



**Celbridge  
Camera  
Club**

**Club Guide**

**2009/10**

## **Welcome to Celbridge Camera Club!**

Celbridge Camera Club (CCC) was established in 1985, it's aims and objectives are to promote, foster and encourage photography by supporting, informing and instructing those interested in photography and by endeavouring to provide facilities to this end . These resources and supports include including studio equipment, tutorials and workshops as well as a well regarded beginners course which starts in line with the Club in late September/early October and runs for eight to ten weeks.

The Club meets on Monday evenings at 8.00pm in the Slip Hall, Celbridge (located behind the Church of Ireland at Castletown Gates) from September to the beginning of June. During the Summer months members meet at Castletown Gates each Monday at 7.30pm for a series of evening outings to a range of destinations.

CCC is as much about "Club" as it is about Photography, many great friendships are formed photographically and socially and this extends to other clubs/societies through various inter-club activities.

Often members are involved in trips to places of photographic interest , these vary from day trips to weekends away both in Ireland and to places further afield. These trips are another great way of getting to know other members and to learn as you go. Some of the more recent destinations include Saltee islands, Killarney, Westport, Donegal, Scotland, Cuba. France, Portugal, India and Iran. There are opportunities for most types of photography on these trips whether you have a particularly interest in landscape, people or macro, as well as social and other pleasurable aspects of travel.

The Club enters National Competitions and members are asked to submit images to be considered for selection to represent the club.

We hold monthly competitions and at the end of the season we hold an Annual Exhibition and Competition.

The Club is a member of the Irish Photographic Federation (IPF) which, in turn, is affiliated to the Federation International de l'Art Photographique (FIAP)

New members are always welcome to come along and find out for themselves ...

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**Celbridge Camera Club  
Programme of Activities 2009-2010**

<b>August</b>	
31st	Start Back
<b>September</b>	
7th	Guest Speaker: John Hooton
14th	Competition —" <b>Open</b> " Hand In Exploring Creativity - Colm Kavanagh
21st	Competition —"Open" - Judging
28th	Club member photo presentation— Niall, Gordon and Ilja
<b>October</b>	
5th	Guest Speaker: Sean Mc. Cormack
12th	Competition - " <b>Motion</b> " Hand In Ireland's Insects—Mark Sedgewick
19th	Competition - "Motion" - Judging
26th	Bank Holiday Workshop
<b>November</b>	
2nd	Panel Workshop
9th	Competition - " <b>Depth of Field</b> " Hand In Club member photo presentation—Vincent , Dallas
16th	Competition - "Depth of Field" Judging
23rd	Display of Distinction panels & Judges talk
30th	Guest Speaker: Steve Crosier
<b>December</b>	
7th	Guest Speaker: Gabrielle O'Shaughnessey & Brain Hopper
11th	Christmas Party
14th	AV Night
21st	Closed
28th	Closed

<b>January</b>	
4th	Bank Holiday Workshop
11th	Panel Competition - Hand In
18th	Panel Competition—Judging
25th	Guest Speaker : TBC
<b>February</b>	
1st	Competition —" <b>Open</b> " Hand In
	Internal speaker—TBC
8th	Guest speaker—TBC
15th	Open Competition—Judging
22nd	TBC
29th	TBC
<b>March</b>	
1st	Guest Speaker: TBC
8th	Nature Competition - Hand In
15th	Work Shop
22th	Nature Competition - Judging
29th	TBC
<b>April</b>	
5th	Bank Holiday Workshop
12th	Competition - " <b>Light</b> " Hand In
19th	Competition - "Light" Judging
26th	Guest Speaker : TBC
<b>May</b>	
3rd	Bank Holiday Workshop
10th	Guest Speaker: TBC
17th	Hand in for Exhibition
24th	Annual General Meeting
31st	Framing for Exhibition
<b>June</b>	
5th	Celbridge 1st International Salon—Judging
12th	Celbridge 1st International Salon Exhibition + Club Exhibition

## The Club Committee 2009-2010

The Club Committee is elected by the membership of the Club at the AGM. The Committee is then responsible for the ongoing management of the club for the subsequent period.

