



Oscailt

IPF Newsletter - December 2016

A cháirde,

Is breá liom an cineál aimsire atá linn le déanaí. Fionnfhuar, trim den chuid is mó, agus ceomhar! Is iontach an rud é an ceo a feiceáil ag crochadh idir na crainn agus na foirgnimh leis an ghrian bog ag fanacht go han-íseal sa spéir! Is deacair an obair é ag déanamh iarracha a bheith amuigh leis an geamara ag an am chéanna leis an gceo!



Indeed, some of the most amazing, and overlooked natural photographic conditions abound at the moment, for photographers of every discipline and genre.

Speaking of "natural conditions", I hope the Nature wizards among you have got your entries in for the IPF Nature Photographer of The Year competition? If not, this is the last minute! Get them in today!

Nature photography is an area where we are always treated to images which display of technical ability, precise timing, story-telling and pictorial vision, all while maintaining extremely high standards of image quality, and I am looking forward to seeing the amazing images I know we will be treated to this year.

That reminds me of a conversation I had recently. Those of you who know me well will be aware that I tend to spend any (rare these days) spare time I have, with a guitar (or 10) in my hand. I also where possible, take every opportunity to visit musical instrument shops, whether I am at home, or abroad. I really want to say something that sounds all "adult and mature" at this point, but I've got to be honest and admit that this is purely a way to express the inner child who likes to spend all day in a toyshop in a way that is socially acceptable, and can be explained away as a necessary part of the mature creative process, while honing one's craft and simultaneously researching the

myriad of tools available to do the job in a way that is totally 100% mature and grown-up. Nope. It's playing with toys!

Anyway, recently in one of these music shops, I was chatting with the guys there about some of the recording equipment that they had in stock, and when I mentioned my favorite items, and commented on you fantastic the audio quality was when using it, he replied, "yes, it's fantastic, but we can't sell it!"

The conversation then went on to how most of the newer generation of musicians today don't care about audio quality, and are only interested in the instant gratification of getting something done and uploaded to various social media sites instantly. The manager then added - "and this is a good thing, because it allows them to focus on the music". And I think this is an example of a trap that a lot of us fall into.

Firstly, the most important thing is absolutely 100%, to focus on the music. Focussing on music does NOT, however, mean poor quality. Neither poor quality of musicianship, nor poor quality of recording/reproduction. This is something that can be demonstrated consistently in music history.

There is certainly a phase in every musician's development where it is more important to focus on learning their instrument, creating interesting and exciting musical compositions, and exploring the different musical approaches that appeal to them. And we've all done that. Writing and rehearsing amazing songs and recording them in our bedrooms on cheap stereo tape recorders in the corner of the room. Great songs that were reproduced absolutely terribly. Past that point, each musician goes off on a very individual and personal journey where they find their own balance between many factors. They decide how amazing they want to get at playing their instrument, whether they want to be Yngwie Malmsteen, or Bob Dylan, Neo-classical virtuosos or 3 chord wonders. They decide how polished or raw they want to sound. But no matter which route they take, it is important to remember that no matter how amazing the music is, NOBODY, and I mean NOBODY will listen to it if the performance is poor, the instruments don't stay in tune, or if the audio quality makes it too much hard work to even get it.

Here is an example of what I mean; Take three guitar based bands, The Sex Pistols, Motorhead and Iron Maiden. These would be perceived as going from very raw (Sex Pistols) to Extremely polished with some deliberate rawness when necessary (Iron Maiden) with Motorhead being balanced somewhere in the middle.

People need to understand that this "perceived rawness" is an illusion created by the differences in simplicity of composition and playing style. All of these played those songs very well on record, played high quality instruments and

equipment, wrote fantastically memorable songs, and their recordings were created with the highest audio quality possibly. "Sloppy" is not the same as "Raw".

What has this got to do with photography? Everything! There is often a voice out there in the world suggesting that image quality and technique are redundant, and that seeing a great image is all that is necessary. This is rubbish, and is in fact, very dangerous. Seeing and composing a great image is far and away the single **MOST** important thing to focus on, but it is not the only factor. Seeing an image, and failing to capture or reproduce it as you see it is pretty much the same as not seeing it. You have got to translate and communicate it to the viewer. When are you successful? Does it need to be the most technically amazing capture in history? No, of course not. We do not want to miss the picture for the photography. But it is important to have just enough skill to know what to do in the situation you are in to allow you to adequately capture the image in your head.

Slán go fóill!

Michael O'Sullivan FIPF FRPS, IPF President

Calendar of Events

Event	Date	Venue
IPF Nature Photographer of the Year	December 12th 2016	Entry closes for all regions
IPF Distinctions Sitting	March 4th 2017	Dunamaise Arts Centre, Portlaoise
IPF Photographer of the Year Finals	Saturday 18th 2017	tbc
IPF Nature Photographer of the Year Finals	Sunday 19th 2017	tbc
IPF Distinctions Sitting	May 13th 2017	Mullingar
IPF National Club Championships	May 13th/14th 2017	Mullingar
IPF AGM	May 14th 2017	Mullingar

What's Inside this Month?

