



Oscailt

IPF Newsletter - January 2017

A Chairde,

Athbhlian faoi mhéin 's faoi mhaise agaibh go léir! Tá síul agam go mbeidh an ghaoth go brách ag bhúr gcúl, cibé rud atá pleanáilte agaibh don todhchaí.

Another new year is upon us, and as always, it is a good time to take stock and check milestones. The danger of course is that we can sometimes judge ourselves a little too harshly, and end up in the pit of depression when we see what we have achieved compared to what we have yet planned in our stated goals. It is very important to temper our high standards and our megalomaniacal ambitions with common sense though as we assess our progress. I think we can be tough on ourselves and we forget that we are here to enjoy life!



Speaking of goals and enjoyment, how are we doing in this favourite pursuit of ours? Firstly - as an organisation, we are healthier than ever, and we finished 2015 on a very high note. 6 clubs in the top 24 spots in the FIAP clubs world cup! That is phenomenal! Out of 177 clubs worldwide, it is very clear that The IPF is punching well above it's weight in the international arena! Well done to all of the clubs involved! International competition and participation continues in February, as our extremely dedicated AV group will take part in another international showdown. We wish the best of luck to all

involved, and commend the AV group on their proactivity in international engagement! See more details below.

We at "Oscailt" are also 2 years old now! This is issue number 25! And looking back, we have grown hugely, in content, scope, and quality, and I think we can cheer about that. Thanks in no small part to everyone who has continued to supply news, info and content over that time, as it has been a massive success. Well done to all of those in council who have helped, and especially thanks to Niamh Whitty, who carries the immense weight of chasing, compiling and delivering the content every single month!

As we run into the final portion of the club year, we also approach the peak of National activity and competition, with the POTY and Nature POTY in February, and the Club championships in May. See the details below, and whether you will have images in the competitions or not, I STRONGLY urge you to make plans to travel to these events. They are hugely enjoyable and inspirational events! I assume that for some of you, the winning of awards at these events forms part of your goals for this year? There are surely even more of you who aspire to win in the future? Then take control of that goal. The first step along that road is surely to go along and witness what goes on, how the images are judged, to observe the breadth of images that are entered into an event at National level, and to see the winners fall out of the mix. I can assure you it is an eye opener, and hugely educational for those who have never gone along.

Speaking of goals again, I've been pondering how I can keep making progress against my personal goals and not to come down too hard on myself when I'm reviewing yet another year. I want to be able to cut myself some slack for being busy, while at the same time not making excuses for myself, because life ALWAYS gets in the way. However, it is also important to set realistic and achievable goals, because unrealistic expectations will mean inevitable disappointment. So to put just the right amount of pressure on myself this year, I am going to set solid deadlines for key stages in my personal work. I'm talking about photography here, but this can be applied to anything really. When I say that I'm going to set key deadlines, I mean realistic deadlines. The only way to keep them realistic is to factor in how much work is involved in achieving them, as well as to be realistic and honest about how much time will be available to complete them. My calendar will need to be updated with everything else that I think I will have on this year, as well as allowing for things to pop up unexpectedly, using last year as a guide. Then factoring in family time, personal time, the odd bout of tonsillitis and the occasional night's sleep, allows me to really see what actual time I might have for personal work, including things going wrong. Then, and only then, will my deadlines be realistic and achievable. Just thought I would share my thoughts on this in case it will be helpful to anyone else.

Slán go fóill!

Calendar of Events

Event	Date	Venue
IPF Photographer of the Year Finals	February 18th 2017	The D Hotel, Drogheda
IPF Nature Photographer of the Year Finals	February 19th 2017	The D Hotel, Drogheda
IPF Distinction Sitting	March 4th 2017	Dunamaise Arts Centre, Portlaoise
IPF Distinction Sitting	May 13th 2017	Mullingar
IPF National Club Championships	May 13th/14th 2017	Mullingar
IPF AGM	May 14th 2017	Mullingar
IPF Distinction Sitting	September 30th 2017	To be confirmed
IPF Distinction Sitting	November 24th 2017	LIT Thurles, Tipperary

What's Inside this Month?

- IPF Photographer of the Year Competition
- IPF Nature Photographer of the Year Competition
- FIAP Club World Cup - The Irish Contingent!
- IPF Distinctions Service Update
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- Spotlight on John Cuddihy
- IPF Council - Paul Stanley
- AV Group Update
- FIAP Distinctions Update

**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.

With the closing date for entry to the competition passed, we now look forward to the judging of the regional rounds and the selection of images for the National Finals. This year's finals will be held in the [D Hotel, Drogheda](#) on Feb 18th (followed by the Nature Finals on Feb 19th).

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 attend. Please remember to attach the appropriate label to each of your prints.

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 28th 2017	Shamrock Lodge Hotel, Athlone	Nov 15th 2016
North East	Jan 14th 2017	McGeoughs Pub, Roden Place, Dundalk	Nov 15th 2016
SACC	Nov 20th 2016	Horse & Jockey Hotel	Nov 15th 2016

[About our Sponsor - Birmingham 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 they 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 themselves 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

berminghamcameras.ie

facebook.com/berminghamcameras

twitter.com/berminghams



IPF Nature Photographer of the Year

Dear fellow photographer,

With the closing date for entry to the IPF Nature Photographer of the Year Competition passed, we now look forward to the judging of the regional

rounds and the selection of images for the National Finals. This year's finals will be held in the [D Hotel, Drogheda](#) on Feb 18th (followed by the Nature Finals on Feb19th).

