



TORONTO DIGITAL  
PHOTOGRAPHY CLUB

# NEWSLETTER

Our mission is to expand photographic knowledge, creativity and skill, through education and social interaction.

FEBRUARY 2025

## MESSAGE FROM CLUB PRESIDENT.

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The Programming Committee has done an amazing job this season. If you missed any presentations, login to the Members' Area of our website to view the recordings. Our 2nd Members Showcase featuring **Philip Jessup** on *Toronto's Ravines: A Photo Exploration + Intro to Gum Bichromate Printing* will take place February 4. Next up, online photography talks: *Personal Expressive Black and White Landscape Photography* with Huibo Hou (Feb. 11) and *Arctic Imagination*, a presentation by award-winning photojournalist Louie Palu (Feb. 18).

**Ann Alimi**, our Competition Chair for the Nancy Fairley Photo Essays Competition, has written an article *Audio-Visual Presentations: Creating effective Photo essay Shows* with great advice for members interested in entering this competition (see page 4). Be sure to download the Guidance from our Library on Photo Essays. February 19 is the deadline for submissions for the Nancy Fairley (Photo Essay) and the Richard Wolf (Altered Reality) Competitions.

Congratulations to all the members who entered the Photographer's Choice competition. Congratulations to **Manny Goncalves**, winner of the Russell Gee Trophy and Runner up **Susan MacLean**. Honourable Mentions were given to **Susan MacLean**, **Alan Morrow** (2), **Manny Goncalves**, **Vera Gillman** (2), **Trevor Last**, and **Kamini Steinberg**. Congratulations to **Sanlin Wang** winner of the Harry Cartner Trophy. The Runners up were **Lutz Fullgraf**, **Michael Salter**, and **Marlene Duhig** (2). Honourable Mentions went to **Michael Salter** and **Marlene Duhig**. Winner of the Stuart Freedman Trophy was **Lidia Brandes** and the Runner Up was **Larry Durst**. Honourable mentions were given to: **Ian Glen**, **Wendy Thurston**, **John Kot** (3), **Lidia Brandes** (2), **Billy Shuster**, **Larry Durst**, **Roger Correia**, **Howard Lipman**, **Rachel Schneiderman** and **Lance Gitter**.

This year's O3C Inter-club Open Challenge has been announced, please familiarize yourself with the requirements and deadline on page 10 of this newsletter provided by **Roger Correia** who has volunteered to manage our entries.

**Jacqui Jerulzalski** has provided some timely advice on winter photography and has hosted an outing with **Arjuna Somaskandan** on Winter Waterfall Photography. Enjoy the images; get outside and take some photos.

Our Edithvale Gallery has been updated. Thank you **Irv Benovich**, **Luba Citrin** and **Lyle Sadovoy** for making this happen and the members who submitted prints for the public to enjoy. I'm pleased to announce news from the Membership Committee that we have two new club members! Welcome **Janet Taylor** and **Georges Andre Louis**.

Please reach out, if you have any questions.

— **MAX WYNTER**  
[PRESIDENT@TDPC.CA](mailto:PRESIDENT@TDPC.CA)

## FROM THE MEMBERSHIP COMMITTEE



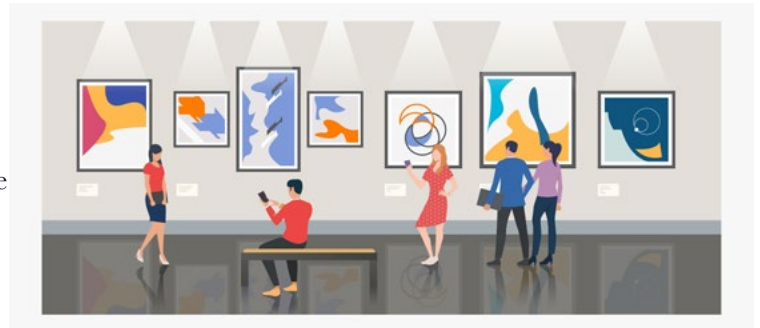
Welcome new members!

- Janet Taylor
- Georges Andre Louis

### TDPC Gallery at Edithvale Community Centre updated

New prints are up in the hallway gallery at the Edithvale Community Centre thanks to the assistance of Lyle Sadvoy who helped the Membership Committee and the following members who submitted prints (in alphabetical order):

**Many thanks to:** Jennifer Alexis, John Allman, Hanson Cheng, Luba Citrin, Roger Correia, Larry Durst, Theresa Moore, Robert Rutkay, and Anthony Schatzky



[Designed by katemangostar / Freepik](#)

We encourage all members to have a look next time they are at the Edithvale Community Centre (131 Finch Avenue West).

Also, we will return the previous prints to their owners.

**Membership Committee (Luba Citrin and Irv Benovich)**

### Website Updates (TDPC.ca)

#### Library/Competitions Rules & Regulations

- Nancy Fairley Photo Essays (January 2025)

#### Speakers Presentations

- Nick Veasey (X ray Photography)
- Jana Zachariou (Flower Art)

#### Galleries/Competitions Albums

- Russell Gee 2024-2025 Trophy Winners (Novice Photographer's Choice)
- Harry Cartner 2024-2025 Trophy Winners (Intermediate Photographer's Choice)
- Stuart Freedman 2024-2025 Trophy Winners (Advanced Photographer's Choice)

### TDPC Membership Perk

As a member of TDPC, you can save 15% off admission at the Royal Ontario Museum. Use promo code: **TDPCROM** at [rom.ca](http://rom.ca). Expires: May 4, 2025.