- IPF National Shield Competition
- IPF Photographer of the Year Competition
- IPF Nature Photographer of the Year Competition
- Latest Distinction Sucesses
- IPF Distinctions Service Update
- The Fellowships of 2016 - #3 - Gerry Kerr

- The Fellowships of 2016 - #4 - Steven Le Prevost
- Focus on Offshoot Photographic Society
- Spotlight on Helen Hanafin
- IPF Council - Deirdre Watson
- Architectural Photography - Top Tips with Joe Doyle
- FIAP Distinctions Update
- FIAP Youth Competitions
- Rikki O'Neill in Ireland
- Exhibitions around the country

IPF National Shield 2016



Dundalk Photographic Society Storms Home to win 2016 IPF National Shield

What a day in Cork! 25 clubs took part in a very high quality National Shield in Cork, the first time the National Shield has been held in the “real capital” as the locals call it!

In a fierce contest, Dundalk Photographic Society wrested the National Shield back to East after three years in West. Two super panels from Dundalk members took 2nd place in Mono and 1st place in Colour, allowing them to fend a very strong challenge from Palmerstown Camera Club in 2nd and Offshoot Photographic Society in 3rd place.



IPF Shield Coordinator Joe Doyle and IPF President Michael O'Sullivan pictured with Declan Tumilty and Damien O'Malley from Dundalk Photographic Society and of course... the National Shield!

Dundalk Photographic Society - Mono Panel 2016



Dundalk Photographic Society - Colour Panel 2016



In addition to taking home the National Shield, Dundalk Photographic Society also win €250 in vouchers for Canson Infinity paper from Sheldon Fine Art Papers, Palmerstown Camera Club won €150 in vouchers and Offshoot Photographic Society receive €100 worth of vouchers.

Our speakers were simply brilliant. Paul Reidy was outstanding while Eimhear Collins was superbly passionate. They both could have done with agents following the number of requests received to do club talks!

Great judges! So experienced and knowledgeable. Thanks to:

- Linda Wevill FRPS EFIAP/b and DPAGB
- Jane Lines MPAGB BPE5* LRPS
- Terry Donnelly FRPS FSWPP MPAGB FBPE EFIAP

Huge shout out to our sponsors - Sheldon Long Fine Art Papers and Canson.

What a backroom team. The ever efficient and reliable Niamh Whitty. The scoring team worked very hard but had a good laugh - Bill Power, Tony Murray and Ita Martin. I cannot thank the 4 of you enough.

A long list of well deserved “thank you’s”. Firstly, Kilkenny’s John Cuddihy and Andy Magan, played a blinder in getting up at God knows when to get the stands from Kilkenny to Cork by 07:30. Then great to see reinforcements from the host club Cork Camera Group - Charlie O’Donovan, Vincent Kelly, John Finn, Martin Duggan and Michael Stokes active all day. Thanks also to Jim McSweeney, our calligrapher.

Results, winning panels, winning individual images and presentation photos are all available to view over on our website.

Finally, a massive thank you to all clubs who participated and to everyone who travelled to Cork yesterday!

And finally.. a few words from our winners!

Dundalk Photographic Society considers the Irish Photographic Federation's National Shield as one of the most important photographic events on the calendar and treats it as such. The National Shield is, for many photographers, their first foray into exhibiting their work outside the confines of their club, and indeed, it might well be the first image a photographer enters, or has entered, into a competition.

In DPS, our photographers who are eligible under the rules of the National Shield are asked to submit images which they feel may be suitable for the competition. There are occasions when senior members have been known to nudge some of our photographers into submitting images for consideration, we have found that all too frequently that new, and less confident photographers, feel that their images aren't good enough, but with a little encouragement often the images appear. These images are then assessed by the DPS selectors who number three. These three selectors are Denis Whelehan, Colm Kane and new to the trio this year is Gabriel O'Shaughnessy. They scrutinise all the monochrome images (prints) from which the panel will be selected and the process is repeated for the colour prints.

All these images are then handed over to the person who oversees this entire process, normally the same person who collected the prints to start with, that's our National Shield coordinator who this year was Brendan Tumilty. Brendan then liaises with each of the authors, instructing them regarding if their print requires reprinting and if so, to what size. Brendan then will mount each print and submits the DPS National Shield entry. Brendan also undertook the Dundalk Cork commute and hung the DPS entry on the Saturday.

We have found that having an image selected for the National Shield to represent your club can act as the spark that's required to ignite the second stage of the fire that drives us photographers forward, often in the direction of Salon medals and distinctions, and in some cases, having the honour of representing Ireland in international competitions and exhibitions. DPS are a print focused club. If you are producing quality prints then tweaks required for projection are easy. Visiting Judges in DPS always remark on the quality of our prints. We spend a lot of time on our print preparation and printing and a lot of time trying to push the hair back in which was pulled out during the printing process - you may have observed that the latter has not proven that successful for many of our members! The prize of Canson fine art papers with which we were presented by Sheldon Long Fine Art Papers will be put to good use on maybe next year's entry!