The club depends on the generosity of all its members to support the committee and to assist in the general running and upkeep of the club during activities, specific responsibilities are outlined as follows;

<b>Position</b>	<b>Name</b>
Honorary President	Lorraine Gilligan AIPF
Chairperson	Peter Rossiter LIPF
Secretary	Deirdre Byrne LIPF
Treasurer	Eoin O'Reilly LIPF
Competition Secretary	Ciaran Whyte FIPF
Public Relations Officer	Bridie Monaghan LIPF
Committee Member	Gordon Adamson
Committee Member	Brian Eddery
Committee Member	Lola Gavin
Committee Member	Colm Kavanagh LIPF
Committee Member	Brendan Norris LIPF
Committee Member	Niall Whelan LIPF
Club Auditor (independent of Committee)	Aida Best LIPF

## The Grading Committee 2009/ 2010

This committee is responsible for the grading of members, both new and existing, into the appropriate competition grade. The committee may ask for portfolios of work to be submitted from new members in order to ascertain their grade. The committee may also change a grade of a member at any stage if warranted. The decisions of this committee are final.

Note that the Internal Competition Secretary is Chair of this committee.

<b>Name</b>
Ciaran Whyte FIPF, committee chair person
Declan Hancock AIPF
Colm Kavanagh LIPF
Gerry Kerr LIPF AIPF
Lorraine Gilligan AIPF
Mark Sedgwick FIPF EFIAP

## Selection Committees 2009/2010

This sub committee is responsible for the selection of members work for presentation at external club competitions. The committee is usually split between the senior and novice grades.

<b>Name</b>
Ciaran Whyte FIPF, committee chair person
Cyrus Sangari LIPF
Fran Byrne LIPF
Turlock O'Reilly
Gerry Kerr AIPF
Derek Bennett LIPF
Seamus Brady
Aida Best LIPF

<b>Camera Club Presidents</b>	
2009/10	Lorraine Gilligan AIPF
2008/9	Edel Moran AIPF
2007/8	Mark Sedgwick FIPF EFIAP
2006/7	Joe Geraty LIPF
2005/6	Declan Hancock LIPF
2004/5	Cyrus Sangari LIPF
2003/4	Bridie Maughan LIPF
2002/3	Rita Nolan
2001/2	Liam O'Reilly LIPF
2000/1	Vincent McNamara LIPF LIPPA
1999/0	Brian Edderry
1998/9	
1997/8	Mark Sedgwick FIPF EFIAP
1996/8	Jean Byrne
1995/6	Colm Kavanagh LIPF
1994/5	Ciaran O'Keefe
1993/4	Michael Davitt LIPF
1992/3	Dallas Camier LIPF
1991/2	George Morris
1990/1	John Reid AIPPA
1989/0	John Reid AIPPA
1988/9	John Reid AIPPA
1987/8	John Reid AIPPA
1986/7	John Reid AIPPA
1985/6	John Reid AIPPA

<b>Club Chairpersons</b>	
2009/10	Peter Rossiter LIPF
2008/9	Lorraine Gilligan AIPF
2007/8	Edel Moran AIPF
2006/7	Mark Sedgwick FIPF EFIAP
2005/6	Joe Geraty LIPF
2004/5	Declan Hancock AIPF
2003/4	Cyrus Sangari LIPF
2002/3	Bridie Maughan LIPF
2001/2	Rita Nolan
2000/1	Colm Kavanagh LIPF
1999/0	Vincent McNamara LIPF LIPPA
1998/9	Brian Edderry
1997/8	Mary Mellott/Brian Edderry
1996/8	Mark Sedgwick FIPF EFIAP
1995/6	Jean Byrne
1994/5	Colm Kavanagh LIPF
1993/4	Brian Edderry
1992/3	Michael Davitt LIPF
1991/2	Mark Sedgwick FIPF EFIAP
1990/1	Dave Betson
1989/0	Dallas Camier LIPF
1988/9	Vincent O,Reilly LIPF
1987/8	Owen Kavanagh
1986/7	Ciaran O,Keefe
1985/6	Ciaran O,Keefe
1985 Sep-Nov	Michael Higgins