## 2ND TDPC MEMBERS SHOWCASE

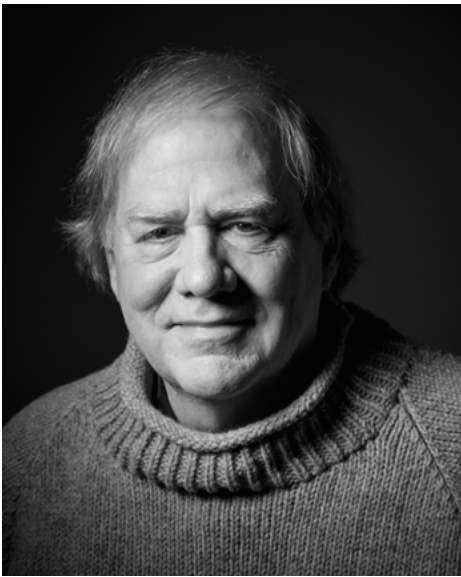
Online Zoom Event — 7:30 p.m.–9:00 p.m.

## 2nd TDPC Members

## SHOWCASE

February 4, 7:30 P.M. – 9:00 P.M.

Featuring: Philip Jessup

Toronto's Ravines: A Photo Exploration  
+ Intro to Gum Bichromate Printing

Philip Jessup

Philip Jessup is a landscape photographer focussed on documenting the impacts of environmental change in nature. He has been an environmental activist and leader most of his professional life, serving as executive director of the City of Toronto climate agency for nine years. (The wind turbine at Exhibition Place is one of his projects.)

In 2003, on leave from the agency for five months, he undertook a survey of the City of Toronto's ravines and watersheds, leading to an extensive photo essay in *Canadian Geographic* and launching a photographic career paralleling his professional activities. An image from this collection earned him a bronze medal from The Royal Photographic Society in the U.K. Since then he has focussed on documenting landscapes imperiled by climate change, especially the Arctic, coastal and inland wetlands, mangroves, and low-lying Pacific atolls. More recently, he turned his attention to Iceland's lava fields, nature's chaos in its most extreme.

Several years ago he began printing using the gum bichromate over palladium process, which involves the sequential application of transparent pigments over a foundation of palladium. Created from nature's materials, this printing process appeals to him as a lifetime

conservationist. He is co-author of *Gum Bichromate Printing: A Stepwise Guide*. His work has been exhibited across Canada, the U.S., and the U.K. International companies and museums, such as Unilever and the V&A Museum in London, have collected his work. Visit his website: [www.jessup.ca](http://www.jessup.ca).

Landscape photographer Philip Jessup will share a collection of his images from his first Toronto ravine project, SECRET HOLLOWS, which launched his landscape work. Included in the presentation will be historic images and maps of the ravines from the City of Toronto's archives. In addition, he will explain the gum bichromate over palladium process and share some of his recent images from Iceland (2022 – 2024) printed using this process.

## AUDIO-VISUAL PRESENTATIONS

### Creating effective Photo Essay Shows

by Ann Alimi



Years ago, around 2007, I walked into a photography competition night where there was a presentation of photo essays. I was somehow still a beginner in photography, and I had never seen a photo essay show before. I was totally intrigued by the presentation.

For the next two years after that I was following the work of three club members who created essays and couldn't wait to see their shows. I studied what they were doing and how they were doing it and I asked them questions whenever I could. They were my mentors in photo essays, and they probably didn't even know it.

It wasn't long before I would create my own shows and enjoyed the process so much that I eventually took on the role of Chair of Photo Essays for my club and then for CAPA, and following that for PSA. Working over the years with the GTCCC, CAPA and (Photography Society of America) PSA we went over the rules and challenges of photoessay competitions and together we established the scoring and judging process of this category that is still in use today. The scoring analysis will eventually change as the times change and the usage of other technical means become available, however the general ideas of what makes an interesting show is unlikely to change.

### Let's define a "Photo essay"

Traditionally it is *"a group of photographs, usually with supplementary text, that conveys a unified story and is published as a book or as a feature in a magazine or newspaper."* Photo essays once were exactly what the words implied: "photo" and an "essay" and were used mostly for documentary and photojournalistic purposes.

Today most Photo clubs and Photography organizations have changed the name to "Audio Visual Presentations" for good reason. We no longer just see pictures and words, but we have added narration, video, effects, music, drone clips, etc. The once simple "photo essay" is now more like a short movie creation with still photographs.

This is not to say that you must include all of this to create a good show. There have been just as many winning

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shows with a few photographs with no effects and simple narration or music, as there have been shows that are more intricate with creative photography and video inclusions.

### What then is the key to keep the audience captive?

In short, five things are required: Good **Photography**, this is your starting point. Choice of an appropriate piece of music or narration (**Sound**), a good story or theme presentation (your **Purpose**), good technical **Production**, and last and probably most important for holding on the audience attention, good impact (**Appeal**).

To explain all these points in detail would most likely take a lot more room than allotted here, however a good analysis of it is included on the TDPC website where the Photo essay competition is listed. I strongly advise that you print and read these guidelines from the website if you are just starting out in creating a show.

### Let me start with suggestions of what NOT to do for those newcomers to Photo essays

- It is almost guaranteed that every new essay maker will make this mistake: the “special effect overkill.” With today’s software it is way too easy to get so overexcited with all the special effects and different options offered that we tend to want to use them all! This causes the viewer to be distracted with too many different effects and transitions and the focus shifts to the technical production rather than the story and the images. A good show uses effects wisely to enhance the show rather than distract from it. It is best to keep timing and transitions simple with the occasional special ones for impact.
- Too many similar images: too many images of the same thing lead to loss of interest no matter how good the images are. Try wide angle or close ups and interesting points of view.
- Too long, too many images – limit your photos to the most important and best quality images. The recommendation is between 30–50 photos.
- No organization of images: plan to group your photos according to the story you want to tell in a way that will keep viewers’ attention, don’t just throw in a collection of photos with no particular purpose.
- No thought to music variation: adding a piece of music with no planning is the same as adding photos with no organization. Learn the music melody and where the strong beats are and work this with your photos.
- The “snapshot” essay: including too many snapshot type photos of your trip, without a unique way to organize them or story development.