The National Shield competition is a great day for photography and photographers but it all doesn't happen by accident. I know how much work the authors, coordinators, selectors and committee in DPS put into the National Shield entry as I am sure clubs the length and width of the Island do, but that is only the tip of the iceberg when compared to the volume of work and responsibility that's required to organise, manage and host an event such an event as the National Shield. I witnessed in operation a tight ship under way and beating into the wind at times on the 12th of November in Cork. It was an honour for DPS to be part of it and we would like to thank and

congratulate all involved - the photographers, clubs, Judges and the IPF team who made it all happen. As was once said, Venimus Vidisti Vicimus.

Damien O'Malley

Chair

IPF Photographer of the Year Competition 2016/2017 - Regionals Underway!



Dear fellow photographer,

We are delighted to welcome [Birmingham Cameras](#) as our sponsor for the 2016/2017 IPF Photographer of the Year Competition and look forward to sharing news from them this year.

The first of the regional qualifying rounds took place in the SACC region at the end of November and remaining regional rounds run through to the end of January. Congratulations to Paul Reidy from Blarney Photography Club who was the overall winner of the SACC qualifier.

The judging of the regional rounds take place on the dates listed below. We are looking forward to another great year of imagery and encourage all our photographers to take the opportunity to compete.

Frank Condra AIPF - IPF Photographer of the Year Coordinator

REGION	DATE	VENUE	CLOSING DATE
DSLR	Jan 21st 2017	Palmerstown Community Centre	Nov 15th 2016
Mid West	Jan 2017 date tbc	tbc	Nov 15th 2016
North East	Jan 14th 2017	tbc	Nov 15th 2016
SACC	Nov 20th 2016	Horse & Jockey Hotel	Nov 15th 2016

About our Sponsor - Bermingham Cameras

Bermingham Cameras is an Irish company set up in 1968 by Paddy Bermingham, the original owner. Now the store is owned by Brian Whelan, who has worked in the store since 1968, and we are a family run business. They have a huge range of photographic equipment stock in both new and used equipment, and have been awarded the statuses of:

- Nikon Professional Dealer
- Canon Imaging Partner
- Fuji X-Series Specialist
- Panasonic Lumix Imaging Specialist
- Sony Imaging Specialist

They pride ourselves on their technical knowledge and after sales service and welcome photographers of all levels. They run regular training events and talks for their customers and also exhibit at various tradeshows throughout the year. They support camera clubs and the IPF in various different ways including sponsorship and camera club events.

If you are not based close to them, their website carries the full inventory of their stock and they also have a very active social media presence with the latest news and updates from their store.

If there is anything they can help you with, please do not hesitate to call into the store, email, call or contact them whichever way is convenient for you!

Bermingham Cameras- Ireland's no. 1 for your Photographic needs!

Tel: 00-353-1-6772205 Fax: 00-353-1-6719166
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IPF Nature Photographer of the Year

Dear fellow photographer,

We are now open for entry into the 2016/2017 IPF Nature Photographer of the Year Competition. We close for all regions on December 12th. We hope that you are all working hard to select and process your images.

As with the POTY competition above, please pay particular attention to the following major announcements regarding this competition -

- The closing date for entries (all regions) is December 12th
- The competition is open to all individual photographers who are paid up members of currently affiliated photographic clubs or societies
- Please take note of the mandatory labeling system for all print entries. These labels will be colour coded as per your region and available from IPF website
- When entering the competition, pay careful attention to the definitions of Advanced and Non Advanced entry criteria. Entry into the incorrect category can cause administrative mayhem!
- A digital copy of ALL entries including prints must be uploaded at the time of online entry

The successful administration of this major national process involving several thousand images overall depends on you, the photographer following these very straightforward guidelines. There is a huge voluntary teamwork involved here both from regional rounds through to the final, so let's get it right from the beginning.

Rules and further information over on the IPF website. Regional qualifying rounds will be held in January. Keep an eye out for details of your region! I'm looking forward very much to seeing your work and meeting many of you in person over the coming months.

Frank Condra AIPF - IPF Nature Photographer of the Year Competition Coordinator

REGION	DATE	VENUE	CLOSING DATE
DSLR	Jan 21st 2017	Palmerstown Community Centre	Dec 12th 2016
Mid West	Jan 2017 date tbc	tbc	Dec 12th 2016
North East	Jan 21st 2017	Mid Louth Camera Club	Dec 12th 2016
SACC	Jan 22nd 2017	Cabragh Wetlands Centre, Thurles	Dec 12th 2016

IPF Distinctions Service Update

Please see the update below from our Distinctions Secretary.

Prospective applicants for distinctions should note the following:

March 2017

The assessment quotas for Licentiate and Associateship are full. There will be no Fellowships adjudicated at this sitting.

May 2017

The assessment quota for is full for all levels.