The judging of the regional rounds take place on the dates listed below. Further details over on the IPF website. Please remember to attach the appropriate label to each of your prints.

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 28th 2017	Shamrock Lodge Hotel, Athlone	Dec 12th 2016
North East	Jan 21st 2017	St Brigid's Hall, Dunleer	Dec 12th 2016
SACC	Jan 22nd 2017	Cabragh Wetlands Centre, Thurles	Dec 12th 2016

FIAP Club World Cup - The Irish Contingent!

The judging of the entries of the 11th FIAP Club World Cup took place in early December at Smethwick, England and to say we are proud of the Irish clubs who entered would be an understatement. This competition is open to camera clubs around the world. The competition requires participating clubs to send 20 digital images, with a maximum of two images from any single photographer in the club. This year, 177 clubs competed, with six of these being Irish. While we are thrilled in itself to see so many Irish clubs competing, the fact that all six placed in the top 25 is a remarkable achievement. The sets of images from each club along with the placing are below.

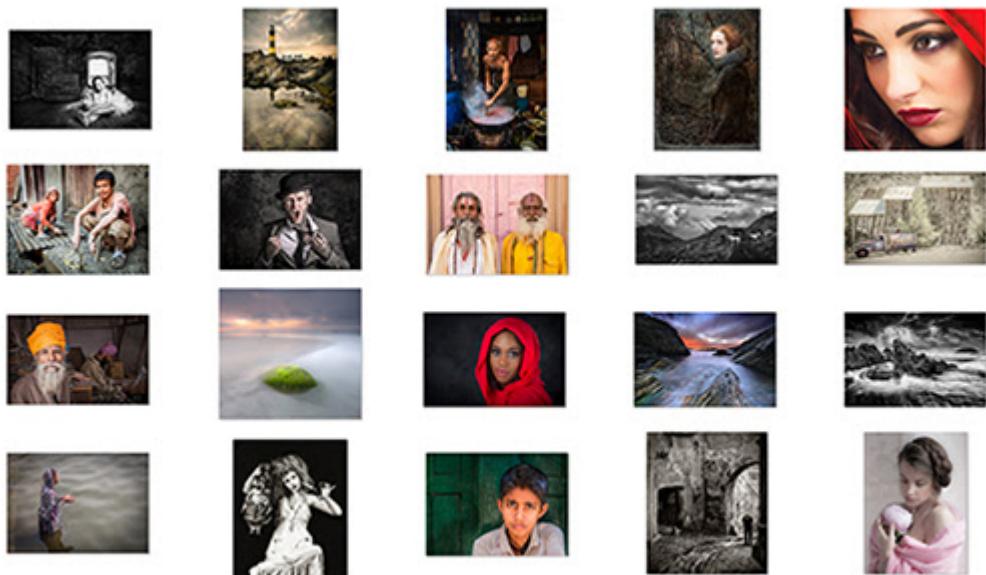
Congratulations to the winners this year - Smethwick Photographic Society.

We also are delighted to congratulate Ross McKelvey from Catchlight Camera Club who won one of the few individual prizes available with a FIAP bronze medal for his image 'Dark Statue'.



Dundalk Photographic Society - Joint 9th Place

Below are the 20 images that brought Dundalk to 9th place in the FIAP Club World Cup by photographers Damien O'Malley, Thomas Gray, Garry Murphy, Simon Mullen, Clodagh Tumilty, Charlie Flynn, Arthur Carron, Denis Whelehan, Conor McEneaney, Marty Garland, David Martin, Tony McDonnell and Gabriel O'Shaughnessy.



DUNDALK PHOTOGRAPHIC SOCIETY
9th PLACE + F.I.A.P. WORLD CUP 2016



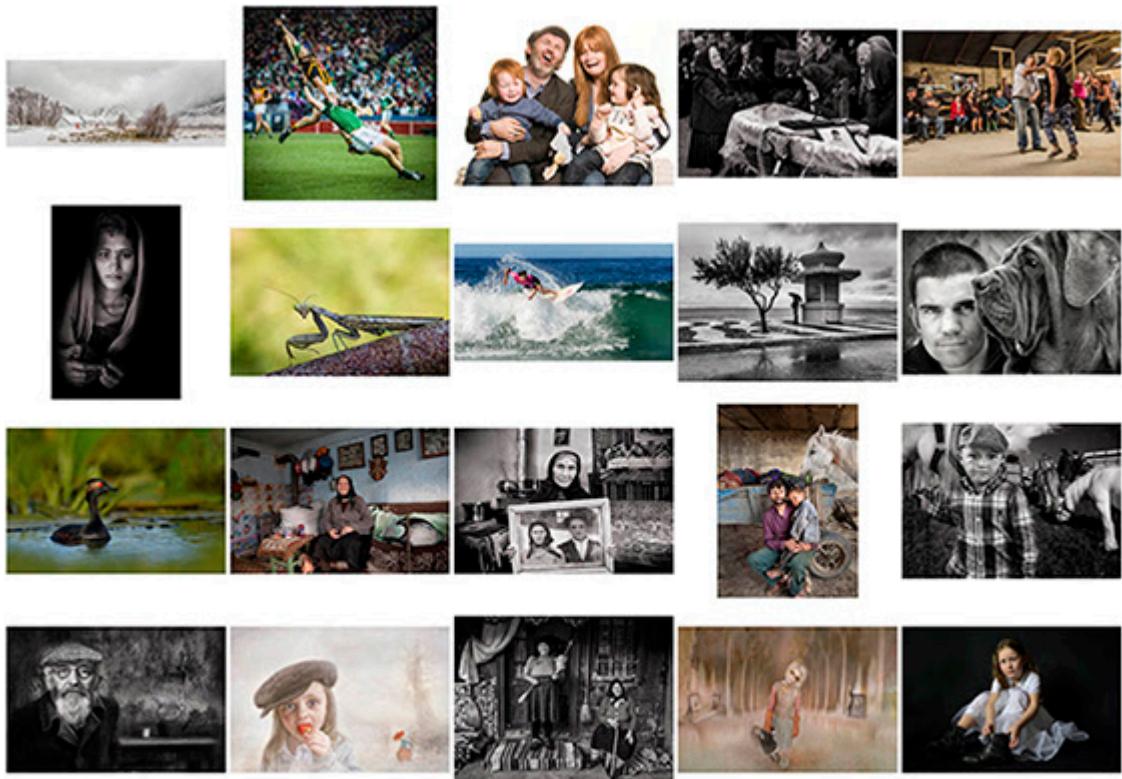
Catchlight Camera Club - Joint 12th Place