### What to focus on instead:

- Choose your absolute best photographs. You don’t want to lose your audience by presenting images that are not well exposed or well-focused. Sometimes we get so personal about our images that we believe that ALL are important in the show and most likely that is not the case. Be picky.
- Don’t underestimate the importance of sound. It can often “make or break” the show. An impactful piece of music will long be remembered, narration that is told with passion will make your audience be part of the story.
- Tell your story like you are writing a book (have a beginning, a middle and an ending). Some themes don’t have a story, they are simply presentations of something, that is ok too. But you must be more creative to hold the interest, having a story is usually more impactful.
- Just as you learn photoshop to process a photo you must learn a software program to put together a show. There are lots out there and some are more user friendly than others. You don’t need anything expensive or fancy. A simple show can be done with the simplest of software. As you create more shows your software needs may change. Try the free trial periods of the software first to see which you prefer to work with.
- Lastly, the key element to any type of show is the element of **Evoking Emotion** from the viewer, this is done by your choice of story, the sound you use and your technical and creative presentation. As Maya

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Angelou once said “*People will forget what you said, people will forget what you did, but people will never forget how you made them feel.*”

The club’s photo essay competition is coming up very soon. There is still time to gather your favorite photographs together and see what you can create. You will find the process rewarding and you will be part of a truly enjoyable evening of Photo essay show presentations at the club.

Finally, the best way to learn is not only by working on shows yourself but by watching as many photo essays as you can whether at the club or on-line from other sources.

After all, you just may find someone that will inspire you as much as someone inspired me many years ago at a club photo essay presentation.

If I can help anyone put together a show, feel free to contact me.

Happy Winter!

**Ann Alimi**

[ann.alimiphotography@gmail.com](mailto:ann.alimiphotography@gmail.com)

## **Nancy Fairley (Photo Essay) Competition Submission Deadline**

**February 19, 2025, 10:00 p.m.**

### **Important Information about Submissions**

Member’s photo essay to be entered in the Nancy Fairley Photo Essay Competition must be delivered to the Photo Essay Competition Chair by 10:00 p.m.

Entries should be sent to [photoessays@tdpc.ca](mailto:photoessays@tdpc.ca) using an e-transfer service such as WeTransfer or similar program or using Dropbox. After sending your essay make sure you get an email confirmation that it has been received. If you did not get one, you must contact the Competition Chair at [photoessays@tdpc.ca](mailto:photoessays@tdpc.ca).

### **Guidelines**

Please read the guidelines for this competition in the **Members Only** area of TDPC.ca. Login with your username and password to download and read the document in the Library.

#### ***Nancy Fairley Photo Essays (Jan. 2025)***

Provides a detailed explanation about the Nancy Fairley Photo Essay Competition, including an outline of how the photo essays are scored. Includes additional guidelines for members who are interested in entering this Competition.

## **Richard Wolf (Altered Reality)**

## 2024-2025 RUSSELL GEE NOVICE DIVISION PHOTOGRAPHER'S CHOICE COMPETITION RESULTS

The results of the above competition were announced at the club meeting held on January 21, 2025.

This is a silver rose bowl donated in 1968 by Mrs. Mary Gee in memory of her husband, a Past President of the TDPC.

This Competition is open to Novice members only and the subject matter is photographer's choice. The trophy is awarded to the single highest scoring image in the Competition.

This year, 9 Novice division members participated in the competition.

Here are this year's winners...

The winner of the Russell Gee Trophy was **Manny Goncalves**, for this image:



Russell Gee Trophy



A Hummingbird, Manny Goncalves

The Runner up was **Susan MacLean**. Honourable Mentions were given to **Susan MacLean**, **Alan Morrow** (2), **Manny Goncalves**, **Vera Gillman** (2), **Trevor Last**, and **Kamini Steinberg**.

Check out all the winning images that placed in this competition in the gallery [here](#).

Members can review all the images, scores and comments [here](#). (To access, you must first log on to the TDPC website.)

# 2024-2025 HARRY CARTNER INTERMEDIATE DIVISION PHOTOGRAPHER'S CHOICE COMPETITION RESULTS

This is a trophy donated in 1999 by Harry W. Cartner, a Past President and Honorary Life Member of the TDPC.

This Competition is open to Intermediate members only and the subject matter is photographer's choice. The trophy is awarded to the single highest scoring image in the Competition.

This year, four Intermediate division members participated in the competition.

Here are this year's winners...

The winner of the Harry Cartner Trophy was **Sanlin Wang**, for this image:



Brown Orb-Weaver Spider, Sanlin Wang



Harry Cartner Trophy

The Runners-Up were **Lutz Füllgraf**, **Michael Salter**, and **Marlene Duhig** (2). Honourable Mentions went to **Michael Salter** and **Marlene Duhig**.

Check out all the winning images that placed in this competition in the gallery [here](#).

Members can review all the images, scores and comments [here](#). (To access, you must first log on to the TDPC website.)



# 2024-2025 STUART FREEDMAN ADVANCED DIVISION PHOTOGRAPHER'S CHOICE COMPETITION RESULTS

This competition was established in 1992 by the TDPC, in recognition of Stuart Freedman's contribution to our club and to the art and science of photography in general. **Stuart Freedman** was a Past President and Honorary Life Member of the TDPC.

This Competition is open to Advanced members only and the subject matter is photographer's choice. The Trophy is awarded to the single highest scoring image in the Competition.

This year, 17 Advanced division members participated in the competition.

Here are this year's winners...

