



## Oscailt

IPF Newsletter - February 2016

A cháirde,

Bhuel, táimid anseo arís agus sinn go léir i lár an tréimhse is gnóthaí den bhliain ar fad don chomhchumann agus do na cumainn go léir. Apart from the fact that Spring is finally here, and that photographic activity is finally on the rise, as I mentioned last month, there is a massive build-up of club, regional and national activity from regional rounds of competitions, through the IPF Photographer of The Year Competitions, and distinction sittings, culminating in the National Club Championships in May. What an intense roller-coaster ride of photographic activity it can be! This year is no exception! So far, we have seen record attendances at the Photographer of The Year and Nature Photographer of The Year weekend in Kilkenny and the addition of a 4th distinction sitting in this years calendar to accommodate the massive upswell in applications! This is a really good sign of the health of the organization, and I truly believe we can build on this engagement and level of involvement even further.



All of the above means that the issues of "Oscailt" over the coming months will be overflowing with amazing photography as we highlight the amazing work seen at the various events, starting this month with the outstanding work of IPF photographers at the IPF Photographer of The Year finals held last month in Kilkenny. Aside from the fact that the work on show was truly breathtaking, it was also an extremely enjoyable event socially. It was fantastic catching up with friends from all over the country, and the atmosphere was electric!

Coming up in the next few issues, we will focus on the Nature Photographer of The Year winners and images which I know we will all enjoy just as much as the amazing content this month. It's more valuable to give each competition it's own space in each issue, as I'm sure you will agree, firstly because the work deserves to be showcased in the best way possible, and secondly because we can enjoy it more and truly absorb it!

Cast your eye over the calendar of upcoming events below, and you can see for yourself what we have coming up this year. The next big National weekend will be the Club Championships. Don't miss the opportunity to attend this fantastic event! Want to get better and more successful as a photographer? Do you really? Well guess what - There is an undeniable correlation between the people who attend the competition and distinctions events, and

subsequent winners at competitions and on the Salon circuit. That is a fact! So, miss these events at your peril!

We continue our efforts to introduce you to clubs and photographers from around the federation every month, always exposing ourselves to new and interesting approaches to, and viewpoints on the photography we are so passionate about. We extend this a little further this month, by bringing you a feature on Dr. Chris Hinterobermaier, and the world-famous Trierenberg Super-circuit. This is one of the most lauded Salons/circuits in the world, and it is great to be able to take a closer look and to chat to the man behind it. And who better to conduct that than Gabriel O'Shaughnessy, one of our top photographers, and a well respected judge on the salon circuit, who is one of the esteemed judges on the Trierenberg Super-Circuit this year?

For fans of music photography, we have a very special treat for you this month. Ciara Drennan, who I'm sure is familiar to most of you brings us her top tips for creating her fantastic images at music events, concerts and festivals. This is a very challenging area of photography, and using Ciara's advice as a starting point is surely going to put you on a fast-track to successful live music photography!

I could go on and on about what we have in the newsletter, this month and every month, and that itself says a lot. This newsletter is another sign of the health of the Federation, but I would go one step further than that. I would also say that it is also one of the nutritional elements behind the health of the federation! Why? Because communication, engagement, contribution and interaction form the life-blood of ANY community. And we must never forget that that is exactly what we are! We are a community of people who love photography. As long as we keep that fact at the centre of everything we do, and allow that fact to inform all of our decisions and agendas, then we will go from strength to strength, and all of us will reap the rewards of being part of a healthy photographic community. This newsletter is vital in maintaining that health, so is there any wonder why the Editor of this newsletter, Niamh Whitty was awarded the hugely prestigious Brendan Walkin medal last month? This was so incredibly deserved for the immense effort and work that Niamh puts into this newsletter every month, on top of her duties as webmaster and member of the national competition teams. Please join me in congratulating and thanking Niamh!

And remember - This is a two way street! This is YOUR newsletter! Keep letting us know what is going on in your area, club or specific field of interest. We are only too-happy to share!

Michael O'Sullivan FIPF FRPS, IPF President

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## Calendar of Events

Event	Date	Venue
IPF National Club Championships	Weekend, May 14-15th 2016	County Buildings, Mullingar
IPF Distinctions Sitting	Sat, May 14th 2016	Mullingar Arts Centre
IPF Distinctions Sitting	Sat, September 24th 2016	George Moore Auditorium, UCD
IPF National Shield	Sat, November 12th 2016	Cork (venue tbc)
IPF Distinctions Sitting	Sat, November 19th 2016	LIT Thurles

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## IPF Photographer of the Year 2015/2016 - Results!



The finals of the IPF Photographer of the Year Competition 2015/2016 took place on Saturday February 20th at the Newpark Hotel, Kilkenny. The competition this year was once again very generously sponsored by Canon.

We are delighted to announce the overall winner of the 2015/2016 competition as Bill Power from Cork Camera Group with his image 'A Secret Place'. Congratulations Bill!



IPF President Michael O'Sullivan and Shane Cowley from Canon Ireland pictured with overall winner Bill Power

Speaking about the event, Michael O'Sullivan FIPF FRPS, IPF President said:

"This is one of our biggest events of the year, and the biggest for individual competition. We saw a selection of fantastic photography from all genres and from every corner of Ireland, and the winning images are simply superb! Congratulations to the authors, especially to Bill Power, the Author of the Best Overall Image "A Secret Place" which caught the judges' attention with it's classic composition, elegant aesthetic, and effective blend of both modern and traditional techniques."

Bill Power FIPF AFIAP tells us about his winning image:

"My winning image is a composite of four separate images. The trees and laneway are one, with the crows being the second. Both those images were taken on the same morning, but not in the same location. The model is Elle Beth, photographed on a shoot some months earlier. Finally, over all that was added a coloured textured layer. It's the first composite I've ever done and as well as its win last weekend, has been very successful for me in international salons since it was created last May. I place great significance to the titles of my images. It's called 'A Secret Place' - partly because it is a location no one else knows, but also because I want the viewer to think a little about what a secret place might be to them."