Remainder of 2017

There will be assessment sessions in September and November, at dates and venues to be announced. We will open for bookings for September and November on January 10th 2017. Both these sessions will cater for all three levels of distinction.

Courtesy

Information on future assessment dates will be published in this newsletter and posted on our website. While we are very happy to deal with your queries, please bear in mind that we are volunteers, and ask that you respect the time we give by first checking for the information you need on our website.

Waiting Lists

The team of assessors engaged for any session is planned well in advance based on the subjects to be presented in Fellowship, Associateship and in many cases Licentiate applications. Given this, and the added administrative burden to maintain a waiting list, please be advised that there are no waiting lists, no standby lists etc!

Deferrals

Applicants must proceed with the assessment date they applied for and changes of date are no longer allowed. If an applicant does not fulfil the date applied for, the application is regarded as cancelled and the application fee will not be refunded.

All of this means that prospective applicants should give careful consideration to whether or not their panels are at least substantially ready before applying for assessment. If in doubt seek advice from others, particularly those who have been successful in getting distinctions. Better still, go to a distinctions advisory day when one is organised by your Region.

Latest Distinction Successes

Please find below a complete listing of all successful distinction applicants from the IPF Distinctions Adjudication Sitting held in Thurles on November 26th 2016. Two Fellowships, Two Associateships and 24 Licentiateship applications were successful on this occasion. Congratulations to all concerned, especially our two latest Fellows; Steven Le Prevost and Tim Pile!

Panels which have been received are available to view [on our website](#), as are the presentation images from the day.

Thanks to the volunteers from Thurles Camera Club for their usual outstanding efficiency handling the panels and to their team of caterers for keeping us all well fed. Final thanks to our Distinctions Secretary Bob Morrison for his work both on the day and dealing with all the applications.

Photographer	Club	Distinction
Steven Le Prevost	Prism Photographic Club	FIPF
Tim Pile	Smethwick Photographic Society	FIPF
Gráinne Davies	East Cork Camera Group	AIPF
Marie Phelan	Wexford Camera Club	AIPF
Aidan Fleming	Cobh Camera Club	LIPF
Andrew Fleming	Ballincollig Camera Club	LIPF
Ann Whitty	Cobh Camera Club	LIPF
Anthony Lomas	Cobh Camera Club	LIPF
Anthony O'Connor	East Cork Camera Group	LIPF
Bernadette Marnell	Kilkenny Photographic Society	LIPF
Bernie Joyce	Malahide Camera Club	LIPF
Christopher Bourke	Mallow Camera Club	LIPF
Clodagh Blake	Thurles Camera Club	LIPF
Daniel Healy	Breffni Photography Club	LIPF
Darragh Collins	Drogheda Photographic Club	LIPF
Denis Barry	East Cork Camera Group	LIPF
Elizabeth O'Connell	Mallow Camera Club	LIPF
Emmanuelle Galisson	Portlaoise Camera Club	LIPF
James Mahon	Athy Photographic Society	LIPF
Jim McSweeney	Mallow Camera Club	LIPF
Katy Swarbrigg	Malahide Camera Club	LIPF
Marie McConn	Breffni Photography Club	LIPF
Mary A. Hickey	Kilkenny Photographic Society	LIPF
Michael Grant	Mountmellick Photographic Society	LIPF
Noreen Finn	Limerick Camera Club	LIPF
Pakie O'Donoghue	Blackwater Photographic Society	LIPF
Pauline O'Brien	Kilkenny Photographic Society	LIPF
Velma Mercer	Mountmellick Photographic Society	LIPF

The Fellowships of 2016 - #3 - Gerry Kerr



I have always been the designated photographer in our house - going back to the time when I bought a box brownie at a bring & buy sale in the mid 70's. I joined Celbridge Camera Club in 2000 and my interest in photography took off.



I gained my Licentiate in 2004 and my Associateship in 2008, based on a People/Travel panel. Over the years, my photography has specialised and I've spent more and more of my time photographing people; all sorts of people - young old, at home and abroad. For me,

people photography is about capturing a life lived.

The journey to this fellowship panel starts 30 years ago and completely unrelated to photography. On the birth of our first child, my wife and I began sponsoring children via the Action Aid charity and have been doing so ever since. Our current sponsored child lives in the village of Dharamanger on the Nepal-India border. This is an area of Nepal that has suffered the ravages of war over the centuries and is economically extremely deprived up to this day.



Our plan was to stay with the family in the village and that's exactly what we did! Over the course of 3 days, we were granted a unique opportunity to meet with our sponsor child, his family and wider friends and community. To say



that we were made welcome is an understatement and I was given unique access to document the people of the village



FIPF Statement of Intent - Gerry Kerr

Namaste (Hello in Nepalese)

After many years travelling across Asia, I was privileged to be given the opportunity to stay in a small village in Nepal earlier this year. The village of Dharamnager is 170km from Kathmandu but decades behind. Dark nights with no electricity or running water, harsh sunlight, mud & brick huts in dark shadow, extreme heat and extreme humidity made the conditions challenging. To immerse myself in the life of the village, I stayed with a family in very simple accommodation. The warmth and generosity was extraordinary and for a lot of the people, I was the first westerner they had ever seen.