The Winner of Stuart Freedman Trophy was **Lidia Brandes**, for this image:



Conquering Nature, Zabriskie Point, Lidia Brandes



Stuart Freedman Trophy

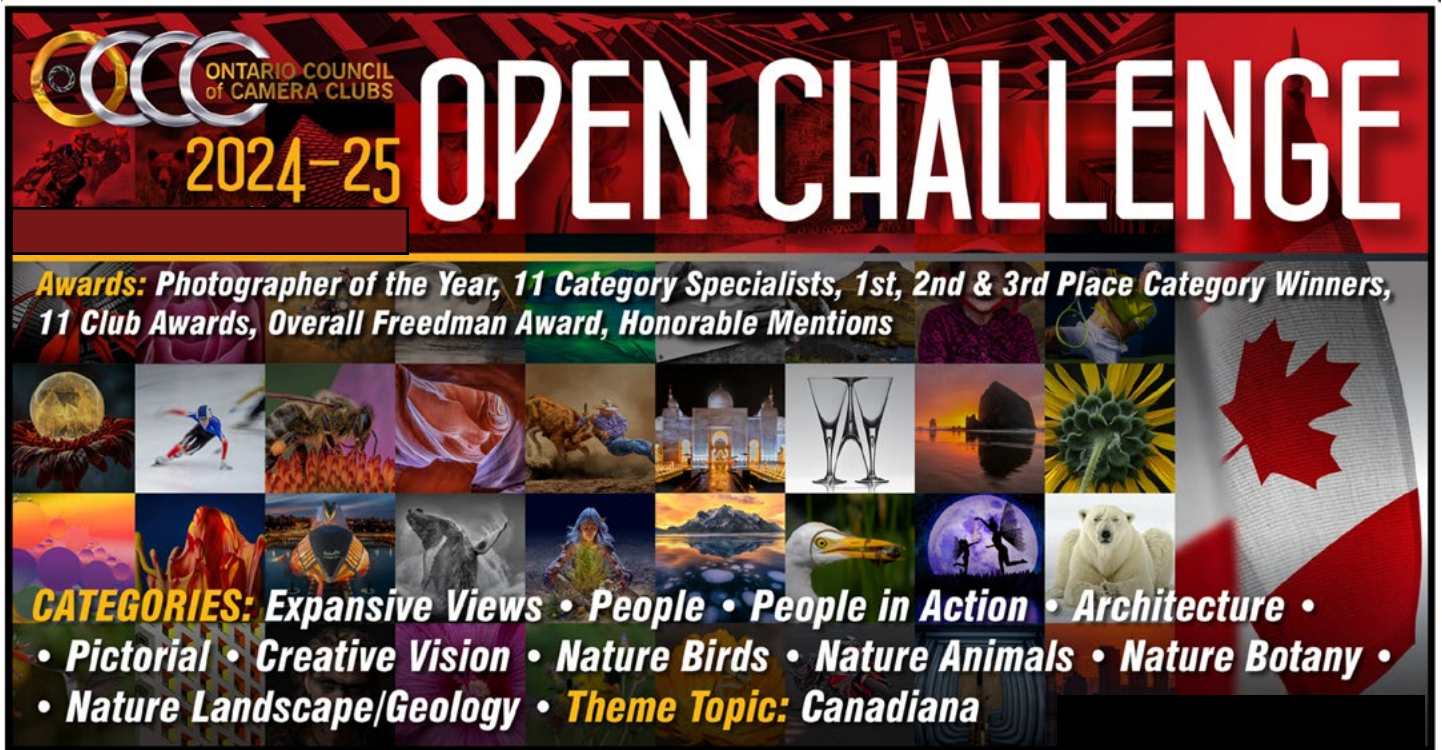
The Runner Up was **Larry Durst**. Honourable mentions were given to: **Ian Glen, Wendy Thurston, John Kot (3), Lidia Brandes (2), Billy Shuster, Larry Durst, Roger Correia, Howard Lipman, Rachel Schneiderman** and **Lance Gitter**.

Check out all the winning images that placed in this competition in the gallery [here](#).

Members can review all the images, scores and comments [here](#). (To access, you must first log on to the TDPC website.)

Thank you to all participants!

## 2025 OCCC INTERCLUB OPEN CHALLENGE



The 2025 OCCC Interclub Open Challenge information for the upcoming competition has been released. Here is the key information that you need to know:

### Deadline

The deadline for TDPC Member submission of digital images for the OCCC Open Challenge Competition is **Thursday April 24th, 2025 at 10:00 p.m.**

### Digital File Specifications

**Format:** File must be saved as jpeg (.jpg) using the sRGB color space

**Image Sizing:** Either the width or the height must be exactly the maximum of 1920 pixels wide or 1080 pixels high; maximum file size 3 MB.

### Submitting Images

- To upload your images use the Image Upload form in the calendar on Thursday April 24th, 2025.
- Based on the # of images uploaded, calculate fees due (\$2.00 per image, to a maximum of 12 images)
- Then, submit your payment using the Payment Form below the Image Upload form

### Categories

**There are 11 different categories** this year, detailed below:

- As last year, **there will not be a Print Category**
- **There is also no pure nature wildlife** category this year
- There are **4 separate nature categories** with substantially relaxed compositional/technical rules but the key is the image must fit the category. Hand of Man is permitted. This includes:

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- Nature Birds
- Nature Animals
- Nature Botany
- Nature Landscape/Geology – does NOT permit Hand of Man
- The Expansive Views category provides for a range of landscape, seascape, geology, astronomy and cityscape images. Hand of Man is permitted.
- There are 5 pictorial categories comprising of:
  - People in Action – intended for sports photography with people substantially visible in the image
  - People
  - Architecture
  - Pictorial
  - Creative Vision
- The annual **themed category for 2025 is “Canadiana.”**

Details about the various categories and explicit rules can be found on the O3C website [here](#) explaining what imagery is appropriate within each category and explains further limitations and exclusions. Awards, medals and certificates will be presented in these categories to individuals and clubs.

### Assistance

Please make sure you read the rules carefully and place your entries in the correct category. If you are unsure about placement in a particular category, you can always request a review by submitting your image via email to [o3c-review@tdpc.ca](mailto:o3c-review@tdpc.ca) and our review team will respond.

### Details

The OCCC Open Challenge is both a club and an individual competition. TDPC has performed well in this competition in recent years. **Among over 35 competing clubs, TDPC garnered a 3rd place finish in 2018 and a 1st overall in 2017.** One reason for this showing was the high level of participation by our members. We would like to see this trend continue and encourage you to submit your best photos again this year to help us in this quest.