There are so many people to thank for helping to make this event such a success;

- The judges - Rikki O'Neill, Riccardo Busi and Paul Keene
- IPF Competition Co-Ordinator John Cuddihy
- Ground staff - Kilkenny Photographic Society members who were out in force
- Techies Jason Town and Niamh Whitty
- Staff at the Newpark Hotel
- Pat Kavanagh & Mark Desmond for presentation photos
- Jim McSweeney for beautiful calligraphy skills on certificates
- Everyone who entered and attended

Our gratitude once again to our sponsors Canon who provided a significant prize fund, from regional winners all the way up to the overall prize won by Bill.

We are delighted to share with you the winning images below. Further details and presentation photos are available over on [this article on our website](#).

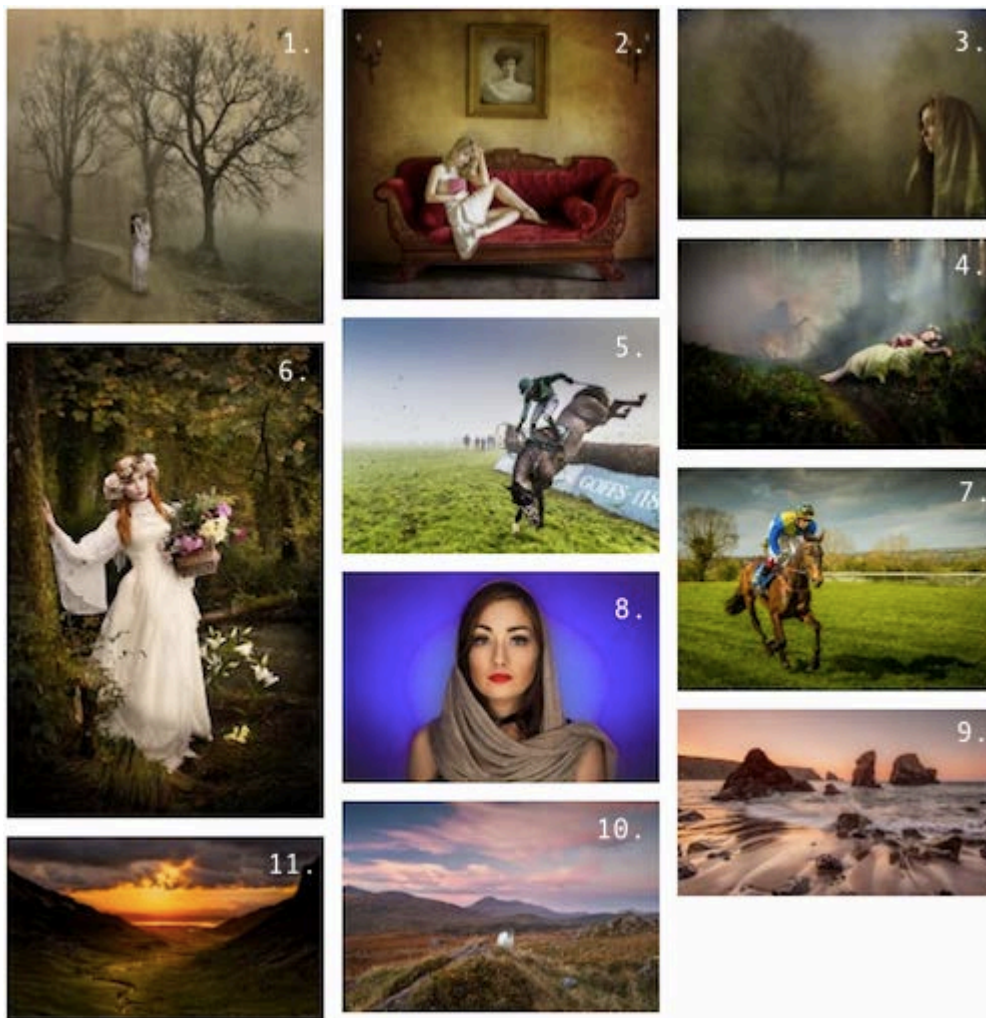
## Regional Winners



- 1 - Niall Whelan - Celbridge Camera Club - Dark Beauty Bink - DSLR Region
- 2 - Ciara Drennan - Portlaoise Camera Club - Tears Are Coming - Mid/North West Region
- 3 - Tony Mc Donnell - Dundalk Photographic Society - A Winter Stroll in the Park - North East Region
- 4 - Bill Power - Cork Camera Group - Lady in a Gothic Door - SACC Region

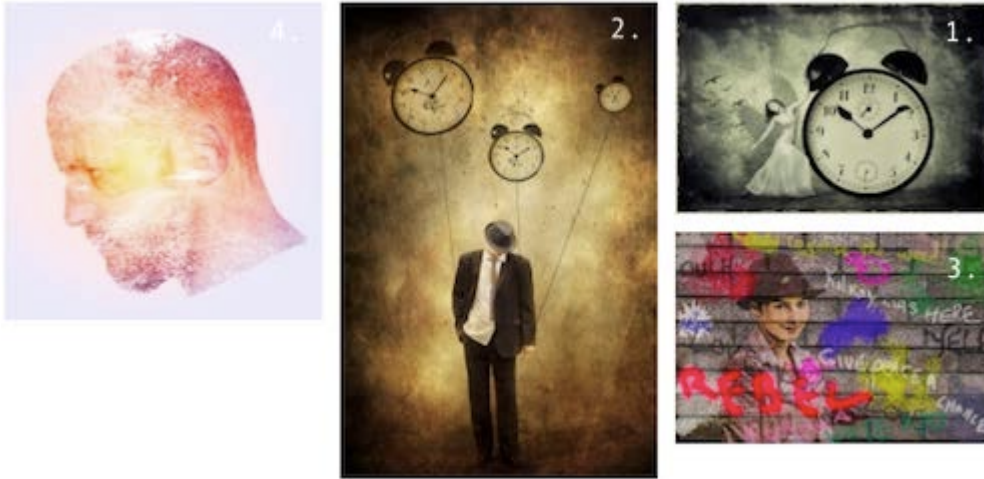
[Colour Print Open](#)





