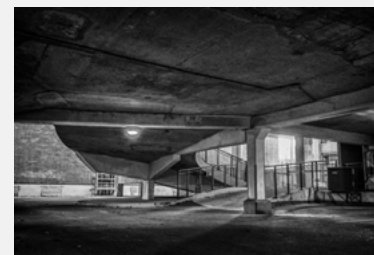


People's Choice Portfolio (Tie)
H2O
Colin Campbell

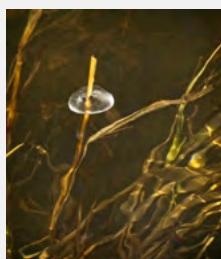
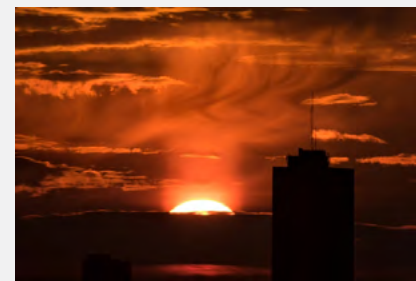


People's Choice Portfolio (Tie)
Dan Jones





Barbara Adams
Bruce Amos
Cari Hauraney
Colin Campbell
Craig Maskell
Dan Jones
Darrell Larose
Dinh Ly
Ellen Chassé
Jennifer Campbell
Ian Grosse
John Dolson
Julia Hardwick
Lynn Dion
Mitch Gosselin
Niels Rasmussen
Paul Dickie
Scott Townley



Competition #5

Award of Excellence top 10 scores
all categories March 2021



Winter Landscape - Simon Gardner



Zion Valley - Jean-François Riel



Hills and Mountain - Dinh Ly

Nature



Morning Light, Manitou Lake, Algonquin Park
Douglas Harvey



Fire Wave - Colin Campbell



Loon at Pemichangan - Lynn Dion

Nature

Cormorants Interacting - Susan Allenby



Night Heron Catching Fish in Shadow
of Wing - Julia Hardwick



Moulting Loon Feeding Chick - Susan Allenby





Lilly Pads - Dan Jones

Nature

Smiling Bullfrog - Cari Hauraney



Open



Crossing Party Lines - Craig Maskell



Statues Display Empathy - Barrie Smith



Rare Sighting - Jennifer Campbell

In the next issue

How you can contribute

Tips, tricks, techniques

Send me a blurb on a tip, trick or technique. Add a photo or illustration. It can be short or a two or three page spread.

Gear

Do you have a favourite lens, camera or piece of equipment? Answer these three questions:

1. What is the piece of gear (include specifics like make, model, focal length...)?
2. Why do you like it?
3. Is there anything else to add (when to use it, shortcomings...)

Art

Do you have another creative outlet like painting, sewing, sculpture, etc? Send me an example or two and answer the following three questions:

1. How did you get into this creative outlet?
2. How does it help your photography?
3. Anything else to add?

Gallery

Send me a favourite photograph of yours that you want to share. Funny, serious, creative, a new theme you are trying...

Travel

Where have you been that is a particularly great place for photographing? Answer the following three questions, add a bunch of photos.

1. Where did you go?
2. Why is it a great place for photography?
3. Anything else to add?

Other

Other photography ideas/topics you want to share, even a poem, a thought, how about a new project? How about an experiment, did it work out or not? We can all learn from it!

I can help you with formatting and editing.
If you want to email me your idea, I can help explore it with you.

Want your picture on the front cover or as the Feature Foto on the last page?

Email me your submission for consideration.

Front cover - Should be a photo with enough negative space for me to arrange cover page text without conflict, or a subject that is not so dominant that you can't see the cover page text; vertical and full size; a photo that has not been shown before.

Feature Foto on last page - A photo you have not shared before; otherwise...surprise me!

Contribute to the newsletter and share your work, thoughts and expertise with your fellow Club members.