Representing Catchlight were: Keith Elgin; Brian McClure; Hugh Wilkinson; Terry McCreesh; Colin Ross; Ross McKelvey; Anne Given; Bob Given; Laurie Campbell; Shirley O'Neill; Stephen Bassett; Gerald Gibbon; Joe Vize



Drogheda Photographic Club - Joint 12th Place

The photographers who represented Drogheda were Brendan Burke, Padraig Faughnan, Deirdre Watson, Derek Lynch, Judy Boyle, Frank Condra, John Butler, Des Clinton, Adrian Parkinson and Vadim Lee.



**Drogheda Photographic Club
FIAP World Cup 2016 - 12th Place**



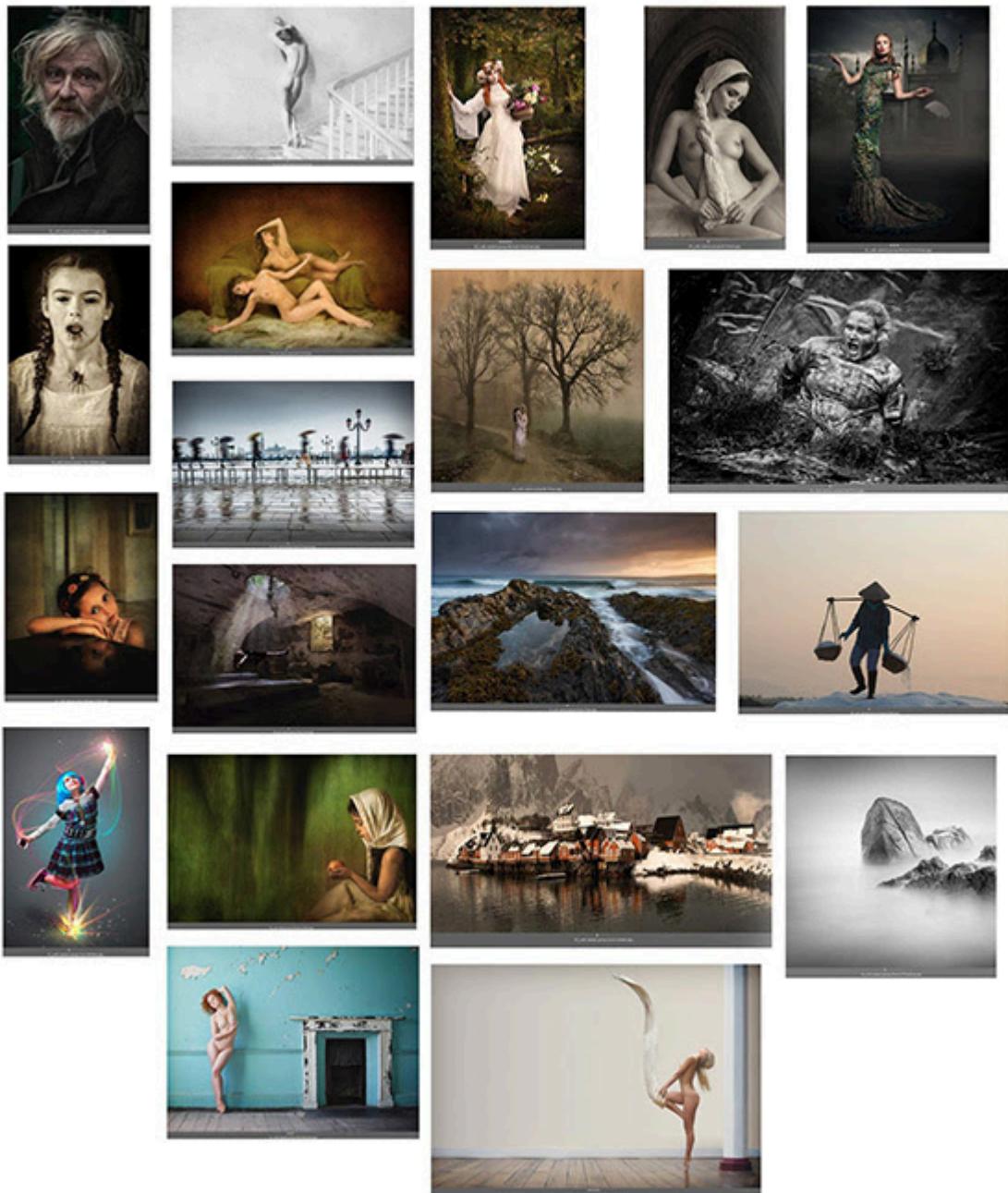
Blarney Photography Club - Joint 21st Place