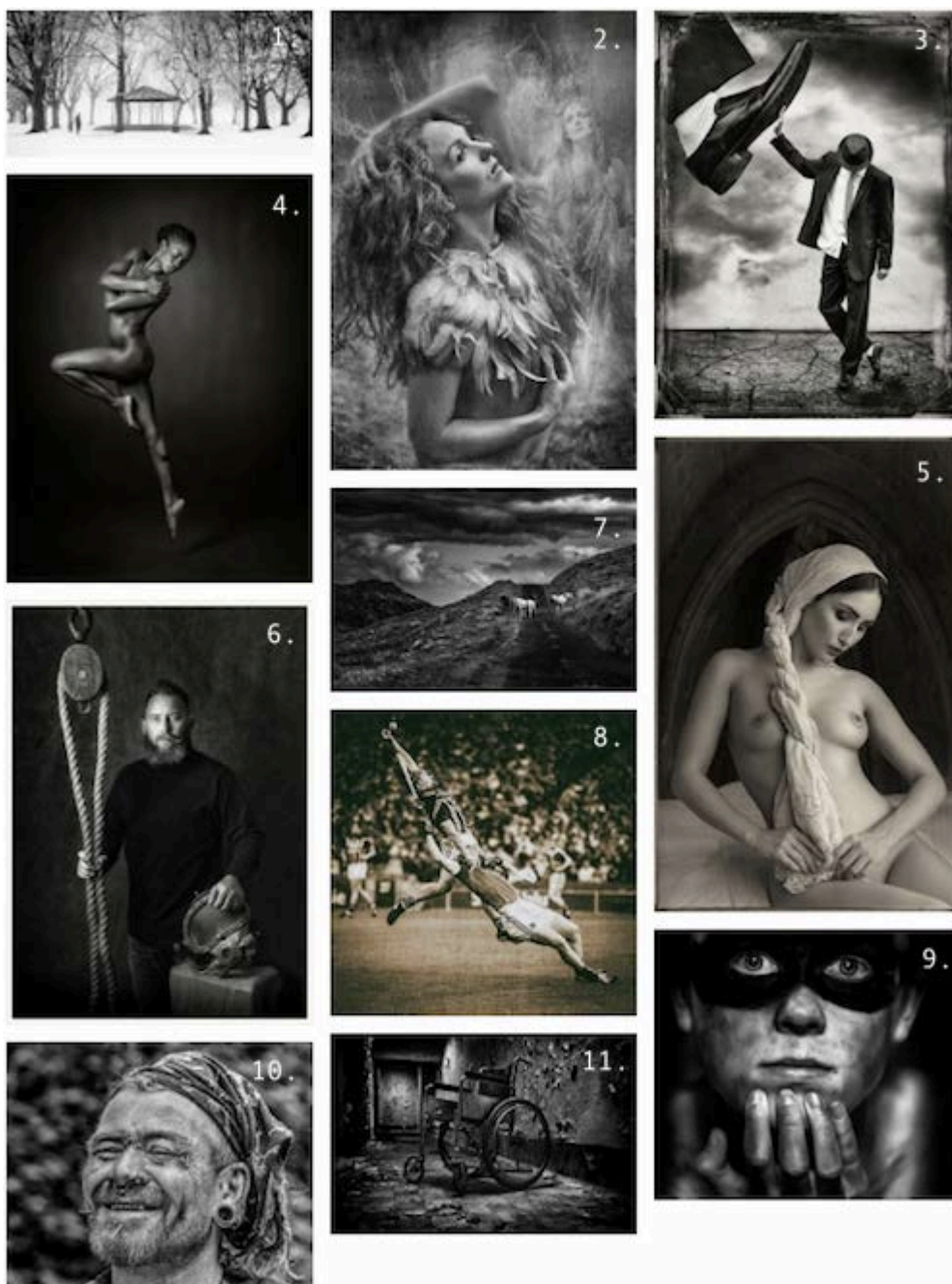
- 1 - Bill Power - Cork Camera Group - A Secret Place - Advanced - Gold
- 2 - Paul Reidy - Blarney Photography Club - The Reading Room - Advanced - Silver
- 3 - Morgan O'Neill - Cork Camera Group - Kim - Advanced - Bronze
- 4 - Michael O'Sullivan - Cork Camera Group - Death of Giselle - Advanced - Judge
- 5 - Edward Mahon (Ned) - Kilkenny Photographic Society - head over heels - Advanced - HM
- 6 - Michael OSullivan - Cork Camera Group - Ophelia - Advanced - HM
- 7 - Tadhg Hurley - Blarney Photography Club - Beauty - Non Advanced - Gold
- 8 - Mark Conroy - Dundalk Photographic Society - Mystique - Non Advanced - Silver
- 9 - Elaine Butler - Palmerstown Camera Club - Copper Coast, Waterford - Non Advanced - Bronze
- 10 - Evalds Gaspazins - Dundalk Photographic Society - Sheep on Mountain - Non Advanced - HM
- 11 - Paul Lanigan - Drogheda Photographic Club - Donegal Sunrise - Non Advanced - HM