## Distinction Holders in Celbridge Camera Club

Mark Sedgwick	FIPF EFIAP
Ciaran Whyte	FIPF
Cliff Hutchinson	AIPF EFIAP
Declan Hancock	AIPF
Lillian Webb	AIPF
Edel Moran	AIPF
Gerry Kerr	AIPF
Lorraine Gilligan	AIPF
Bridie Maughan	LIPF
Vincent McNamara	LIPF LIPPA
Colm Kavanagh	LIPF
Peter McCormack	LIPF
Joe Geraty	LIPF
Geraldine Pierce	LIPF
Michael Davitt	LIPF
Cyrus Sangari	LIPF
Dallas Camier	LIPF
Liam O'Reilly	LIPF
Eoin O'Reilly	LIPF
Fran Byrne	LIPF
Derek Bennett	LIPF
Merv Colton	LIPF
Aida Best	LIPF
Trish Melviin	LIPF
Deirdre Byrne	LIPF
Bernie O'Reilly	LIPF
Eddie Power	LIPF
Peter Rossiter	LIPF
Margaret Finlay	LIPF
Niall Whelan	LIPF
Michael Linehan	LIPF

## The Irish Photographic Federation (IPF)

The IPF is the umbrella body for Camera Clubs and Photographic Societies in Ireland.

The Federation is governed by a National Council made up of members elected by all member clubs. Council members serve for three years before re-election.

The IPF is organised into the North East, Dublin and North Leinster, Midlands, Western regions and the Southern Association of Camera Clubs.

The regions run local rounds of National competitions, host lectures and bring the interests of local clubs to National Council. The National Council organise a series of National competitions as earlier in this guide and offer patronage / recognition to a series of national exhibitions.

The IPF also award Distinctions as a way of recognising personal achievement in photography.

The IPF is the recognised affiliate for Ireland to the International Federation of Photographic Art (FIAP).

The IPF website details the member organisations, programme of activities and lists general activities. Visit <http://www.irishphoto.ie>

***2009/10 Club Regional Representatives are Mr. Peter Rossiter and Mr Ciaran Whyte***

## What are Distinctions?

Photographic distinctions are lettered accreditation awards made to individual members of clubs in recognition of having achieved a prescribed level of competency in photography. In Ireland distinctions are awarded by the IPF - Irish Photographic Federation and by the International Federation of Photographic Art (FIAP).

The IPF issue three distinctions : the Licentiate ship (LIPF), the Associate ship (AIPF) and the Fellowship (FIPF). You must be a member, in good standing, of an IPF affiliated club in order to apply for an IPF distinction.

FIAP issue two main distinctions: the Artist FIAP (AFIAP) and the Excellence FIAP (EFIAP).

You must first hold a FIAP registration card and must be a member, in good standing, of an IPF affiliated club.

The club runs regular distinction workshops hosted by Mark Sedgwick FIPF EFIAP for those interested contact Mark at [mark@celbridgecameraclub.net](mailto:mark@celbridgecameraclub.net) or see him on a club night if you have

## **External Competitions**

### **The IPF National Shield Competition, 2009- 2010 Season**

The IPF National Shield is a national club competition intended for non-advanced workers. Each club presents a panel of eight prints in monochrome and colour print. For the 2009-2010 season the slides section will again be held separately to the print competition.

The IPF deems non-advanced photographers to be those that have not achieved an IPF accreditation (L,A or F) or FIAP equivalent, or photographers that have won an IPF gold medal in previous competitions. However, the club may deem the work of some photographers, that do not fall into this category to be advanced none the less, and will not be eligible for entry into the shield.

Each club has to ensure that one person has no more than two images on each panel ensuring so that a fair distribution of photographers' work is represented on their panel. Non-advanced members are invited to submit images for acceptance to these panel and should contact the competition secretary should they wish to do so

The competition is hosted by a different member club of the IPF each year. Members from every IPF club travel to the venue to enjoy the competition and associated talks, lectures etc

### **The IPF National League Club Competition, 2009 - 2010 Season**

This competition sees all the IPF affiliated clubs compete for the position of best club. Celbridge has a long tradition of participation in this event, has won the event once in 1996 and regularly features among the top clubs.

The competition this year takes the form of two print panels of ten images each in Monochrome and Colour Print. The slides element will be held separately as per the National Shield.

Unlike the National Shield, images can be selected from any grade of photographer within the club, although typically images are selected from Advanced workers.