Blarney was represented by Paul Reidy LIPF AFIAP, Fiona Casey LIPF, Charlie Lee LIPF AFIAP, Cian O'Mahony AIPF AFIAP, Eddie Kelly LIPF AFIAP, Des Daly LIPF, Rory O'Connor LIPF, Dave Triglia LIPF, Olivia Fortune LIPF, Mark Gorman LIPF and Fergal O'Callaghan LIPF



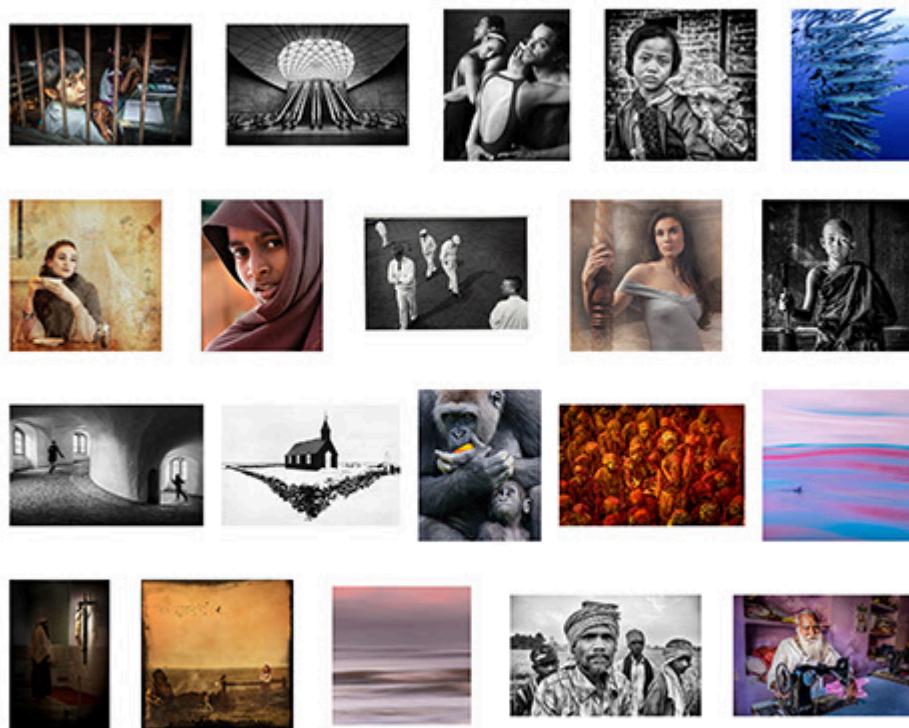
Cork Camera Group - Joint 24th Place

The photographers whose work was included in the Cork Camera Group panel:
Martin Duggan, Ann Francis, Michael O'Sullivan, Bill Power, Charlie O'Donovan,
Danny Foley, Morgan O'Neill, Tom Whelton, Niall Brownen, Lucia Creedon,
Vincent Kelly and Paul Flynn.



Dublin Camera Club - Joint 24th Place

Those who represented Dublin were Adrian Sadlier LIPF, Charlie O'Neill AIPF AFIAP ARPS, Chris Ducker AIPF EFIAP, Gerard Kelleher FIPF EFIAP, Gerry Andrews FIPF EFIAP ARPS, Helen Hanafin AIPF EFIAP/b, Jackie Campbell LIPF, Mary Donohoe , Paul Ryan AIPF AFIAP, Paul Stanley FIPF EFIAP/b EsFIAP, Philip O'Rourke LIPF, Robert Keogh AIPF ARPS and Tracy O'Brien LIPF.



*Dublin Camera Club
FIAP World Cup 2016*

IPF Distinction Service Update - December 2016

-- by Bob Morrison, IPF Distinction Secretary



Saturday 4th March - Dunamaise Arts Centre, Portlaoise

This session will be for Associate and Licentiate panels only. The session is fully booked and no more applications will be taken.

Applicants should bring their panels to Dunamaise Arts Centre for registration between 9.00am and 9.30am on 4th March. Assessing will begin at 10.00am, starting with Associate panels and then Licentiate panels.

If you are booked to put forward an Associate or Licentiate panel in May, attending the March session is an excellent way of getting a sense of what is required for successful panels.

Saturday 13th May - Mullingar Arts Centre

As for the past several years this will take place in conjunction with the IPF National Club Championships, which will be held next door to the Arts Centre in County Buildings' excellent Atrium. Once again, the session is booked out for all applications, Fellowship, Associate and Licentiate applications. More details of the schedule closer to the date.

Saturday 30th September - Venue to be confirmed

The third sitting in 2017 will take place on Saturday 30th of September. We will confirm the venue closer to the date. This session will cater for all levels and we are currently open for applications. Limited availability remaining for Associateships and Fellowships at this sitting.