## Colour Print Theme - People Creatively



- 1 - Paul Reidy - Blarney Photography Club - Pushing Time - Advanced - First
- 2 - Paul Reidy - Blarney Photography Club - Time Keeper - Advanced - HM
- 3 - Tadhg Hurley - Blarney Photography Club - Graffiti Girl - Non Advanced - First
- 4 - Niall Punch - Blarney Photography Club - Deep thoughts - Non Advanced - HM

## Monochrome Print Open



- 1 - Tony Mc Donnell - Dundalk Photographic Society - A Winter Stroll in the Park - Advanced - Gold
- 2 - Viv Buckley - Mallow Camera Club - Deep In Thought - Advanced - Silver
- 3 - Paul Reidy - Blarney Photography Club - Back Off - Advanced - Bronze
- 4 - Ross McKelvey - Catchlight Camera Club - Leap in the Dark - Advanced - Judge
- 5 - Bill Power - Cork Camera Group - Girl with a Twist - Advanced - HM
- 6 - Gabriel J O'Shaughnessy - Dundalk Photographic Society - Portrait of a Friend - Advanced - HM
- 7 - Conor McEneaney - Dundalk Photographic Society - Cooley Mountain Wild Horses - Non Advanced - Gold
- 8 - Paul Lanigan - Drogheda Photographic Club - High Ball - Non Advanced - Silver



9 - Micheline Murphy - Wexford Camera Club - The Mask - Non Advanced - Bronze

10 - Pat Guilfoyle - Portlaoise Camera Club - mad dog - Non Advanced - HM

11 - Ken Browne - Athlone Photography Club - Left Behind - Non Advanced - HM

## Monochrome Print Theme - Seascape



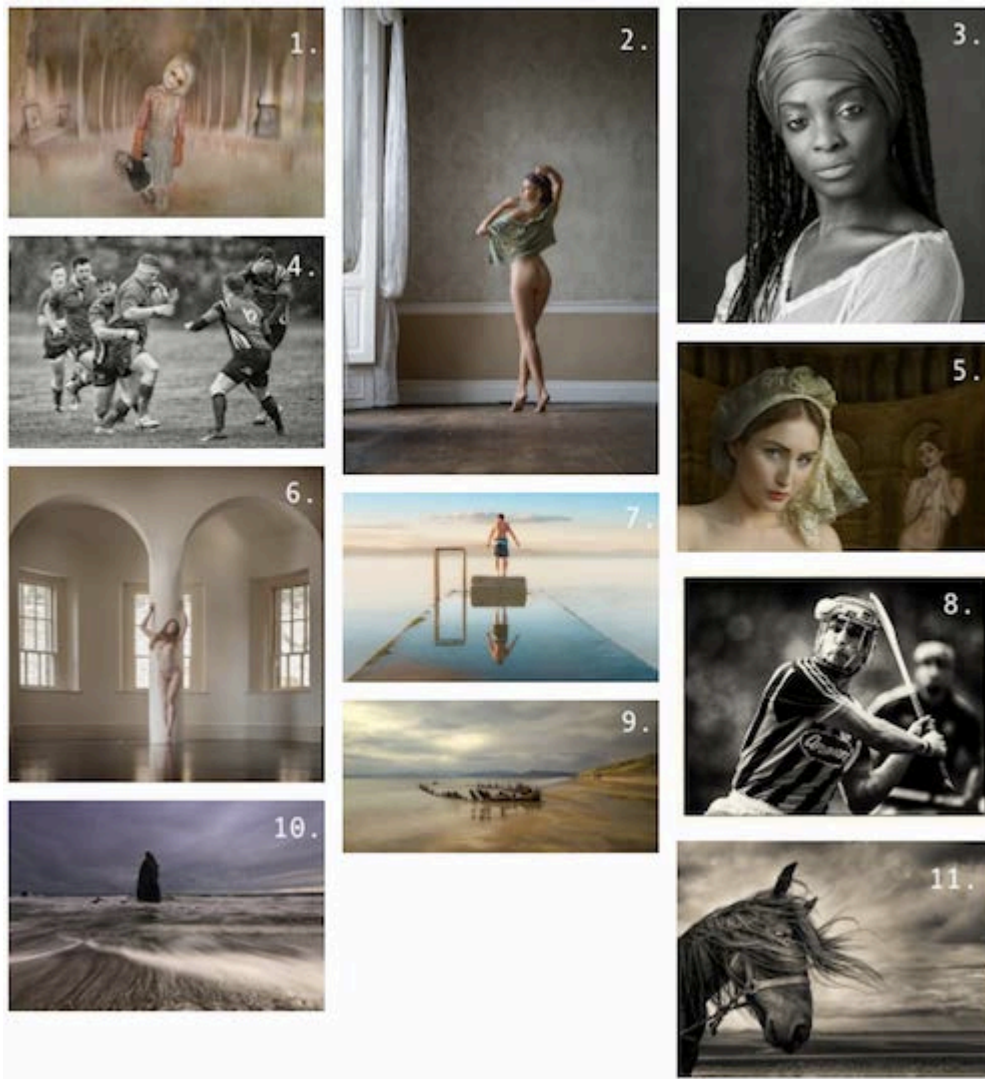
1 - Graham Kelly - Mid Louth Camera Club - Mists Of Time - Advanced - First

2 - Paul Doran - Athlone Photography Club - Wave Power - Advanced - HM

3 - Evalds Gaspazins - Dundalk Photographic Society - Stormy Weather - Non Advanced - First

4 - Evalds Gaspazins - Dundalk Photographic Society - Kilfarrasy Beach - Non Advanced - HM