Any image, as long as it, or one that is substantially the same, has not been submitted to the OCCC in the past, is eligible. There is no time limit on the creation date of submitted images. **So, you could consider entering images that placed** well in past internal TDPC competitions.

As indicated above, **there are 11 categories and you can submit up to 12 entries in total since more than 1 entry per category is allowed.** As stated, there is no restriction on how many of these entries can be entered in any single category. Once again, this year’s competition will include a Specialist Award for each category so submitting a high number of entries in one category may give you a better chance at winning the specialist award for that category. In addition there is a Diversity Award for makers submitting to multiple categories

Rules and regulations for this competition can be accessed from the OCCC website [here](#). This site includes a link so you can download a copy of the 2025 Rules and Guidelines.

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### Artificial Intelligence (AI)

As expected, there is now an increased focus on usage of AI tools:

- AI generated imagery that uses Text-to-Image or Image-to-Image Generative processes that draw from an external, cloud-based database of photographs – content not owned by the maker – is not allowed for any portion of a photo entry whatsoever (eg. Adobe’s “Generative AI” features in Lightroom and Photoshop).
- Programs that allow AI “Remove” and “Expand” Tools **WITHOUT** the use of Text-Prompts to remove elements (distractions, wires, people, etc.) or expand image area with either local or cloud based processing are **acceptable so long as it represents no more than 10% of the final image**, (the only exception being the Creative Vision category where there is no specified limit – however, all elements of the CV project must have been created by the maker and not using cloud-based AI sources).

### Entry Fees

The entry fee for the competition is \$2.00 per image, to a maximum of \$24.00 per entrant. The Toronto Digital Photography Club will collect each member’s entry fee using the Payment Form on the upload page and submit it to O3C on your behalf.

So, if you plan to enter the OCCC Open Challenge Competition, log in to the website and **visit the calendar date of [Thursday, April 24, 2025](#) to get started.**

Good luck!

**TDPC Board of Directors**

**TDPC** Join us  
\$50 membership!

**Outings and Socials**

**Photography Speakers**

- Huibo Hou
- Louie Palu
- Lewis Katz
- Peter Dulis
- Felicity Somerset

**Members Showcase (2)**

**Competitions**

- Photo Essay
- Altered Reality
- Monochrome
- Climate Change

- Evaluation Groups
- Special Interest Groups
- Members Showcases and more.

**More info: TDPC.CA**

**Discounted Membership Offer**

Join Toronto Digital Photography Club for the remainder of the season.  
**Effective:** January 1 to August 31, 2025.

*Proud members of the Canadian Association for Photographic Art (CAPA) and the Ontario Council of Camera Clubs (O3C).*

Scan to Join

# UPCOMING PHOTOGRAPHY SPEAKER

## Personal Expressive Black and White Landscape Photography

February 11, 2025  
7:30 p.m.–9:00 p.m

Online Speaker:  
Huibo Hou



Black and white photography has a timeless appeal, often can touch viewers at a more profound level. Some landscape photographers may find it difficult to work without color. In the first half of this talk, Huibo will delve into the development of one’s personal vision, drawing from her own evolution in B&W landscape photography. In the second half, she will explore various compositional and tonal control techniques, including her postprocessing flow, with the aim of improving one’s vision of seeing and editing in black and white.



**Huibo Hou**  
(Portrait credit: Xi Zeng)

### Bio

Huibo Hou,  
([HuiboHou.com](http://HuiboHou.com))

is a landscape photographer based in San Diego, California.

She fell in love with photography about 25 years ago as a hobbyist while working in the wireless communication industry. Then life got in the way, and she had to set aside her photography pursuit for quite some time. In early 2015 she rekindled her love for photography and gradually became more serious about the craft. Her work has been recognized internationally in recent years with multiple awards and publications. Landscape



photography, especially in black and white, is the art medium that she is passionate about. It serves as her creative outlet to express how she observes, interprets, and connects with nature.



### Bookings

Members of TDPC receive free access to all speaker events. This is scheduled as an online meeting and a Zoom link will be sent out a day or two in advance of the meeting. Guests are welcome, if you are not a club member,

[BOOK THIS EVENT.](#)

## UPCOMING PHOTOGRAPHY SPEAKER

### Arctic Imagination

February 18, 2025, 7:30 p.m.–9:00 p.m

Online Speaker: Louie Palu



Luigino Palu

#### Bio

Luigino (Louie) Palu is a photographer and filmmaker whose work has examined social political issues for 30-years. He is best known for hybrid approaches to creating work that incorporates art and journalism. Luigino's projects have been selected for a Guggenheim Fellowship, Arnold Newman Prize and World Press Photo Award, and have appeared in The New York Times, The Washington Post, National Geographic, The Guardian, Der Spiegel, El Pais, PBS, Dok Munich and Barcelona Film Festivals. His work is held in numerous collections including the Museum of Fine Arts Boston, Museum of Fine Arts Houston, National Gallery of Art, and Smithsonian National Museum of American History. His work has been exhibited at the Baltimore Museum of Art, National Portrait Gallery and Brooklyn

Museum. He is a graduate of the Ontario College of Art and Design and holds an MFA from the Maryland Institute College of Art.