Saturday 25th November - LIT Thurles

The final sitting of 2017 is scheduled for Saturday 25th of November at LIT Thurles, Co.Tipperary. This session will cater for all levels. We are open for applications for Fellowships (with limited availability) and for Licentiate. There is no availability remaining at Associateship level at this sitting.

Annual Fees

For those who have already successfully gained an IPF Distinction, did you know that payment is due on an annual basis in order to allow you to use your distinction letters i.e. LIPF, AIPF, FIPF? Without making this annual payment, which is due on the 1st of January each year, you do not have permission to use them. Your annual fee helps the Irish Photographic Federation to continue to expand and to provide a great service for photographers to learn, grow, compete and enjoy socialising with other photographers at events throughout the year. Due to an investment in technology, from 2017 onwards, automated reminder emails will be sent at the start of each year. Please note, regardless of when you pay your renewal fee, our year runs from Jan 1st to December 31st. Those who gained their distinction at the November 2016 sitting are exempt from the 2017 fee.

Courtesy

Information on future assessment dates will be published in the months IPF 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.

And Finally..

On behalf of everyone involved with Distinctions, congratulations to all our new 2016 Licentiates, Associates and Fellows. The Assessors have said it was a pleasure viewing the huge variety of images presented in the successful panels, amounting to 100 Fellowship prints, 75 Associate prints and 940 Licentiate prints - and that does not include the very many good and excellent images in the panels that were not successful in 2016, but will succeed in 2017.

We are very much looking forward to seeing just as many images in 2017.

-- by Bob Morrison, IPF Distinction Secretary

The Fellowships of 2016 - #5 - Tim Pile

"I was awarded my AIPF in November 2012 with a panel of nudes, and like many photographers thought about how to advance to a Fellowship, without really having a clue about how to get there. There's no instruction guide and one piece of advice I was given was that I'd know a Fellowship panel when I saw it, which



at the time I thought was most unhelpful! I am not really a panel photographer, as a panel is a cohesive set of images and I try to make my images as different from each other as I can, and I've generally worked towards producing individual images with impact that would do well in FIAP exhibitions.



A year or two later I started putting together prospective panels, and asking advice from fellow photographers what they thought of the them. My heart wasn't really in it, and even I could see that they were really just 20 'good' images on a loosely similar theme. When I had shown

draft panels to people a common comment was that if I had more than 3-4 images of the same model in the panel it could be classed as repetition and cause the panel to fail, this was a major problem, as I tended to work with a small group of models. So I gave up trying, and instead of working towards a Fellowship I just carried on doing what I enjoyed, producing images.

At about the same time as putting the Fellowship on the back burner I started working with a new model, Lulu Lockhart. We get on very well together and soon had a great working relationship, that was also extremely productive. Then one



day I had the idea that if 3-4 images of the same model was repetition in a panel what about all 20 of the same model. A Fellowship should be about doing something different, and while slightly risky I thought this was different. The model would then be the theme of the panel, and the variety would be achieved by 20 different poses and locations.

Lulu and I are extremely prolific in producing images, and I printed out over 60 at A6 size and then started playing around with them, finding pairs of images that matched, and finally putting together a draft panel with the help of a fellow photographer. The photographer who said I'd know a Fellowship panel when I saw it was right, and I knew I had the makings of a successful



panel. I then refined the image selection of the panel, asking advice from a number of people whose opinion I valued, as well as asking the IPF for someone in the organisation I could ask for advice. I'm very grateful for all their help and could not have been successful without them.

Strangely enough putting together the Statement of Intent was one of the hardest parts, as I knew what the panel was about but found it hard putting it into words, I usually let the images speak for themselves, but it's critical that you don't say things in the statement that are not achieved in the panel.

I've heard it said that models are just the subject of the images, and that's their only contribution. With all of the models I have worked with I can tell you that this is definitely not the case, they are extremely creative and the quality of the model generally shows in the final image. This is most definitely the case in my panel, a photographer said of my panel "Never mind the photographer, I think the model deserves a Fellowship", I couldn't agree more.



I'm extremely honoured to have been awarded the Fellowship, as I join many great Irish and other photographers I know who have also achieved it. I'm really proud of my panel, and I thank the IPF for giving me the motivation to produce it."

FIPF Statement of Intent - Tim Pile

This panel is the result of a collaboration between one model and one photographer.

We set out to integrate and juxtapose her with both man-made and natural environments,
to portray her versatility in posing, and to use all natural light
in order to reveal her beauty, shape and form.



Did you know that we have galleries over on our website where you can view distinction panels in more detail? [This link will take you there!](#)

Focusing on: Clones Photography Group



Q: When was Clones Photography Group founded?

A: February 2015

Q: How many members do you have?

A: Approximately 35

Q: When and where do you meet?

A: The Peacelink Sports Facility in Clones, Co. Monaghan

Q: Any notable events?

A: Earlier this year we organised a charity portrait shoot which raised €1,100 for a local cancer hospice. However, in 2017 we are looking forward to our annual exhibition in May, club outings and our guest speaker nights.

Q: When was the club started and by whom?

A: The founding members of our club were John Fitzpatrick, Brian McNamee and James Cosgrove. Our first meeting as a club took place in February 2015.