My goal was to capture the people and their lives as reflected in their environment, faces, character and emotions - young and old - at work and at play. My approach was to get up close with a wide angle lens and make a strong connection with the subject. I have chosen a monochrome medium to remove distractions and focus on texture and contrast. Young men were in scarce supply with most of them working in the middle east or Kathmandu. However, a certain happiness shines through, especially in the children. People had time to talk with me - no rush and no phones!



The Fellowships of 2016 - #4 - Steven Le Prevost



I would essentially label myself as a still photographer, this is a genre that comes quite naturally to me and always has done. Starting with a blank canvas you create the picture; everything is under your control, success or failure is in your hands. I have to admit that I am delighted with the pictures that form this body of work and to be honoured with a IPF Fellowship is amazing.



The panel took about 8 months to complete, it's never easy to evaluate your own work but I really like them. By a coincidence of the calendar, I was also awarded another Fellowship with the Royal Photographic Society just three days before the IPF distinction. What a week that was, the RPS panel can be seen on my website www.stevenleprevost.co

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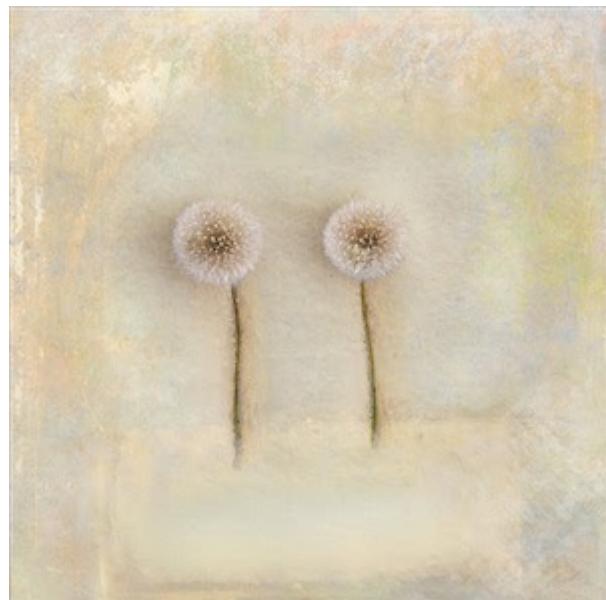
Most of my still life pictures are captured in my conservatory, I much prefer to use natural light so this works perfectly for me. The subject is normally placed onto an old and faded piece of card. It is always my intention to create a picture that might look good hanging on a living room wall. I try to

inject a feeling of mood, atmosphere or emotion into the pictures, 21st Century Impressionism.



As my style of photography has evolved over recent years I find now more than ever before I am purposely setting out to destruct and destroy the clinical sharpness that we automatically expect from a photograph and from today's cameras.

Where most photographers are striving for optimum sharpness and maximum pixel count, I am intentionally creating distress to achieve the result I want. In the darkroom days, I would use techniques like sandwiching texture screens in the negative carrier or maybe de-focusing the image whilst exposing the paper, I found these methods would often create a more artistic interpretation of the image. In today's digital world, Photoshop is my preferred tool and my digital darkroom.





Some of the floral still life pictures will now be made available as limited edition prints.

I would also be very keen to exhibit some of my work at various venues.

FIPF Statement of Intent - Steven Le Prevost

My aim with this body of work has been to blur the edges of photography, to remove most of the sharpness and clinical quality generally associated with a photographic image. It is my intention to produce a panel of work that portrays a softness that is sympathetic to the subject.



Focusing on: Offshoot Photography Society



Q: When was Offshoot Photography Society founded?

A: 2008 - our first meeting was in Dalkey Athletics club house in Hyde Park. We then moved to the Parish Hall in St. Paul's Church in Glenageary. We have been in St. Brigid's Girls' School in Cabinteely since 2010.

Q: How many members do you have?

A: 123

Q: When and where do you meet?

A: St. Brigid's Girls' School, Cabinteely in Co. Dublin

Q: Any notable events?

A: All our meetings, outings, group projects and workshops are notable - especially our Shoot With Me showcases, as well as our Christmas party and summer barbeques!

Q: When was the club started and by whom?

A: 2008, Steve Crozier, Darragh Sherwin, Paula Banks, Carl Farmer, Sarah Murphy.

Q. Any significant achievements or milestones recently?

A: Maintaining an active indoor programme of meetings every Monday, except Bank Holidays, from September to June. At these meetings we have regular practical sessions, such as model shoots and table top photography. We have outdoor meetings on Mondays in July & August. We have an active programme of outings during the week and at weekends in and around Dublin, as well as various locations in Ireland the UK. "Shoot With Me" are twice yearly group topics culminating in a print exhibition of the results at the Club in June & December

Our website www.offshoot.ie

Our annual exhibition in Deansgrange Library in April.