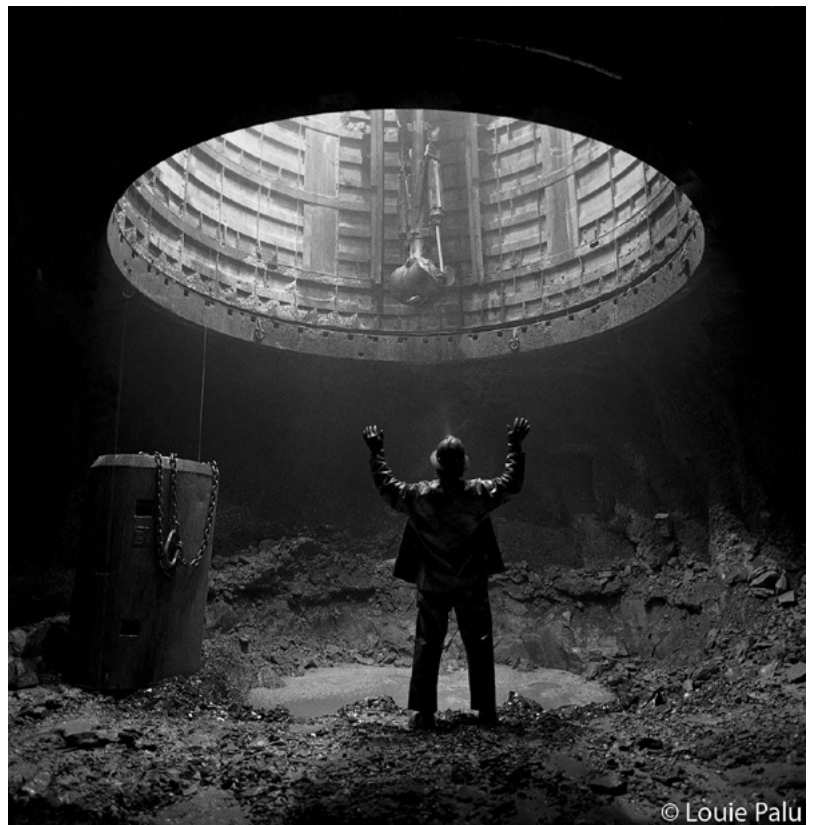
#### Summary of talk

Award winning photographer Louie Palu will be sharing a selection of images and experiences from working on stories internationally over the course of 30-years including in the wars in Ukraine and Afghanistan, Arctic and more. Palu is widely known as a documentary photographer, author, and filmmaker who utilizes hybrid approaches to image making using journalism and art.

#### Bookings

Members of TDPC receive free access to all speaker events. This is scheduled as an online meeting and a Zoom link will be sent out a day or two in advance of the meeting. Guests are welcome, if you are not a club member,

[BOOK THIS EVENT.](#)



© Louie Palu

## BY JACQUI JERUZALSKI



### Camera Equipment during Winter

I am not one of those people who stays home in the winter hibernating. As a comedian once said, there is no such thing as bad weather, just inappropriate clothing. Well, this goes for both the camera gear and the photographers.

**Cold temperatures can affect your equipment, so you need to be prepared.**

From frostbite to frozen settings, cameras in cold conditions can experience condensation, lens fogging, and even potential damage to your gear. It's like sending your camera to an Arctic adventure without the proper gear.

#### Here are some tips for using and caring for gear in cold weather.

Choosing a camera bag that offers insulation and weather resistance is key to ensuring your gear stays snug as a bug in a rug. If you use a tripod, then attach it to your bag and leave your hands free.

Condensation is like an unwelcome guest that arrives when you least expect it. To prevent moisture from wreaking havoc on your gear, acclimatise your equipment slowly to temperature changes when you come inside from the cold outside.

If you can, place your camera in the camera bag and close it tightly. Then leave it until it warms slowly.

If you are just popping inside for a moment, your lens, just like your glasses, will fog up. To prevent this, I carry a small, airtight bag. This can be a plastic bag (freezer bags are stronger and seal well) or better, a waterproof dry bag, the type you would find canoeists using on a trip. Roll the top over and seal it before entering the warm, and do not remove it until you exit and go back to the cold.

#### Tips for shooting in extreme cold environments.

Batteries just don't work very well in cold weather. They drain more quickly and sometimes die before they are even placed in the camera.

The fix for this is nothing special: Just bring more batteries and keep them warm while you are shooting. I leave my backup batteries in the pocket of one of my base layer jackets or snow pant pockets. They stay warm with my body heat and don't lose charge while they are there.

After you're done shooting for the day, charge all your batteries overnight, not just the ones you've been shooting with. This may require you to buy an extra charger or two, but there are plenty of cheap battery chargers available these days, sometimes with dual slots.

While shooting in snowy conditions, it is a good idea to keep a small paintbrush in hand to remove any snow buildup from the lens. You do not want to wipe off the snow with your fingers or gloves.

At the end of the day, wipe off your equipment with a soft, dry cloth to remove any moisture or dirt. I find that microfibre camping towels are a good option as moisture is the enemy; therefore, you should ensure that your gear is completely dry before storing.

#### Heat Distortion and Long Lenses

There is a theory about longer lenses and the sharpness of images under certain conditions, including cold ones. If you take a photo over a long distance with a telephoto lens and the air in front of the lens is warmer, rising heat waves can distort the light and cause the subject in the distance to appear blurry.

Any lens will show heat distortion, it is most noticeable on long telephoto lenses over the 150 mm range.

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The issue also worsens depending on the distance from the subject as more refracted light is introduced between the camera and the subject.

A lens from a warm bag is slightly warmer and can directly heat the air directly in front of the element. It is likely that warmer air will mix with cooler air in front. By putting a lens hood on, you can trap warmer air into a tight space immediately up against a large source of cooler air. In some cases, the temperature difference is sufficiently large to have an effect that resembles traditional heat distortion. So remove your lens hoods if you are seeing this distortion, and, hopefully, you will notice an improvement. Another option is to keep your long lenses in a cooler environment a few hours before use to address the issue.

Follow these tips for using and caring for your gear in cold weather. Dress warm, put on waterproof snow boots, and go out to enjoy the beauty of Canada in the winter.

If you have a tip you'd like to share with the club, email Jacqui at [sigs@tdpc.ca](mailto:sigs@tdpc.ca).