Q. Any significant achievements or milestones recently?

A. Our first competition entered as a club was the IPF National Shield in 2015 which saw club chairman, James Cosgrove, win silver in the colour print section with the club finishing a very respectable 7th place. Our primary objective as a new club was to put Clones Photography Group on a sound footing in terms of growing our membership and providing our members with expert guest speakers on a regular basis, therefore, taking part competitively has taken a back seat. However, we are aiming to take a more proactive part in IPF events including various national competitions, Salons and distinction sittings in 2017.

Q: To what do you attribute your success?

A: Listening to the needs of our members has proved vital to the success of our club. A fully inclusive club makes for a happy club.

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

A: Our expert guest speaker nights are a particular highlight. It's hard to determine any particular guest speaker night as being the highlight over the past 12 months, however, speakers such as Ross McKelvey, Eimher Collins, Marek Biegalski and Jay Doherty proved to be memorable.

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

A: Clones is an historical town with many old ruins and nearby lakes, so opportunities are endless.

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

A: We are a quite a diverse group with many differing interests but we share a passion for all things photography related and a willingness to share information.

Q: If you could ask the IPF to improve on one thing, what would that be?

A: Possibly introducing a novice competition to involve members that are relatively new to photography.

In the Spotlight: John Cuddihy

Q: Why did you take up photography?

A: I often suspect there is some sort of familial gene or tendency toward appreciating and recording the visual image. My grandfather, John Cuddihy, born in 1875 in Tipperary, amassed a large collection of documentary work in the form of glass plate negatives back in the thirties and forties. I am told it was somewhat like the Father Browne collection, though much smaller. Tragically after he died, this collection was lost forever. Now to my delight, two of my grand daughters have their cameras and both are naturally talented at sketching.



The power of the visual image has always had a hold on me as far back as I can remember. The visual memories as a child are still clearly with me, be they real events, paintings or actual photographs. In the mainly black and white photography days, our school library had a wealth of Life magazines exuding lots of contemporary documentary images from the Vietnam war, the Paris riots of 68 and lots more. I gleaned much more information from this imagery than reading through endless prose. A Christmas school raffle back then put a Kodak Instamatic into my hand as a sort of appetizer.

After the Leaving Cert, I did a runner to Ballybunion with a school buddy, but not before my mother gave me a loan of her Ilford 35mm camera. I owe her a huge gratitude for this, and for being such a major inspiration, along with my dad Kieran, in many ways. That was the real start, for in those days I let loose experimenting all sorts of approaches to recording the visual image.

And so, off to medical school in Dublin where photography took a back seat for a long time, until slide photography in the early 80s with a Canon (ssshhh! - I'm really a Nikonite) A collection of those slides are still with me. Being a GP in Kilkenny for the last 37 years took up lot of time especially when involved in doctor training. Being absorbed by medicine can make you dull to say the least and an antidote was badly needed.

Q: What was your first camera and DSLR?

A: That Kodak back in 66. The first DSLR - Nikon D200

Q: What club are you a member of?

A: So around 2004 I joined Kilkenny Photographic Society



and that's where the serious creative photography took off. I could not have asked for a better bunch of friends to this day who inspired me along this journey. I somehow ended up (Mr Sedgwick has a lot to answer for!) on Council and was quickly propelled into the Presidency, an unexpected and blessed experience which brought me into close contact with the very best of Irish and international photography, but more importantly with the finest and most decent of folks who remain truly great friends to this day. Throughout this time the LIPF and AIPF came my way, both hugely affirming experiences. Two further years administering the POTY and NPOTY competitions were massive jobs, but the ringside seat was simply marvalous!

Q: Do you have any photographic distinctions?

A: AIPF - that was like doing the Leaving Cert all over again!!!

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

A: To be honest, it was that body of work that comprised my successful Associateship panel. This set of fifteen images of decaying machinery each symbolised a degenerative medical condition which I would be quite familiar with through my work as a doctor. I could not think of a better way to conceptually express my take on these medical disorders as I understood them. I was touring the scrapyards, sheds, yards and forlorn corners of fields around the south east for almost four years collecting these images.





Q: What genre would best describe your photography?

A: I would be a generalist and wander wherever the whim takes me.

Q: Canon, Nikon, Fuji, Sony??

A: And woe betide the Canonites!

Traditionally a Nikonite, but having a delightful affair on the side with a Fuji XT-1 and a set of prime xf lenses. And a Canon PRo 1 printer too. Now that's being ecumenical!

Q: Would you recommend joining a club?

A: Unless you're an introverted hermit, absolutely yes. I didn't know a pixel from a hole in the ground to begin with. Aside from learning a lot on the hoof, I now have the best bunch of friends I could hope to have in the Kilkenny PS and through that, a wide circle of good buddies throughout the clubs of the country and elsewhere.

Q: My own favourite image?

A: Not a work of photographic art by any means, but taken in Torres del Paine National Park, Chile with Martina, my dearly beloved (she would class herself as a camera martyr!) of over forty two years in her element. Close to the heart to put it mildly. Martina is the ultimate camera widow, but herself a creative and serious gastronome as those of you who have sat in her kitchen will note. We have three grown up and married children in addition to four delightful grandchildren in London.

Q: What is your photographic dream?

A: I'm now working part time as a GP and taking life a little more slowly (Martina says - no way!) Creative photography still holds that magic sway over me and I remain intrigued at the thought processes which are invested in many bodies of work submitted at the IPF distinction sessions.