Most panel images are selected from club competition entries, however all members are invited to submit images for acceptance to these panels and should contact the external competition secretary should the wish to do so

## Internal Competitions

### League Competitions

Novice and Intermediate workers the following league competitions will take place:

<b>Monochrome Print</b>	League of 5 rounds, maximum of one print per round. Top 4 scores to count (Drop one)
<b>Colour Print</b>	League of 5 rounds, maximum of one print per round. Top 4 scores to count (Drop one)
<b>Projected image</b>	League of 5 rounds, maximum one image per round. Top 4 scores to count (Drop one)

Advanced and Premier workers the following league competitions will take place:

<b>Monochrome Print</b>	League of 5 rounds, maximum of two prints per round. Top 8 scores to count (Drop two)
<b>Colour Print</b>	League of 5 rounds, maximum of two prints per round. Top 8 scores to count (Drop two)
<b>Projected image</b>	League of 5 rounds, maximum of two images per round. Top 8 scores to count (Drop two)

Prizes will be awarded for the following categories:

**Novice Monochrome, Colour and Digital Photographer of the Year:** *Scored as above*  
**Novice Photographer of the year:** League of 5 rounds, with 3 media categories per round, one image per category, maximum of 15 images. Top 12 scores to count (Drop 3)

**Intermediate Monochrome, Colour & Digital Photographer of the Year:** *Scored as above*  
**Intermediate Photographer of the year:** League of 6 rounds, with 3 media categories per round, one image per category, maximum of 15 images. Top 12 scores count (Drop 3)

***There are 3 Themed for Novice & Intermediate and 3 Open Competitions:  
Motion, Depth of Field, Light***

**Advanced Monochrome, Colour & Digital Photographer of the Year:** *Scored as above*  
**Advanced Photographer of the year:** League of 5 rounds, with 3 media categories per round, two images per category, maximum of 30 images. Top 24 scores to count (Drop 6)

**Premier Monochrome, Colour & Digital Photographer of the Year:** *Scored as above*  
**Premier Photographer of the year:** League of 5 rounds, with 3 media categories per round, two images per category, maximum of 30 images. Top 24 scores to count (Drop 6)

**Internal league points will be allocated on the placing of each entry as follows:**

<b>1st</b>	<b>20 points</b>
<b>2nd</b>	<b>18 points</b>
<b>3rd</b>	<b>17 points</b>
<b>4th</b>	<b>16 points</b>
<b>5th</b>	<b>15 points</b>
<b>Group B</b>	<b>12 points</b>
<b>Group C</b>	<b>10 points</b>

**Note:**

- Every image entered into a monthly competition is guaranteed to score a min of 10 points.
- Judges will be instructed to choose top 5 images (Group A) & ensure no joint placement occurs within these top 5
- Remaining images will be grouped into either Group B, receiving 12 points or group C, receiving 10 points

**Monthly league: Competition Rules and Guidelines.**

1. There are 3 media categories, Monochrome Print, Colour Print and Projected image.
2. Images may only be entered once in each competition, a new image is required for each round of the League and images for this season must not have been entered previous years. However Images from the club exhibition, which have NOT been used in previous club league, club nature or club panel competitions may be used in current, league, panel, and nature competitions.
3. Novice and intermediate grades may enter only one image in to each of the three media categories (max 3 entries per person). Advanced and premier grades may enter two images in to each of the three media categories (max 6 entries per person).
4. All Print and digital entries must bear the competition number of the entrant. All Digital entries will have this info in file name. Print entries must have these details written on the official club competition label as provided by the Competition Secretary.
5. Themes are for Novice and Intermediate grades and must be adhered to.
6. Closely similar images are not permitted. Final decision on whether two or more images are similar will lie entirely with the competition secretaries
7. Judge's will mark images out of 50 points and their decision is final.
8. All entries MUST be submitted on the Monday prior to the competition.
9. Prints must not be larger than 12x16 and must be mounted on 16x20 mounts only
10. Print or slide entries mounted in glass will not be accepted.
11. Digital files must be named correctly and be of the correct format

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**Guidelines for Colour and Monochrome Print entries**

Submissions will only be accepted when mounted on a 20 x 16 inch board (Black White or Cream). These boards are sold in the club prior to competition hand in nights.

When Mounting your print spray or paste the back of THE PRINT before sticking it to mount board as opposed to spraying or pasting the Mount Board as this will help prevent prints sticking together when packed in boxes for judging.

Mark clearly on the label provided, your competition grading and three digit competition number, the media category and where applicable the print title.

**Guidelines for Projected Images.**

To enable the competition secretary to standardize the collection of digital images, each member will use a USB flash drive which must be clearly marked with your grade and competition number. You will use this flash drive at all times to store and then transfer your images to the club laptop.