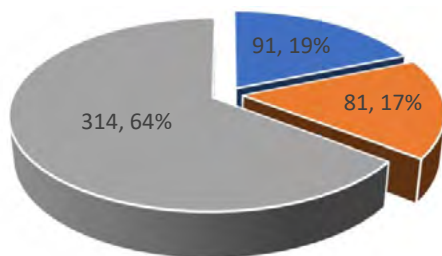
Email submissions to Jennifer Campbell at
shutter-release@cameraclubottawa.ca

Competition Talk

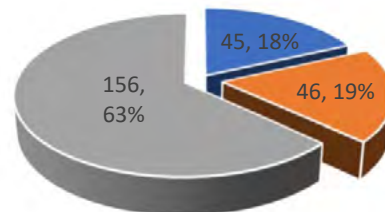
Awards by Level and Category 2020-2021

Competition Title	Entries	Awards	%	AE	%AE	HM	%HM	Top	Range	Avg	Novice	Award	%	Inter	Award	%	Advance	Award	%
Slides #1 - Open	43	33	77%	20	47%	13	30%	27	9	23.6	5	4	80%	4	2	50%	34	27	79%
Slides #1 - Topic: Bridges	37	26	70%	11	30%	15	41%	29	11	22.8	8	6	75%	8	6	75%	21	14	67%
Slides #2 - Open	29	23	79%	9	31%	14	48%	29	9	23.6	2	1	50%	3	2	67%	24	20	83%
Slides #2 - Topic: Feels Like ...	37	26	70%	11	30%	15	41%	27	7	23.2	5	2	40%	5	4	80%	27	20	74%
Slides #3 - Open	85	34	40%	5	6%	29	34%	28	10	21.5	16	9	56%	15	8	53%	54	17	31%
Slides #3 - Topic: My Bathroom	14	6	43%	3	21%	3	21%	26	6	22.4	2	1	50%	4	2	50%	8	3	38%
Slides #4 - Open	98	50	51%	19	19%	31	32%	27	10	22.0	18	11	61%	17	12	71%	63	27	43%
Slides #4 - Topic: Coffee and Doughnuts	13	6	46%	3	23%	3	23%	25	11	21.3	4	2	50%	2	1	50%	7	3	43%
Slides #5 - Open	39	12	31%	3	8%	9	23%	24	10	19.7	12	4	33%	9	5	56%	18	3	17%
Slides #5 - Topic: Nature	91	31	34%	15	16%	16	18%	26	13	20.6	19	5	26%	14	4	29%	58	22	38%
Total	486	247	51%	99	20%	148	30%				91	45	49%	81	46	57%	314	156	50%

Level by Category



Award by Category



Key:

Novice - Blue

Intermediate - Orange

Advanced - Grey

Master Points up to March 2021

Last Name	First Name	Slides	Black & White	Colour
Adams	Barbara	173	13	3
Allen	John	38	23	18
Allenby	Susan	12	1	11
Amos	Bruce	142	4	18
Anderson	Joan	34	15	12
Baddoo	Michele	49	0	0
Chasse	Ellen	7	0	0
Deluca	Tony	32	1	4
Dickie	Paul	69	24	27
Findlay	David	88	35	35
Frank	Peter	134	0	0
Gardner	Simon	200	0	0
Gosselin	Mitch	137	5	0
Gross	Ian	2	0	0
Hall	Jack	63	29	38
Harvey	Douglas	93	0	0
Hauraney	Cari	30	0	0
Jones	Dan	293	37	35
Larose	Darrell	108	0	6
Ly	Dinh	79	62	74
Rasmussen	Niels	20	0	0
Riel	Jean-Francois	27	0	0
Rollinson	Julie	69	13	10
Singh	Satvinder	66	0	0
Sletcher	Roy	79	29	30
Street	Janice	111	0	25
Weightman	Janice	22	0	0

Note: The columns “Black & White” and “Colour” refer to prints.

A reminder...

All Advanced members, keep track of your Master points throughout the year. You can find your points with the help of the gallery competition images. Consult the Slide or Print Chairs if you see any problems with your totals.

How Image Scores are Awarded by Level

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

For more information on competition points and other rules please see section 5.0 COMPETITION RULES in the Operations Manual, which you can find on the CCO website. Login to <https://cco.visualpursuits.com>:

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

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

Feature Foto

By Alex Roussakis with an iPhone 8 Plus



Lowertown. Day and Night.



Where were these pics taken from?

Alex