And so the journey goes on - what of the future? Will I aim for a Fellowship? Perhaps, if that creative mojo comes my way, and in my own time. Until then I'm off with the camera somewhere and following the mind's eye wherever it brings me. I continue to imbibe the works of the great international photographic icons from Eugene Smith, Don McCullin, Harry Gruyaert and Charlie Waite, to Saul Leiter and a host of others in between.

I also remain deeply inspired by the present multitude of great Irish photographers - I'd only embarrass them if I went through the names, but I must especially single out Gabriel O'Shaughnessy, Maggy Morrissey, Barry Walsh, Emanuelle Gallison, and a certain lady in Cork who does floral abstracts!

Finally, to deeply appreciate a really great work of creative photography, compare it to listening to extraordinary music or sitting down to a slow and sumptuous meal - never to be rushed, to the point when time itself stops!

I remain a very lucky boy!!! To my late mother Ailish and grandad John, a profound thank you.

Who's Who on IPF Council

This month we say hello to Paul Stanley, our FIAP Liaison Officer, who is getting prepared for his busiest time of year as he processes your FIAP distinction applications!



"I am a member of the Dublin Camera Club and have twice been President of the Club. Currently I am the coordinator for the Eddie Chandler Gallery, helping to organise the schedule of exhibitions for the Gallery. I also help with the programme for the club. I was one of the founder members of Peoples Photography, along with Cliff Hutchinson and Podge Kelly which celebrated 25 years of exhibiting photography on the railings of St. Stephen's Green, Dublin each August.

I have been involved with the IPF for a number of years and have had many roles there - from Coordinator of the Club Finals, Coordinator of the National Shield, National Treasurer, Vice President to President. Currently I am the FIAP Liaison Officer for the IPF, I am deputy chair of the Distinctions Assessment Panel and one of the selectors for panels to represent the IPF at FIAP and other international competitions.

I am particularly interested in photo-journalism photography and would put a very wide definition on what this covers - from street, to travel photography to documentary. I reckon I am best known for my travel photographs having gained my AIPF with a panel of images from Cuba and my FIPF with a panel of images showing the street life in India. However, I am also very interested in Architecture photography and have won the Architecture Trophy in the DCC a number of times. And I also take many coastal photographs - especially of the Dingle Peninsula.

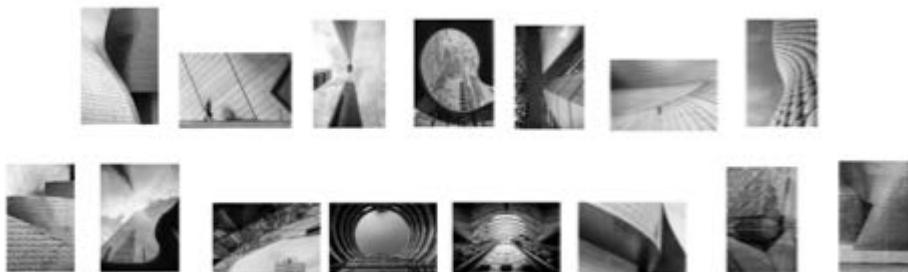
In addition to the IPF Distinctions I also hold an EFIAP/b and was honoured to be awarded an EsFIAP by FIAP for my services to Photography in Ireland."

Top tips on Architectural Photography with Joe Doyle AIPF AFIAP

Are you ready for the final instalment from Joe Doyle as he shares his passion and tips for architectural photography?!

Why Architecture?

An AIPF Panel



Originally when I thought of doing an architectural panel, I envisioned a colour panel with blues and golds from many of the Gehry buildings and elsewhere. However, when I considered the stronger images, it was clear that they had a monochrome bias.

This view was copperfastened after a trip to Madrid. I had gone there with several colour images in mind but the buildings proved elusive to find. In a decision that proved central to my panel, I abandoned the search for one building and moved onto the financial district. I managed to take 3 images for my panel there, including one of my all-time favourite images - the image in the top centre of my panel.

In terms of advice of putting panels together, three key pieces of advice:

- Produce as many images of the same standard as you can.
- Find a mentor.
- Find a really good printer or be happy that you can print to A standard!

The Gear

A full frame camera setup is preferable but equally a non-full frame camera with a good sensor, good megapixels and a wide angle lens. Personally, for architecture, my go to camera setup is a Nikon D750, which has a 24MP sensor and handles high ISO and have a 16-35mm f/4 lens and 24-70mm lens. The same applies for Canon, Fuji, Panasonic and Sony.

A good tripod is essential – it must be capable of supporting a camera in landscape or vertical format for at least 5 minutes. I use a Induro tripod with a Manfrotto RC-232RC head. I am looking at the FLM range of ballheads.

Also, a good set of filters are key where you want to shoot skies and/or long exposures. I use Lee Filters (www.leepilters.com) but there are brands equally as good – B&W and Formatt Hitech (www.formatt-hitech.com).

The Essential Tutorials and Books

There are many books published on architectural photography, however 2 books stand out for me. As a general primer, Adrian Schulz has written a good book. For an exceptional fine art architectural photography book, Julia Anna Gospodarou and Joel Tjintejelaar combined for a must read in 2014.



- Architectural Photography: Composition, Capture, and Digital Image Processing by Adrian Schulz - (<https://www.amazon.co.uk/Architectural-Photography-Composition-Capture-Processing/dp/1933952881>)
- From Basics to Fine Art - from Julia Anna Gospodarou and Joel Tjintejelaar (<http://www.bwvision.com/book-basics-fine-art-available-now/> and <http://sites.fastspring.com/juliaannagospodarou/product/frombasicstofineart>)

Editing

The most important advice specific to architecture is “Verticals. Verticals. Verticals!”.