## Projected Image Open



- 1 - Judy Boyle - Drogheda Photographic Club - Tress - Advanced - Gold
- 2 - Ross McKelvey - Catchlight Camera Club - Au Natural - Advanced - Silver
- 3 - Hugh Wilkinson - Catchlight Camera Club - The Look - Advanced - Bronze
- 4 - Hugh Wilkinson - Catchlight Camera Club - Can't Look - Advanced - Judge
- 5 - Bill Power - Cork Camera Group - Repartee Avec Moi Dans la Nuit - Advanced - HM
- 6 - Niall Whelan - Celbridge Camera Club - Arches - Advanced - HM
- 7 - Conor McEneaney - Dundalk Photographic Society - Swimming in Salterstown - Non Advanced - Gold
- 8 - Paul Lanigan - Drogheda Photographic Club - Clearing Ball - Non Advanced - Silver
- 9 - Breda O'Mullane - Mallow Camera Club - The Sunbeam - Non Advanced - Bronze
- 10 - Valerie Walsh - Blackwater Photographic Society - Storm brewing - Non Advanced - HM
- 11 - Conor McEneaney - Dundalk Photographic Society - Bad Hair Day - Non Advanced - HM

## Projected Image Theme - People in their Environment



1 - Clodagh Tumilty - Dundalk Photographic Society - The Medic - Advanced - First

2 - Judy Boyle - Drogheda Photographic Club - Ready for Work - Advanced - HM

3 - Tony McIntyre - Palmerstown Camera Club - Working It Out - Non Advanced - First

4 - Miriam Power - Palmerstown Camera Club - The Blacksmith - Non Advanced - HM

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## IPF Distinctions Service Update

### Images of Distinction - Volume Three

Once again, 2016 will see the IPF produce the latest version of its now well-established DVD, "Images of Distinction". Heading into Volume 3, we are proud to look back at the wonderful images that made up Volumes 1 and 2. These images have showcased the quality and variety of photography throughout the IPF.

To be included in the DVD, you must be a currently paid up distinction holder. You can now renew online via our website each year.

We look forward to welcoming images from last years record numbers of new distinction holders and to welcome new images from existing distinction holders.

Email invitations have been sent out to our distinction holders. Please send us one of your very best images for inclusion on the new disc. Images should be in jpg format, quality 10 and sized to 2400 pixels on the longest edge. To participate, you must have submitted your annual fee which is due on January 1st each year.

Volume 3 will be launched on May 14th at the Mullingar Distinctions Session and we look forward to presenting all participants in the project & paid up distinction holders with a complimentary copy of the DVD at the Launch, or shortly after.

Deadline for submission to this project is March 25th 2016.

Don't miss out! If you need to update your contact details - please get in touch via our website!

### Availability

As distinction holders and applicants are probably aware, demand for Associate and Licentiate assessments continues to be at an all-time high. We have had to close off applications for the 14th May session as we not only have full quotas of Associate and Licentiate applications but also more additional applications than are likely to receive cancellation places. This is in spite of the additional session that took place in Portlaoise on 5th March.

Anyone who has already completed an application form for May is assured of a place in the September session. Bookings for September and November sessions will go online at noon on Tuesday March 15th.

While up to now there has been no set quota for Fellowship applications, the number of applications already received for May is such that this session is also closed off for any further Fellowship applications. We know that this will be disappointing for anyone who intends to apply in May, but hope that it will be appreciated that the quality of assessment is paramount and some limit must be put on the number of panels assessed in any one session. This is especially true of Fellowship panels.

The September session will be held in Dublin on September 24th at The George Moore Auditorium, UCD.

In November, on the 19th, we return to the Institute of Technology in Thurles and their great hospitality.

Bookings for September and November sessions will go online at noon on Tuesday March 15th.

## New Distinction Application Fee Structure

Due to a number of factors, it has become necessary (and perhaps overdue!) to re-evaluate the application fees for each level of distinction. With effect for all new applications from March 1st onwards, the following is the fee structure for IPF distinction applications.

For members of IPF affiliated clubs:

- Licentiateship - €60
- Associateship - €80
- Fellowship - €100

For those who are not members of IPF affiliated clubs:

- Licentiateship - €80
- Associateship - €100
- Fellowship - €120

Please note that the new fee structure applies to new applications only. Where applications are already in place and/or on a waiting list for the May, September or November sessions, the fees already paid will remain at the previous levels and no additional amounts will be payable.

### Annual Fees

Please note that annual fees for distinction holders are due from January 1st each year. These may be paid now [over on our website](#). Lifetime distinction fee option is also available at the fantastic rate of only €400.

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## IPF National Club Championships 2016

The Irish Photographic Federation National Club Championships 2016 will be held on the weekend of the 14/15th of May in Mullingar, Co. Westmeath.

This year's judges are;



- [Anne Sutcliffe FRPS](#)
  - [Vanessa Slawson FRPS](#)
- [FBPPA ASWPP ABIPP AFIAP DPAGB](#)
- [Romain Nero EFIAP/g HonEFIAP](#)



Along with the club championship, there will also be a distinctions sitting, our annual general meeting, dinner and a lecture from [Nick Scott FRPS MPAGB APAGB EFIAP](#) - with more details to follow in next months newsletter.

Online entry will be available by the end of March and closing date for entries will be midnight on the 8th of May.

The entry fee is €75 and this competition is open to all clubs who are in good standing with the Irish Photographic Federation.

The [rules and regulations](#) will remain the same as 2015.

Please register your club's interest by sending an email to [darragh.sherwin@gmail.com](mailto:darragh.sherwin@gmail.com)

For more information and to take a look at previous results, [please visit our website](#).

Full details of the club championship weekend will be available in the next newsletter.

## Focusing on: Catchlight Camera Club



Q: When was Catchlight Camera Club founded?

A: Catchlight was founded in September 2012.

Q: How many members do you have?

A: We currently have 42 members

Q: When and where do you meet?

A: We meet at Finaghy Community Centre, South Belfast on Wednesday evenings at 7.30pm.