## TDPC WINTER WATERFALLS OUTING



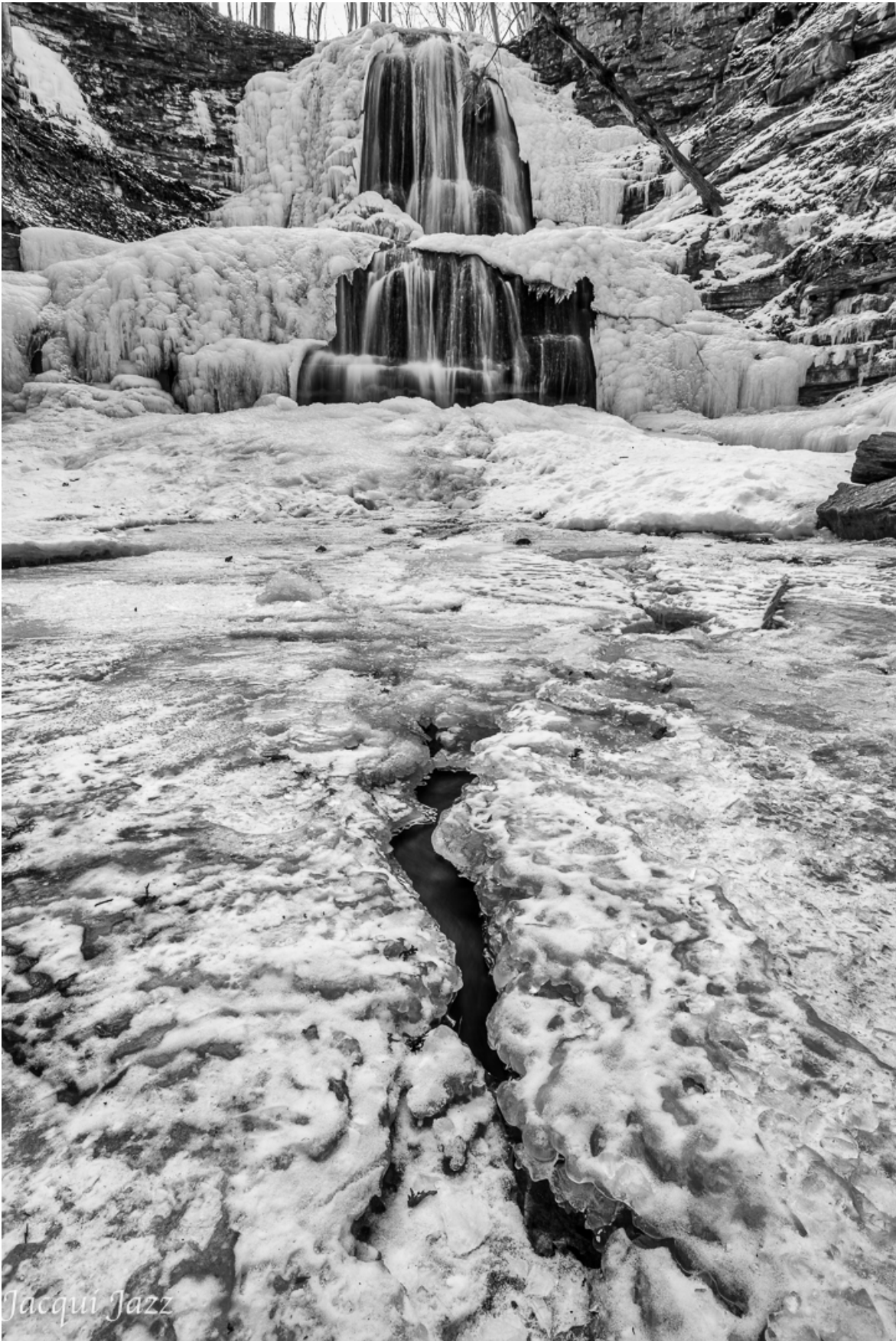
Jacqui Jazz

Jacqui Jerulzalski

A few hardy club members ventured out for some winter waterfall photography. Here are some of the images submitted by participants.



CONTINUED FROM PAGE 16



Jacqui Jazz

Jacqui Jerulzalski

CONTINUED ON PAGE 18



Boris Snirch

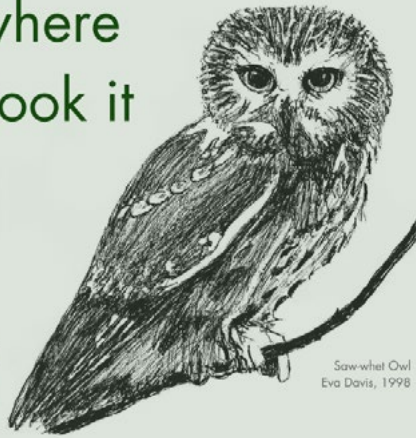


Boris Snirch

## NATURE ETHICS CORNER

Curated by *Theresa Moore*

Share your photo,  
not where  
you took it



Saw-whet Owl  
Eva Davis, 1998

Used with Permission:  
[Toronto Field Naturalists](#)

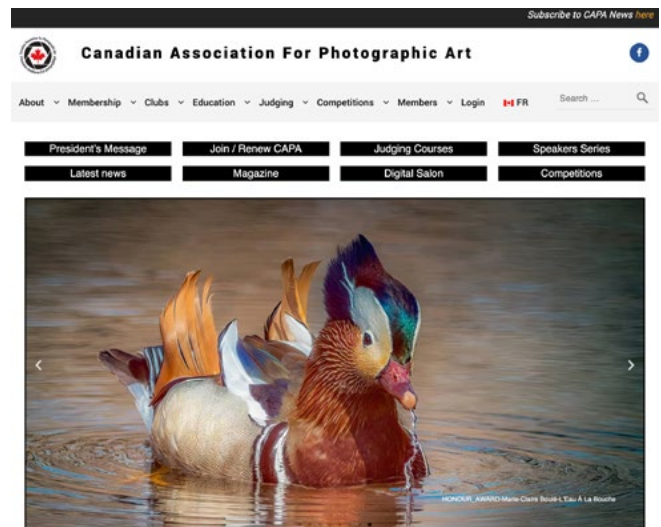
Remove location information from your photos. Sharing wildlife locations can draw many visitors. One person pausing to look or photograph attracts another and another. Their presence can interfere with the animal's rest and feeding.