To facilitate the speedy collection of electronic entries on "hand in night". CDs, CF, Cards, memory sticks etc other than USB will not be accepted under any circumstances.

Images must be saved on your USB flash drive as JPG format only at the highest resolution possible. Minimum resolution accepted will be 1024x768 pixels.

Files must be named as follows YYYY.jpg where X corresponds to your grade (N for Novice, I for Intermediate, A for advanced and P for Premier) and YYY corresponds to your 3 digit club competition number. For example, club member 147, who is an advanced photographer, will name his/her file A147.jpg

The image file must be the only file on the USB key and must be in the root folder of the key. It must not be stored within subfolders on the key

Due to the overhead involved in collecting digital entries, any images which do not comply with the above rules, will not be accepted for entry to that competition.

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### **General Information**

If You are unsure of anything to do with competition entries ask any committee member for help or advice, in the unlikely event that they do not have the answer to your question they will obtain the information for you.

If you are not able to be present on hand-in night, please arrange with a friend to submit your entries. The club will not accept late entries

Most images will be retained by the club until the end of the year for consideration of submission to competitions

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## **NATURE COMPETITION**

The nature competition is run as per F.I.A.P. nature rules.

The Nature competition is to be split into two sections there will be three trophies awarded. There will be no "Runners Up" awards. Novice and intermediate grades will compete against each other for one trophy, also Advanced and Premier grades will compete against each other as is already done in the Panel Competition. The third trophy will be a new perpetual trophy in memory of the late Anne Behan. This Trophy will be awarded to the author of the best nature image as chosen by the judge on the night. ALL grades compete for this Trophy.

### **F I A P Nature rules as stated on FIAP website August 2<sup>nd</sup> 2007**

Nature photography depicts living, untamed animals and uncultivated plants in a natural habitat, geology and the wide diversity of natural phenomena, from insects to icebergs. Photographs of animals, which are domesticated, caged or under any form of restraint, as well as photographs of cultivated plants are ineligible.

Minimal evidence of humans is acceptable for nature subjects, such as barn owls or storks adapting to an environment modified by humans, or natural forces, like hurricanes or tidal waves, reclaiming it.

The photographer, whatever photographic medium is used, must have taken the original image. Any manipulation or modification to the original image is limited to minor retouching of blemishes and must not alter the content of the original scene. After satisfying the previous requirements, every effort should be made to use the highest level of artistic skill in all nature photographs.

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## **PANEL COMPETITION**

This is a Theme Panel Competition.

The Panel must comprise of 6 images that sit together as a whole

One media can only be used, monochrome print, color print or Projected image

This competition is graded, Advanced and Non-Advanced .All prints must be mounted and cannot be greater in size than 12" x 16". Mounts may not be larger than 20" X 16"

No Nature images can be used. Landscape is the sole exception. However Landscape Images used in the Panel competition may not be used in Nature Competition or vice versa!

Images from all Monthly league competitions or Annual Exhibition may be used.

## PHOTOGRAPHER OF THE YEAR COMPETITION (POTY)

Each of The Winners of the:

**"Monochrome Print Photographer of The Year."**  
**"Colour Print Photographer of The Year."**  
**"Projected Image Photographer of The Year."**

Will choose and submit six of the images they have used in monthly competitions in the category, which they have won. This means that a judge will score 18 images from three competitors. The images will be shuffled. Each image will be awarded points out of 50 the Judge will not be able to recognise if an image belongs to a particular author or set as they will be numbered 1-18 by the competition secretary. When all the images are scored (the judge will not be selecting a winning image, he/she will be scoring each image points) each competitor's set of six will be totaled. The Highest total will be the winner and the author will be deemed to be "Club Photographer of the Year." In the unlikely event of a tie the highest individual image score will count e.g. if one competitor scored a 49 for one image and the person tying scored highest 48 the competitor with the 49 would win, should they both have the same number of 49s the next highest scores would be compared until such time as there is a winner declared.

In the event of a competitor winning two league titles e.g. colour print and projected image they would have the advantage of competing in the final with two sets of six images. However each set of six will be tallied separately, i.e. not as a set of twelve.

If a competitor wins all three titles then of course they will automatically be declared "Club Photographer of the year."