Club Achievements

National Shield winners in 2008 or 2009

National Shield third place in 2015 - runners up in B&W

National Shield third place 2015 - winners in B&W

Members' achievements

22 Members IPF, RPS & Societies Distinctions

<https://www.offshoot.ie/members-distinctions/>

Janet Wippell - B&W Gold 2016 Nat Shield

John Coveney - NPOTY 2014

Rob Micallef - Colour Gold 2012 Nat Shield

Q: To what do you attribute your success?

A: The enthusiasm and photographic abilities of our members – as well as the hard work of our Committee members and helpers.

Q: What was the best outing/talk/club night in last 12 months?

A: They are all good!

Q: If another camera club came to your town where are the best kept secrets that they should photograph?

A: Dalkey, Dun Laoghaire Harbour, Killiney Hill, Dublin City Centre, Dublin Bay, Dublin & Wicklow Mountains.

Q: What is the aspect of your group that makes it so special?

A: The enthusiasm and friendliness of our members!

In the Spotlight: Helen Hanafin

Q: When did you take up photography?

A: In 1995 I went to Australia for a year. Before going I decided to buy a camera to bring with me to record what I saw and did – and to do some classes to figure out how to use the camera. I did the classes in the Dublin Camera Club and when I returned to Ireland I had enjoyed photography so much that I decided to join the Club. And I've been a member ever since.



Q: Which club are you a member of?

A: I'm a member of the Dublin Camera Club.

Q: Do you have any IPF/FIAP/RPS etc. distinctions?

A: I was awarded my AIPF in 2012 and in 2015 I obtained my EFIAP/b.

Q: First camera? First DSLR?

A: My first camera was a Canon EOS1000FN - a film camera - which was stolen sometime later. I then bought a Canon EOS50 (also film). I now use a Canon 5d Mark II



Q: What was the background to your most successful image?

A: "Tidal Rocks" is one of my most successful images. It was taken on one of those soft Irish days in Kerry. The mist was rolling in from the West – coming and going, as it does – and in between one of these waves of mist I managed to take some images, cleaning off the lens and filters from the misty rain. This was one of them and I have had loads of acceptances and awards with it in international salons, including an award in the Edinburgh International Salon in 2015. I was thrilled to receive this and to have had 3 acceptances that year in the Edinburgh International Salon.

Q: Canon or Nikon or Fuji or Sony ?

A: Canon

Q: Would you recommend joining a camera club? Why? What have you got out of it?

A: Definitely. You learn so much from others, you can share your images with them and make contacts in the world of photography throughout the world. I also met my husband in the Dublin Camera Club - the social side of a club is fantastic. The craic is great on competition nights and our guest speakers are also very interesting. I have learned so much through the club which I would never have otherwise.



Q: Your own favourite image?

A: I have lots of favourite images but if I have to pick one it would be "Atlantic Storm". It was taken on a bad, stormy day one November on Clogher Strand in West Kerry. It was captured on Fuji Velvia Slide film, so I didn't know if I had captured the

seagull in the image until weeks later which I received the processed slides in the post. You can imagine my anticipation in waiting and the thrill when I saw it. This has also been a successful image for me. I learned a lot from this image in relation to having drama in an image and in giving the judge "something" to hook onto in an image - some reason to make the image stand out above the others.

Q: What genre of photography best describes your photography or are you a general interest photographer?

A: I love taking seascapes - especially in my native West Kerry. However, I also love taking Travel Photography - and travel every year to somewhere outside of Ireland to indulge in this genre of Photography. One of my favourite images of this type



which I have taken is “Sisters” - captured in a small, remote village in the middle of Myanmar.

Q: What does photography mean to you?

A: It means I can do something I enjoy - it provides an outlet for the creative side of me. And it has allowed me to meet so many other interesting and wonderful photographers.

Q: What is your photographic dream?

A: Finally submitting and being awarded my FIPF.

Q: Do you have a website/flickr/facebook photo page?

A: I don't have a website. But you can find me on both Facebook and Flickr.

Who's Who on IPF Council

This month we say hello to Deirdre Watson, one of our new council members this year, who was immediately recruited to the newsletter team and is already involved in various other IPF projects.



"I first became interested in photography in 2008. I was on holiday with a friend who had been a member of the Drogheda Photographic Club for 10 years and when she showed me her photos and explained manual settings to me, I was hooked. I had a point and shoot at the time and spent the next year taking photographs of everything, and reading anything I could get my hands on, keen to learn as much as I could. I got a Nikon D90 for Christmas and then did the beginner course in the Club the following January. I joined the Club after that and never looked back. I gained my Licentiatehip and Associateship in 2014, my AFIAP in 2015 and EFIAP in 2016. I really enjoy giving talks and judging in other clubs. I can still remember clearly what it felt like to be a novice sitting nervously waiting for comments on my images in competitions, and I try to reflect that in my judging and in my dealings with new members in my own club. The IPF competitions throughout the year are a great way of meeting people, and I enjoy them much more now since I got to know people from other clubs. One of the best things about photography is that there is always something new to try and get obsessed with. I like to photograph what interests me, and if a judge agrees, that's a bonus, but not my main motivation.