Q: Any notable events? (exhibitions / workshops etc)

A: Catchlight CC has achieved some incredible results in its short existence - it became the 1st club from N.I to win the (subsidiary) 'Plate' at the UK Print Championships, and in the following Year was the first ever N.I club to make the Final of the Print Championships, coming 5th in the U.K. In 2015 we also won the GB Cup for small clubs, another first for a N.I Club.



Q: When was the club started and by whom?

A: The Club was founded by Ross McKelvey, with a small group of members who had virtually all hitherto been members of Belfast Photo Imaging Club. BPIC had over 100 members and the challenge of a new, smaller group suited most of us at that time.

Q: Any member have any significant achievements or milestones recently?

A: We are coming to the end of our 4th season in existence, and look reasonably certain to be crowned NIPA Top Club for the 3rd year in a row this season. That is no mean feat given the fact that standards across the board have been increasing year on year.

Q: What do you attribute your success to?

A: We have tried to create a Club where everyone is willing to help others, and where all members feel that they have personally contributed to the success of the club. We have a rule that if someone asks you 'how did you do that,' you are not allowed to say 'oh, I can't tell you!'. What are people scared of? That someone will take a better picture than them? If they do, and you helped them, then they should be willing to help you in return.

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

A: We are fortunate to have an association with Firmus Energy that allows us to run Guest Speaker nights with great speakers from all over the UK and Ireland. These nights are open to all, with free entry, and this season we have had notable presentations by Paul Stanley FIPF, Chris Palmer FRPS and Adrian Lines MPAGB.

We also held a 'Distinctions' night - where we had 12 successful LIPF and AIPF panels on display from members of several local Clubs. This provided a unique opportunity to see so many successful panels together, and to speak to the authors and seek advice.

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

A: 'oh, I can't tell you!!' ;-)

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

A: I think it is always special when you achieve what you set out to achieve. Catchlight was formed to try for the first time, to really compete with the big names in the UK & Ireland. The standard of N.I Club photography has been lagging behind the standard of the top clubs in both the UK and Ireland for too long, and I think we have really made people sit up and take notice of what we are doing.

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

A: Catchlight CC has only affiliated to the IPF this season, and is still finding its feet in that regard. We applaud the powers that be in the IPF for accepting registration of Clubs in the North, and we look forward to a mutually beneficial relationship going forward. Many of our members have already taken part in the IPF Distinctions process, and are rightly proud of their achievements - and another handful will be taking part in Portlaoise on 5th March.

[Visit Catchlight Website](#)

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## Club Affiliation Fees for 2016

Our Treasurer Brian reminds you that annual club affiliation fees were due as and from January 1st 2016. We've put in place a shiny new form with integrated payment facility over on our website on the [club affiliation page](#). Please note every club **MUST** fill out this form every year to help us keep our club contacts up to date!

Clubs who have not renewed will not be eligible to compete or have their members compete and will also not be eligible for 50% preferential rate for distinction applications for their members.

*For SACC clubs, please note that the same process and same form applies,*

*but payment & information is collected via the SACC website. Note that SACC clubs pay both the IPF Affiliation Fee and the Region Fee as a single payment.*

*- Brian Deering, IPF Treasurer*

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## Cork Salon - Exhibition Event 2016



The exhibition event of the 3rd Cork International Salon of Photography took place last Saturday at Rochestown Park Hotel, Cork and with guest speakers, workshops, trade stands, the president of the Royal Photographic Society in attendance, dinner and of course the awards themselves, it was a day of celebration. Cork Camera Group would like to thank all those who attended, especially those who travelled long distances. They would also like to thank all those who entered and greatly appreciate the support they have received from Irish photographers.

Plans for the 4th Cork International of Photography are already underway!

Follow Cork Salon on their [Facebook page](#) to keep up to date.

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## In the Spotlight: Bill Power FIPF AFIAP

Q: Congratulations on your win, what does it mean to you?

A: It's a dream. One more box ticked on the Bucket List. I feel so lucky,

because I know it could have been any of a half-dozen friends whose work I greatly admire.

Q: Tell us about your winning image.

A: It's called 'A Secret Place'. I think a lot about the titles of my images because I feel this helps create me a sense of what I want an image to convey. Obviously, this image is a composite - the first I ever did in colour. It has also been one of my most successful to date in international competitions. It has four key ingredients. The trees and laneway, which were shot on a foggy morning, form the foundation to the scene. The second vital element is Elle Beth whose pose, I thought, suited the scene. We shot together in the company of Tim Pile (it's his dress, lol). The fourth element are the two crows, which were taken later on the same morning as the trees and after the fog had lifted. Yes, I know, judges don't always like crows in photographs. They've told me. An intentionally blurred image over the entire scene creates the tone and mood of the image. Blending, changes of opacity, sharpening, blurring, use of levels, adding shadows and lots of trial and error make up the rest. So why is it called 'A Secret Place'? Use your imagination - that's the secret.



Q: What's the earliest photograph that you remember taking?

A: The earliest photograph I remember taking was with a Fuji pocket instamatic when I was about twelve years old. The photograph was of my step-grandmother, Ellie Power, who I remember with immense fondness (my grandmother, Mary, died in 1928 when my father was a toddler). It's the only photograph of Ellie that exists. That's partly why I have such respect for 'the record shot'. It's photographs of people or places we care about that often become more important than the arty stuff. Photographs are about memories, moments in time. They are not about winning awards.



Q: What persuaded you to take up photography?

A: My interest in history. I used my camera to record things - shopfronts, headstones, castles, churches, ruins, roads - anything that was threatened by change. These are the kind of images

judges dismiss as 'record shots'. I still take lots of those. I always tried to take the best shot I could but knew nothing about the technical stuff. Then, in October 2009, I took a shot along the Munster Blackwater River. When I uploaded it onto the iMac I thought, 'wow, I really like that'. That was the eureka moment when I decided, 'if I put my mind to this I think I can take better photographs'. That's what I've been trying to do ever since.