### **Changes to number of League medals awarded.**

In each of the leagues: Where no more than four people compete. Medals will only be awarded to 1<sup>st</sup> and 2<sup>nd</sup> place and a cert for third.

Where no more than three people compete. A medal will be awarded to first place and a cert for the other places.

It is deemed unlikely that this situation will arise very often as most members in each grade enter at least one league competition, they may then "drop out" for various reasons but they have competed in the league.

## **Beginners Tutorials to Digital Imaging**

### **Image Sizing... Before Printing (In Photoshop Elements).**

- Go to Image\_\_\_\_\_ Resize\_\_\_\_\_ Image Size.
- "Untick" the RESAMPLE IMAGE box.
- In resolution box type in 300 ... pixels /inch
- The Optimum document (Print) size will automatically appear in the Document width and height boxes.
- If the print size is not large enough drop your resolution from 300 to 250 pixels/inch.
- Can you now print as large as you would like.
- If not compromise on quality by ticking the RESAMPLE image box.
- Now type in the required width or height. If you look at the top of the Dialogue box you will notice that because your file has *resampled* (Photoshop has made pixels or *Interpolated the Image*) the file size will have expanded quite considerably.

### **Resolution**

Resolution generally refers to the size of the image the camera will create, measured by the number of lines, or dots per inch that the camera can record and still render a sharp image at a given picture size.

While there are many terms used to measure the resolution of a digital camera the one used most frequently is "mega pixel", a measurement of how many pixels the camera will record on the CCD`s (charge couple device) photo sites. (One mega pixel is equal to,1 million pixels.) Resolution is also referred to by using an expression of the dimensions of the image-so an image that is 1,200 x 1,600 has 1,900,000 (i.e. 1,200x 1,600), or 1.9 mega pixels. Manufacturers may market this as a 2 Mega pixel Camera.

### **Image Quality.**

The three primary factors that affect the image quality are RESOLUTION, LENS quality and Sensor type. Although image-editing software can make mediocre images look good, starting with the highest-quality images possible lets you spend less time cleaning images up and more time taking them.

### **Resolution.**

The resolution a digital camera can shoot at has the most profound impact on how images will look. The resolution is determined by multiplying the horizontal number of pixels in an image by the vertical number of pixels in the image.

For example an image with a resolution of 1,200 x 1,020 has 1,305,600 pixels in total. IF THIS IS THE CAMERAS MAXIMUM RESOLUTION, the camera can shoot at, the manufacturer will typically refer to the camera as being a 1.3 mega pixel model.

In addition most cameras offer several shooting resolutions lower than the max, when image quality is not paramount in a shot.

Most Photography experts agree that to replicate the fidelity a film camera produces a digital needs about 6 mega pixels.

However remember that with a good quality printer a 3 mega pixel model can produce very good prints at sizes 8 x 10 inches and slightly larger.

Web and Email.

Generally 1.3-mega pixels camera is more than adequate for attaching images to emails or posting shots to a web site.

If this is all you need your camera for a resolution of 640 x 480 pixels is satisfactory.

#### 4 x 6 inch prints

If you print your images at this size you can achieve good results with a camera that has 2.1- mega pixel resolution.

#### 8 x 10 inch prints and larger

- Generally you will want a camera 3-megapixels or higher for prints this size.
- Caution should be applied when reading camera specifications.
- Some manufacturers tout theoretical resolution for a model even though the camera actually performs below this. In some cases manufacturers use interpolation to enhance resolution, which entails using software to duplicate pixels and place them in an image.
- In addition some manufacturers simply count the number of pixels on a camera's sensor even though the camera lens may not be able to use all of them. This is sometimes referred to as "effective resolution".

#### **Shutter Speed**

The shutter speed determines how long the film or sensor is exposed to light. Normally a mechanical shutter between the lens and the film or sensor, which opens and closes for a time period determined by the shutter speed, achieves this. For instance, a shutter speed of 1/125s will expose the sensor for 1/125th of a second.

Shutter speeds are expressed in fractions of seconds, typically as (approximate) multiples of 1/2, so that each higher shutter speed halves the [exposure](#) by halving the exposure time: 1/2s, 1/4s, 1/8s, 1/15s, 1/30s, 1/60s, 1/125s, 1/250s, 1/500s, 1/1000s, 1/2000s, 1/4000s, 1/8000s, etc. Long exposure shutter speeds are expressed in seconds, e.g. 8s, 4s, 2s, 1s.