I joined the club committee 3 or 4 years ago and have been Public Relations Officer ever since. I handle all the admin, correspondence, advertising, course bookings, website, social media, and press releases. I was Competition Secretary as well last year which I really enjoyed. I really like helping with club activities and all things admin in general, and I was delighted to join Council this year and bring with me what I have learned along the way for the benefit of the IPF. I was assigned the role of Associate Editor on the monthly newsletter working with the incredibly hardworking Niamh Whitty. I'm enjoying getting to know people all over the country as the role requires me to correspond with clubs and individuals inviting them to take part in various features. Chasing them to get their submissions to meet deadlines is the tricky part!

Top tips on Architectural Photography with Joe Doyle AIPF AFIAP

We're delighted to welcome back Joe Doyle from Malahide Camera Club for Part Two of his great feature on architectural photography.



“Gotham”

Why Architecture?

London

I was fortunate to end up working in London for 3 years from 2007 to 2010. However I commuted it leaving just the after 5 o'clock window for photography! It is one of the world cities and it's skyline has been transformed from the 1980s. The latest major addition is The Shard building by Enzo Piano, as shown above. This image was taken the night before the building opened and London was treated to an one-off light laser show, not unlike what you would see in a Batman movie! My timing was part luck and part planning - I knew the building was opening the following day and had my camera with me. I think photographers of all genres can relate to the luck they have had by putting themselves in the right place and having a camera in their hand.

Architecral Photography Is Weather Proofed



Outside a studio, weather is a major factor for all photographers. You always need a Plan B and with architectural photography, Plan B can often be as good if not better than Plan A. This is certainly true in London where a huge number of buildings have spectacular interiors that are available to photographers. The trick is to avoid tourists and the throngs of people, some of whom are photographers with the same idea. The only real solution I have found is to be there first! Be the first one through the doors and get those precious minutes without the

world walking through your image. The image below is from the Queens House in Greenwich.

Bilbao

I didn't say no fast enough and ended up as Chairperson of Malahide Camera Club, which remains one of my greatest privileges. We decided we would aim high and ask the best speakers to the club. In architecture, it had to be Iñaki Hernandez-Lasa, whom many in the IPF will know. His talk was super and the reaction in the club was fantastic. Sometime around 01:30 in the morning a few of us were still in the bar and he asked me

afterwards if there would be interest in going to Bilbao, his native city, for an architectural workshops. The big draw was that the Guggenheim in Bilbao is simply the most spectacular building in Europe. The 6 places were gone in 2 hours the following morning!

I have to be honest, my impression of Spain is blue skies and warm weather. However the rain in Spain falls mainly in the north and we had 5 overcast rain filled days in June when there was a heatwave in Ireland. So much for a AIPF panel of blue skies and gold buildings ... Plan B! We didn't shoot skies and indeed starting to shoot more intimate, abstract images of the exterior. Always be aware of your surroundings and I saw the potential for an image as I looked across at the Guggenheim. What I needed was a solitary figure to walk through the image, preferably in black. So you wait. And you get rewarded. I couldn't believe my luck when the solitary figure in black arrived complete with white tipped shoes. For the record, it is not me in the image!



Indoors Again

Through planning, we have received permission to shoot indoor in the Guggenheim. This is normally not allowed but we wrote to the Board of the Museum in the advance and they agreed. It was great timing as that Sunday was a washout outdoors. Iñaki and I thought the group might stay up to two hours there - we were shooting for 8 hours! The inside of the Museum was every bit as interesting as the exterior as you watched how the light played

and affected the non linear shape of all the walls. The effect was almost floral like images.



End of Part Two

The final chapters will feature what gear you need for architectural photography, what you should read and finally putting together an A panel.

FIAP Distinctions Update

Applications for MFIAP are now being accepted. The latest date for receipt of applications and all submitted material is 21st December. Whilst applications and payment are to be made via the IPF website, any potential applicant should first get in touch with Paul Stanley, FIAP Liaison Officer - via the IPF website.



It is important to note that applicants for MFIAP must hold the EFIAP distinction and must have held it for at least three years. Anyone who has previously applied for MFIAP and who was not successful must wait for at least three years before applying again. An applicant can only apply for the MFIAP a maximum of three times.

Applications for AFIAP, EFIAP and the EFIAP levels distinctions are also now being accepted - with a closing date of 28th February 2017. Please note that closing date for these distinctions was previously listed as January 31st. Apologies for any confusion caused.

Application and payment are to be made via the IPF website - however applicants for these distinctions should also contact Paul Stanley to ensure that they have the most up to date information.

FIAP Youth Competitions by Morgan O'Neill

Don't let our young generation fool us; they are a lot more capable than we think!