The unwritten but vital rule. You cannot have buildings that slope backwards or lean crookedly. Not straight verticals and sloping buildings are the equivalent of a mortal sin in architectural photography.

Fortunately, Adobe Camera Raw (in Bridge) and Lightroom have a simple option to help. In Camera Raw, choose the new Transform option on the top row. In Adobe Lightroom, go to the Transform option in the Develop module and you will have a series of options



to help. Auto is quite useful and works in many situations. If there are multiple verticals, pick the most dominant and ensure it is straight.

Planning an Architectural Shoot

The key is planning. Much architectural photography depends on the weather and conditions to achieve your photographic ambition. Pre-visualisation of the location and what your destination looks like is essential.

The following websites should form part of a planning checklist.

- <https://500px.com/popular?categories=City%26Architecture>
- www.flickr.com
- panoramio.com
- met.ie / yr.no / acuweather.com - the weather!
- photoephemeris.com - The Photographer's Ephemeris - where will the light be?
- Google is your friend. Read up on the building, style and architect.

During The Shoot

- This is more like landscape than sports.
- Take the camera off “burst mode”.
- Walk around first, don’t take photographs.
- Get a sense of the building.
- What appeals to you? Which details?
- Slow down!

Photographers Websites To Check Out

<http://www.bwvision.com/>
<http://www.juliaannagospodarou.com/>
<http://sharontenenbaum.com/>
<http://www.garethbyrne.com/>

Finally..

If you have made this far, thank you and release the architectural photographer in you!

Many thanks to Joe for putting so much time and effort into this series of articles. With all these tips and tricks and Joe's beautiful images for inspiration, we'll be expecting a big surge in architectural images this year :-)

AV Group Update

Audio Visual News by Lilian Webb, AIPF.

Following two previous audio visual “showdowns”, initiated by Jeff Morris from South Africa, a further one is planned for 2017. The first “Showdown” involved just South Africa and Southern Ireland. The second “Showdown” involved South Africa, Southern Ireland and Australia. The 2017 International Audio Visual Showdown involves - Stafford AV Group, England, Northern Ireland Photographic Association, Irish Photographic Federation, Netherlands, Melbourne, Australia, Adelaide, Australia, Tauranga, New Zealand, and AV Makers South Africa! 5 sequences will represent each AV group/federation. Those representing the Irish Photographic Federation are:-

Journey of the Soul Rita Nolan, LIPF Celbridge Camera Club.
Sweet Afton Margaret Finlay, LIPF Palmerstown Camera Club
Winter Reflections Edwin Bailey, LIPF Shannon Camera Club
Nature's Tapestry Helen McQuillan, LIPF Shannon Camera Club
Bloomsday Liam Haines, LIPF Offshoot Photographic Society

A date and venue will be arranged to view the sequences after they arrive from the various federations/clubs in mid January.

Rita Nolan's sequence “A Father's Love” winner of the IPF AV National Championships, 2016 will represent the IPF in the annual “battle” at the Northern Ireland Audio Visual Festival in Ballyearl in February, 2017.

Ennis Camera Club & Photographic Society - Workshop

Ennis Camera Club & Photographic Society

One Day Accelerated Photography Workshop For Beginners

FOR YOU OR A BUDDING PHOTOGRAPHER IN YOUR LIFE

Saturday, January 28th

9.30am - 5.30pm

If you consider yourself a beginner in photography but would like to move to the next level to allow you to capture stunning images, this workshop is for you. Facilitated by six IPF accredited photographers giving individual attention to participants, the workshop will comprehensively cover all the basics and more, in a professional studio environment. A structured, easy-to-understand programme combining essential theory and practical work will transform your photographic knowledge and skills.

VENUE

JOHN MANGAN PHOTOGRAPHIC STUDIO
QUIN ROAD BUSINESS PARK
QUIN ROAD, ENNIS

COST

€125 PER PERSON
LIMITED TO 25 PLACES SO PLEASE BOOK EARLY.

TO BOOK CONTACT SEAN 086 8046814 OR GERRY 086 8287722

John Hooton Workshops This Spring in Dingle

SPRING WORKSHOPS

On the stunning Dingle Peninsula

Join John and Noreen Hooton this spring at their base in Ballyferriter for a weekend of photography and hospitality. Experience John's intimate knowledge of the peninsula and Noreen's warm welcome and acclaimed home baking!

The Dingle Peninsula is not merely a place to visit. It is a place to experience!!

March 10th - 12th - 4 Places available
March 24th - 26th - 3 Places available
March 31st - April 2nd - Fully Booked
April 7th - 9th - Fully Booked
April 21st - 23rd - Places available
May 5th - 7th - Places Available

Contact John for more details
E: johnhooton@eircom.net
www.john-hooton.com
Facebook - PM

FIAP Distinctions Update

Applications for AFIAP, EFIAP and the EFIAP levels distinctions are now being accepted - with a closing date of 28th February 2017.

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.



Got News?

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

Get in touch via Contact Page on our [website](#) and select "Newsletter" to send your message!

Share the News

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Irish Photographic Federation

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Associate Editor: Michael O'Sullivan (IPF President)