If you want to "freeze" action, e.g. in sports photography, you will typically need shutter speeds of 1/250s or more. But not all action shots need high shutter speeds. For instance, keeping a moving car in the center of the viewfinder by panning your camera at the same speed of the car allows for lower shutter speeds and has the benefit of creating a background with a motion blur.

#### **White balance your camera when shooting indoor**

Light bulbs give off light in a certain colour. We are often not aware of this because our eyes and brains quickly compensate for the different colour lights we are subjected to. Cameras however do not adjust as well as humans, and you will notice that footage shot indoors often looks orange, yellow, green or some other off colour.

To counteract this problem, all cameras have a white balance. Basically, when you adjust white balance in a camera, you are telling it what is white in a given lighting situation. However, the automatic white balance is frequently not as good as that which can be achieved manually. Not all cameras will let you manually adjust white balance, but if your camera has this feature, you should do it in artificial lighting situations at home with tungsten lighting for instance.

Once done, your camera will then know what should be white, and your pictures will not have an orange cast. Once you manually set the white balance for a given lighting condition, you will have to remember to reset the white balance for the next lighting condition or turn the automatic white balance back on.

## Shutter Priority and Aperture Priority

Shutter priority refers to a setting on SLR type cameras that ensures proper [exposure](#) by allowing the [shutter speed](#) to be fixed to a specific setting by the photographer (i.e. 1/30<sup>th</sup> sec. 1/60<sup>th</sup> sec. 1/250<sup>th</sup> sec. Etc) and allowing the camera to adjust the [aperture](#) (f stop) automatically in changing light levels.

- With longer exposures, this mode is often chosen as an effect to create motion blur. When photographing sports or high-speed action, shutter priority with short exposures can ensure that the motion is effectively *frozen* in the resulting image.
- Shutter priority is often abbreviated with *Tv* (Time Value) or *S* on a camera mode dial.

Aperture priority refers to a setting on SLR type cameras that ensures proper [exposure](#) by keeping the [aperture](#) fixed to a specific diameter (Aperture or f stop i.e. f1.8 f 4.5 f8 etc.) as chosen by the photographer and the [shutter speed](#) adjusts automatically by the camera in changing light levels.

The main purpose of using aperture-priority mode is to control the [depth of field](#).

Aperture priority is useful in landscape photography, where a narrow aperture (e.g. f16 on SLR or f8 on a compact digital camera) is necessary if objects in foreground, middle distance, and background are all to be rendered crisply, while shutter speed is often unimportant. It also finds use in portrait photography, where a wide aperture (e.g. f2.5) is desired to throw the background out of focus and make it less distracting.

Aperture priority is often abbreviated with *Av* (Aperture Value) or *A* on a camera mode dial.

## Image Size And Resolution:

- In Elements go to Image – Resize - Image Size.
- You will see a box with a top line... Pixel Dimensions: 18 M (for example)
- Then you see Width e.g.: 2048 Pixels
- Height e.g.: 3072 Pixels
- We took the original Photograph in this example with a 6-mega-pixel camera.
- Multiply Height X Width = 6M (ROUGHLY) Multiply that in turn by 3 = 18M
- Multiply by 3 because photo Images are made up of three channels Red Green and Blue.
- If you divide the width and height in pixels by the number of pixels required e.g. 300 pixels per inch.
- Our Answer will be the optimum size we can use that image at.
- In this case to print at 300 pixels per inch. We can get a 10 x 7 inch print.
- The same image for the web at 72 pixels per inch = 28 x 42 inch on screen.
- In Print the best possible resolution discernable to the human eye is 300 Pixels per inch.
- For on Screen display we only require 72 Pixels per inch for optimum viewing.

### **Creating A Border**

- Open and "size" image. For A4 Size paper try 26cm on the long side.
- Go To image – resize – image size
- At long side, type 26cm Click OK.
- Go To view – print size.....to preview
- Go To select – select all
- Go To edit - stroke.. A dialogue box appears. Enter width, 4 pixels.
- Check colour- Black
- Tick location - inside
- Blending Mode – Normal
- Opacity 100% - Click OK
- Select – Deselect: you will see a black line around your image
- Check bottom of toolbox that background colour is to your choice.
- Go To: Image – resize – canvas size. Make sure Anchor point is centred.
- Tick the relative Box... Enter a value of say 1 cm in width and height. Click OK
- Border appears in background colour...Select – select all
- Go to - Edit - width 8 pixels – colour black – blend normal – opacity 100%
- Click OK
- Select – Deselect. Now Save as... "Bordered Image".