A passion for photography often starts at a young age, and it helps young kids to grow and flourish into the next stages of their careers. Photography can enable young people to engage with their environment and to explore a particular issue. My son Morgan joined coder dojo four years ago. It was to enable kids to learn coding among each other. I found that the kids loved the idea of taking photos so we started a photography section, this led to Photoshop and wow the kids just loved it and the main thing is they taught each other. This is what I am mainly trying to emphasise "They taught each other". I feel if kids have the interest and are pointed in the right direction and left alone they will blossom among themselves. I never force my son to go out to take photos because I feel he would look at it as a chore, he will do it when he feels like it.

I was so fortunate to meet Giovanni Busi - EFIAP, FIAP Italian Co-ordinator for Young Photographers of the World exhibitions, in Kilkenny last year at the IPF National Club Championships. My son was with me and Giovanni very kindly explained all about Youth photography which opened up Morgan's eyes. He wanted to enter a youth international competition and so he did; The 29th International Youth Photo Contest 2016. There are two age group sections - A) Up to the age of 16 and B) Up to the age of 21 and there is no entry fee. I was taken back by the quality of work of the prize winners and acceptances. There was a total of 22 countries and a total of 893 images with 297 of these being accepted so as you can see you do earn your acceptance.

29e Concours International de Photos pour la Jeunesse 2016

pays	photos refusées			photos acceptées			photos total
	A	B	total	A	B	total	
Allemagne	21	19	40	24	10	34	74
Autriche	3		3	1		1	4
Biélorussie		4	4				4
Croatie	27	4	31	1		1	32
Égypte		9	9		3	3	12
Emirats arabes	2		2	2		2	4
Hongrie	3	4	7	1		1	8
Inde	10	19	29	2	9	11	40
Indonésie		4	4				4
Iran		6	6		2	2	8
Irlande	1		1	3		3	4
Luxembourg	25	16	41	19	4	23	64
Norvège		3	3		5	5	8
Oman	6	44	50	14	27	41	91
Roumanie		6	6		2	2	8
Russie	21	135	156	26	54	80	236
Serbie	4	13	17		11	11	28
Slovaquie	30	5	35	2	3	5	40
Slovénie	6	17	23	6	9	15	38
Sri Lanka	57	47	104	18	14	32	136
Ukraine	14	6	20	16	6	22	42
Viet Nam		5	5		3	3	8
total	230	366	596	135	162	297	893

22 pays participants

To see the thrill on a young person's face was priceless, for him it was the first taste of real achievement. As one can see from the above statistics there are a lot of countries very active in Youth photography. I feel we should encourage our young upcoming talent and give them a good start and make them aware of International success in the young photography world.

The 4th Young Photographers of the World 2017 is coming up and will close for entries on the 28th of April. If there is a spark of interest, don't hesitate in contacting me for more information. I'm on Facebook or the IPF can put you in touch with me. The images below are Morgan Junior's acceptances.



Rikki O'Neill Lecture Tour with "Visual Alchemy"

Cork International Salon of Photography is conjunction with the Southern Association of Camera Clubs is delighted to announce a lecture tour by Rikki O'Neill MPAGB FIPF Hon SPF in December.

Rikki has a long history in photography and art and in this talk he will discuss his influences as to his style of photography showing other artist/photographers images that inspire him as well as giving his reasons as to the purpose of Photoshop. Attendees will also be treated to a large selection of his own past and present images. And we mean treated! Full details will be over on the [SACC website](#) shortly.

“Visual Alchemy”

with

Rikki O’Neill MPAGB FIPF Hon SPF

Kilkenny @ Pembroke Hotel
December 8th at 8pm
Entry €5



Cork @ 36 Patrick’s Quay
December 13th at 8pm
Members free/€5 Non-Members



Mallow @ Mercy Centre
December 12th at 8pm
Entry €5

Proudly presented by Cork International Salon of Photography
in conjunction with the Southern Association of Camera Clubs

“Fallen Angels” - an Exhibition by Michael O’Sullivan



"Fallen Angels" by Michael O'Sullivan is a Fine Art Exhibition which has been many years in the making. It consists of beautiful large format limited edition Fine Art Prints painstakingly selected and produced for the exhibition.

It is distilled from Michael's "Fallen Angels & Lost Souls" series, which is a body of conceptual Fantasy Art which he has been producing since 2010. Michael uses fantasy art photography as a vehicle for his view of the world, and humanity's place within it, drawing on mythology, fairytale, history and religion to impose visual order on the chaos that is the world as he sees it, allowing him to express it and at the same time, help him to understand it.

Each image or set of images explores a theme or themes including Free-will, manipulation, mortality, and many others that Michael admits he struggles with, and that expressing them this way allows him to come to terms with them. This is a very personal body of work, as much a window into Michael's soul as it is a mirror on his world, and he is delighted to invite you to share it. The exhibition is open on Saturdays until December 31st @ The Eddie Chandler Gallery, Lower Camden Street, Dublin.

Dedicated to the memory of Treasa Uí Shúilleabhbáin.



Michael pictured with some of his giant prints on opening night of his exhibition.

Got News?

Have news for us?! Great! Send it in!
Suggestions for future editions also most welcome!

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