Q: Which club are you a member of?

A: I joined Mallow Camera Club in September 2010, 35 kilometres from where I live in Mitchelstown, with a very bad road between the two places. I joined Fermoy which was founded a few months after I joined Mallow (17 kilometres away on the M8), but chose to compete for Mallow. Last October, I joined Cork Camera Group. I now compete as a member of Cork. Mallow and Fermoy are two very different clubs that taught me a lot not just about photography but also about people.

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

A: I gained my LIPF and AIPF in 2012. Then in 2014, I gained my Fellowship. I was awarded an AFIAP last May and have recently applied for the EFIAP.

Q: First camera? First DSLR?

A: The first camera I remember using was a Fuji pocket instamatic. It belonged to my parents. My first SLR was a Fuji which I bought in the early 1980s.

Q: Are there photographers you are influenced by?

A: Yes. Definitely. Lots. Morgan O'Neill is so creative and a very special friend. Rikki O'Neill takes photography beyond the bounds of imagination and that helps me think differently. Tim Pile's images fascinate me. Ross McKelvey's portraits are stunning. There are others who inspire me but most Irish photographers probably have not heard of them - Sandra Bartoka, Tom Dodd, Irene Wijnmaalen, René Rouyer, Adeline Capon, Misja Smits, Chris Kovacs, Jacky Panhuyzen, and many more. I am always interested in good photography, regardless of the subject or the photographer.



Q: Your own favourite image?

A: One of my eternal favourites is an image of the stunning Holly (Ivory Flame). It was the first time we shot together (in the company of my good friend, Eileen Sykes). Holly wore an elegant green dress and was standing inside the window of an old house. As she posed, she was lit by window light. Holly began to read from an old book I had brought with me ('Light Above the Crossroads' by Louie Rickard). I stopped shooting. A moment of bliss, at a crossroads on which soft window-light had helped create a sublime moment beyond words. The title of the book became

the title of the image. These are the moments behind the camera that only a photographer can know.

Q. What is your favourite image by another photographer or artist?

A: The photograph has to be 'Afghan Girl' by Steve McCurry. Her green eyes, the pose, the lighting, will outlive all of us. It's one of the greatest photographs of all time. I love art and sculpture too, and in that genre, my favourite has to be 'Las Meninas' which was painted in 1656 by Diego Velázquez. It changed art. It anticipated the concept of capturing the moment long before photography was invented. Until then, all art was static. It changed art. When I saw it in the Prado Museum in Madrid a few years ago, I was even more enthralled by the sculpture of 'Sleeping Hermaphroditus' which is in the same room of the gallery. To create such beauty has to be one of humanity's greatest achievements.



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

A: I dabble in most things. My specialities at the moment are model photography, fine art nude, portraiture, creative digital art and nature. I don't really understand people who work in one genre and are afraid to challenge themselves to grow by trying new genres or by just do the same stuff week-in week-out. I'd get bored doing the same thing or going to the same place all the time. That's what I call 'one trick photography' - if you know what a one-trick pony is then you'll know what I mean.



Q: Canon or Nikon or Fuji or Sony ?

A: Nikon, naturally.

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

A: Absolutely yes. Anyone willing to give themselves a little time to settle into a club and get to know others will always begin to improve. The trick is to realise that to improve requires great effort on your own part, not on the part of others. Apart from that, there is camaraderie (most of the time) and it usually beats staying home watching the telly.

Q: What does photography mean to you?

A: I absolutely love photography. It has taught me to see the world differently. But it's more than that. It changed my life. It has helped me discovered my inner artist, which was something that had been hidden away for most of my life. I tried to learn how to paint twenty years ago, but I didn't have the patience for it. With photography, my patience knows no end.



Q: What is your photographic dream?

A: To spend a year taking photographs on a road trip around Europe, especially France where I always feel at home (I have French ancestors). Of course, photographing all my favourite models along the way would make the dream perfect. Then, when that's done, visit Australia and head off into the Outback for at least the same length of time (OK,

can I have the models along as well, please?)

Q: If there was advice you'd like to give, what would it be?

A: Do not take photographs to win competitions. Capture what you like and if others like it too, then so much the better. Otherwise, never trust to the cheering mob, because they'd just as easily cheer if you or I were going to be hanged.

Q: Is there anything else you'd like to add?

A: I feel so very very lucky, not just for winning the IPF Photographer of the Year but because I have incredible support from my wife Kathryn and my son Seán. To be as dedicated as I am to photography would be impossible if the two people who matter the most in my life were bitching, complaining or just sulking because of the time I put into it. We're a team - just like the Three Musketeers. We stick together, no matter what.



To see more of Bill's work, visit his website: [www.billpowerpx.com](http://www.billpowerpx.com)

## Niamh Whitty Honoured

On February 20th 2016, at the start of the awards ceremony for the IPF Photographer of the Year Competition in Kilkenny, IPF President Michael O'Sullivan, on behalf of the IPF, presented Niamh Whitty with the Brendan Walkin Memorial Award for her outstanding service to the Irish Photographic Federation.

Speaking about Niamh's work for the IPF, Michael had this to say:

"For outstanding contributions to Irish Photography, specifically for her immense work in going above and beyond her role as IPF Webmaster. The work she has done has enabled the IPF to operate as a more efficient organisation, with a real-time digital footprint and a faster and more effective flow of information between all areas of the IPF, and our clubs and club members. This was achieved through an unfathomable amount of time, work and personal sacrifice to deliver vital tools (better, more effective web presences and newsletter) to allow the organisation to achieve its goals. Congratulations, Niamh on this fantastic, and well deserved achievement."