### **Levels In Photoshop Elements.**

- Open an Image in Elements.
- To use Levels:
- Short cut: control and L Or Go to- Enhance-Adjust Brightness/Contrast -Levels.
- A Graph known as a histogram appears. It has three sliders at its base.
- The Slider at the left side controls the dark tones or black point of the image.
- The Slider on the right controls the light tones or white point of the image.
- The Slider in the middle controls the Gamma range or mid tones.
- On opening your image it may be noticed that there is a gap between the White point slider and where the graph begins if so click and drag the
- Slider to the start of the graph this will brighten the image somewhat.
- The same may be noticed at the black point end. If so click and drag that
- Slider, this will darken the image somewhat.
- You should notice an improvement in contrast and brightness in the image.
- The middle slider (mid tone) may be moved
- Left or right to further improve the image. Generally the input level (note
- The three boxes above the histogram, the middle box applies to mid point)
- For the mid point will be best at 1.0.
- When adjusting "Levels" do be careful not to lose detail in highlights or shadows.

## Fee Structure in Celbridge Camera Club

All members of the club are expected to contribute subscriptions which are contributions to the smooth and effective running and management of CCC activities:

Standard membership	-	€80
Student membership (over 18 years only)	-	€45
Unwaged members	-	€45

Unfortunately, due to requirements applicable under National Child Protection Guidelines, all members must be a minimum of 18 years of age, proof of age may be required .

## Health and Safety Policy

In the interest of Health and Safety while attending Club nights, all members and visitors must observe the following:

1. All members must sign the registration sheet
2. Ensure you note the fire escape nearest to you
3. There is no smoking within the Slip Hall building at any time
4. All aisles and exits must be kept clear of any obstruction such as camera bags, equipment, coats etc. This includes the access space between chairs during a club night.
5. Cars must be parked in such a way as to permit access for the Emergency Services.
6. Members should exercise care during the filling of tea/coffee cups to avoid scalds.
7. Members should seek help moving heavy items of club equipment (Lighting kits etc.)
8. During all Club activities in the Slip Hall all fire exits must remain unlocked. This is the responsibility of the person officiating on a given night.
9. All members must sign the Attendance Book each night.
10. The Assembly Point is just inside Castletown Gates.
11. Club membership is restricted to those 18 years of over—proof of age may be required

Any queries, questions or observations should be reported to the Chairperson, or a member of the Committee immediately.

## Annual Club Exhibition

Each year members of the club are invited to submit images to be exhibited during the Club Exhibition—this usually takes place at the end of the Club season before we break for Summer.

Each member is guaranteed at least one images to be framed and displayed during the Exhibition which is open to the Public

Exact dates for the 2009-10 Season Annual Club Exhibition will be announced later in the year

## Club Website

The Club has a very successful online presence, our website is located at <http://www.celbridgecamerclub.net>

The site contains lots of information and details on programme activities; achievements of the club; tutorials and tips; competition league results and member galleries

**Club Notice-board:** The notice-board, the club text, and announcements on club nights are the main forms of communication within the club. Please ensure that you have given up-to-date contact information in your registration form

**Club members gallery:** The club has an online gallery feature on the website, members are invited to showcase their images on the website through the gallery. Instructions are available on the site or email [mark@celbridgecameraclub.net](mailto:mark@celbridgecameraclub.net)

## Public Relations

Public Relations Officer

The role of the Public Relations Officer is to establish and maintain public awareness of the club's activities and achievements throughout the club year. He/She will aim to manage the club's public reputation in order to promote the club and position it in the best possible light within the public eye.

The PR Officer has specific responsibility for liaising with the local newspapers and interested parties by making them aware of the successes of the club and individual members. This includes, but is not limited to, the writing of the press releases as well as the gathering and provision of supporting photos from club and external events.

All club members are encouraged to keep the PR Officer up to date with their own and any other member's achievements which they feel should be promoted.

Contact [cameraclubpr@gmail.com](mailto:cameraclubpr@gmail.com)

**[www.celbridgecameraclub.net](http://www.celbridgecameraclub.net)**