## SUBSCRIBE TO THE CAPA NEWSLETTER

Visit the [CAPA website](#) and click on “Subscribe to CAPA News [here](#).” It’s in the top right corner of the homepage.

Register as a member of CAPA through your TDPC membership and receive access to their photography magazine and view members-only content.

Go to the [CAPA website](#) and JOIN to create an account and add a membership. Select the [Member of a CAPA Club](#) membership. It’s FREE. This will give you digital access to some “Member only” resources and news from CAPA.



## TDPC NEWSLETTER SCHEDULE

Members of the TDPC receive the newsletter every month. We publish eight issues during the membership season (Sept–May). Look for an email notification close to the publication date. Please share the newsletter with those who might be interested and encourage them to [subscribe](#).

If you have news story, travel report, review, tip, exhibit, or details of an interesting event that you would like to share, reach out and submit your copy and images to [newsletter@tdpc.ca](mailto:newsletter@tdpc.ca).

### Content Submission and Publication Schedule

#### MARCH

Content Submission closes: Thursday, Feb. 20  
Publication Date: Thursday, Feb. 27

#### APRIL

Content Submission closes: Thursday, Mar. 20  
Publication Date: Thursday, Mar. 27

#### MAY

Content Submission closes: Thursday, Apr. 24  
Publication Date: Thursday, Apr. 30

#### SEPTEMBER

Content Submission closes: Thursday, Aug. 21  
Publication Date: Tuesday, Aug. 28

## FOLLOW US ON SOCIAL MEDIA

**INSTAGRAM:** [@tdpc\\_pics](#)

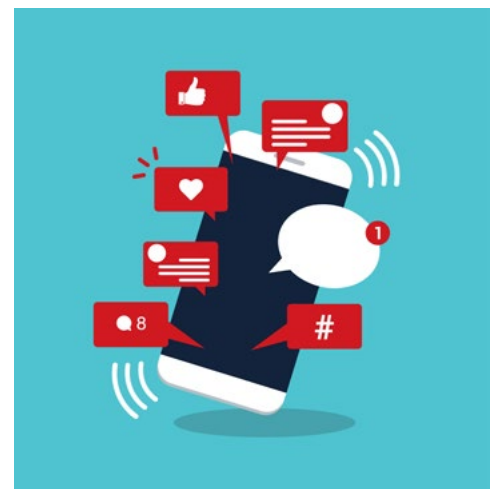
**FACEBOOK PAGE:**

**Toronto Digital Photography Club**  
<https://www.facebook.com/mytdpc>

**FACEBOOK GROUP:**

**TDPC Image & Information Sharing**  
<https://www.facebook.com/groups/264695007282756>

**WEBSITE:** [tdpc.ca](http://tdpc.ca)



# TORONTO DIGITAL PHOTOGRAPHY CLUB.



## ABOUT US

The Toronto Digital Photography Club (formerly the Toronto Guild for Photographic Art) was originally established in 1947 as the Toronto Guild for Colour Photography. It is one of Canada's premier camera clubs with a rich history and one of the oldest camera clubs in Toronto.

The club is home to many talented and successful photographers, both amateur and professional. Regardless of your skill level, membership in our club offers many opportunities to improve your photography, meet people with a common interest in various genres of photography, share ideas and participate in fun and friendly photography outings.

Guests are always welcome. So if you are thinking of joining the club, check out the calendar on our website for an upcoming event of interest and contact us.

We would be happy to have you join us. You will be glad you did.

**WEBSITE:** [tdpc.ca](http://tdpc.ca)

**FACEBOOK:** <https://www.facebook.com/mytdpc>

**INSTAGRAM:** [@tdpc\\_pics](https://www.instagram.com/tdpc_pics)

A proud member of the [Canadian Association for Photographic Art](#) (CAPA) and the [Ontario Council of Camera Clubs](#) (OCCC).



## JOIN US.

If you know someone who may be interested in joining a camera club, please pass on this newsletter and encourage them to join us.

TDPC offers the following membership options:

- New Individual Membership (\$95.00/year)
- New Joint Membership with spouse, son/daughter, etc. (\$170.00/year)
- New Associate Membership (must live outside the GTA and subject to Board approval annually). Join as an Individual member, then apply to [president@tdpc.ca](mailto:president@tdpc.ca) for Associate status, and if approved, a refund of \$25.00 will be issued.

**Note:** New members joining in the second half of the year, between January 1st and March 31st pay a discounted rate of only \$50.00.

To join our club, [click here](#). You may use PayPal or a Credit Card (Visa/Mastercard) to process your payment and complete your registration online to gain immediate access to the website and all the resources we have available.

## MEMBER TESTIMONIAL



### LOTS OF OPPORTUNITIES!

“ Since joining TDPC in 2010, I have had the chance to share and learn with members of diverse photographic interests, and I have benefited from exposure to the exceptional talent pool within this club.

I have taken advantage of many of the club's programs: my Evaluation Group, where I receive helpful feedback on my images; the Special Interest Groups that focused on topics such as Lightroom, Photoshop, Street Photography, Landscapes, Macro Photography and Monochrome Imaging; the Club Outings, that introduced me to a variety of new locations and subjects to photograph while in the pleasurable company of fellow club members; the Competitions, where I received critiques on my images from the judges; and, the Speaker Presentations, that were both educational and entertaining.

I also volunteered my time in helping to run the Club. I served on the Board of Directors, including a term as president, and afterwards I did a turn as chair of the Program Committee.

The TDPC experience has been and continues to be very good for me. I encourage prospective members to join the Club and take advantage of the opportunities available here to enhance your photography skills!

**TONY SCOPAZZI - MEMBER FOR 14 YEARS**