Niamh joined Cork Camera Group in 2008 and has been involved in their committee since 2011, primarily as webmaster. She took on the role of webmaster of the Southern Association of Camera Clubs in 2012. In May of 2014, she was elected onto the council of the IPF at their AGM and shortly afterwards took on the position of webmaster of their website too which she immediately set about restructuring and upgrading. The IPF website you see before you today and the technology which underpins it is a result of countless hours of her work. In December 2014, the first edition of 'Oscailt', the IPF monthly newsletter was published. It's a mammoth task every month to get the newsletter published. Niamh is the editor.

Aside from this work, Niamh is also well known for her beautiful abstract macro photography of flowers, for which she holds a Fellowship with the IPF and was also awarded with an Associateship from the Royal Photographic Society.

Congratulations Niamh and thank you!



## Top Tips for Music Photography - Ciara Drennan AIPF

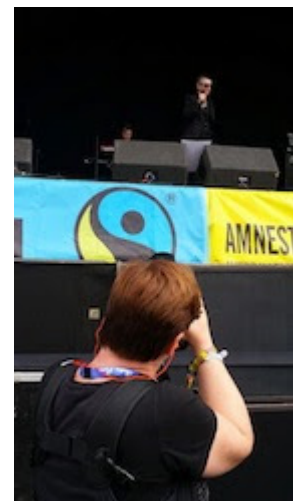
This month, we present the first of two articles written by Ciara Drennan about her passion, music photography. Ciara holds an Associateship with the Irish Photographic Federation on this topic and we are thrilled that she agreed to contribute her thoughts on a very tricky subject to photography - live music photography.

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I have loved music from a very young age, as a 10 year old child I had life size posters of Elvis & Michael Jackson on my wall....that's some combination! Teenage years saw Guns n Roses, Pearl Jam, Nirvana, The Cure, The Smiths etc entering my life, and well they all remain in my top favourite bands lists! Being honest there will always be a little bit of grunge in my soul ;-)

My first gig was The Waterboys when I was about 14 years old, and I was transfixed. Going to college in Maynooth opened up so many gigging opportunities and I got to see all those great Irish bands of the early 90's The Frames ( I have lost count of the amount of times), Something Happens, The Pale, The Mary Janes, The 4 Of Us, The Golden Horde, The Sultan's of Ping & the list goes on.

The last few years have seen me being able to merge my two loves; photography & live music! For me, the essence of my music photography is all about capturing those magic moments in a performance, those moments of pure emotions and connections. Those moments can come in moments of stillness, the emotion of a lyric showing through the power of a vocal performance, the connections between the performer and the audience and sometimes just pure rocking out.



I have been privileged to photograph some of the best musicians there are, both international household names and those bands/artists that are newer to the live music scene.

I cover gigs both locally and 3-4 summer festivals with the highlight of each year being the Electric Picnic. I am a mother to two young boys so I don't get to as many gigs as I used to do, but that's ok because when I do get to cover gigs it's a real treat.

I have covered gigs for a few of the online music websites, promoters, bands/musicians, venues, organisers of fundraisers etc.

Over the next couple of issues I am going to try and offer some general guidance on shooting live music events.



## So.. You Want to Shoot a Gig?

You love music and you love photography and you want to bring the two together but don't know how to?

You could be like me and jump right in at the deep end, my first gig to

officially shoot was one of the largest festivals there is Electric Picnic in 2012! In order to shoot an event of this size you need to have been granted Photographers Accreditation from the organisers. For larger festivals and events you usually need to be affiliated to an online/print/media publication that you will be taking images for.

The process for applying for accreditation varies from event to event, the larger events it is an official process but for smaller gigs it is often a matter of approaching your local music venue/pub and asking permission.

I have to stress here I would never bring my camera gear to a gig/festival that I did not have permission to, you run the risk of security removing your gear, refusing entry and even if you get in with it the risk of damage to some very expensive equipment.

Any of the smaller venues I have covered gigs in have been very accommodating and are usually delighted to have someone along to take shots. It can be a great learning experience as you are going to come across some very challenging lighting set ups (more about this later!)

The most important bit of advice I can give you here is to be respectful to everyone you are in contact with during the accreditation stage....no matter what the size of the venue/festival.

## Let's Get the Technical Stuff out of the Way

The first question I am usually asked in relation to live music photography is... what camera do you use followed by what settings...so let's answer them first.

I cannot stress enough that I am not necessarily a technical photographer...yes of course I know my camera and settings inside out but I shoot from the heart first and if you ask me a very tech question you will likely be met with a blank face!

I usually carry two bodies with me ( for the last two years I have used a harness which has greatly helped reduce shoulder and back pain during the festival season!). My main body is a Canon 6D ( it has exceptional low light ability) and my back up is my trusty Canon 600D. I tend to have my Sigma 70-200 2.8 on the 6D and either my Canon 24-105, Canon 40mm or a borrowed wider angle 2.8 on the 600D...however this set up changes depending on the size of the venue.



You are generally shooting in lower light conditions, lighting in the smaller venues, pubs, festivals are known to be 'bruuutal' ( that's a technical term!) as well as the lighting in the tents at festivals. As a good starting point guide...iso 1600, 1/200, 2.8... however you must know your camera and settings inside out and be prepared to change settings without having to stop and think about what you are doing. Lights are changing constantly, some stages might go from backlighting only to full on frontal lighting, we've been known to run from an indoor tent stage over to the main stage without changing settings and fire off a few shots only to do a quick check and see totally overexposed images. You literally need to be able to run and change settings at the same time!

Outdoor main stages sound like the stuff of a music photographers dream, but they come with their own challenges...at certain times of the day you can have the sun glaring straight down onto stage, you can have the moodier performers who prefer lots and lots of smoke and minimal lighting, wind, rain etc...you have to be prepared for everything to be honest.



## Feel the Music

Personally I am looking for the shots that convey the emotion, they are the ones that will stay with me. I've been known to search a musicians performances on YouTube so that I am familiar with their live performance and have an awareness of when those 'moments' will occur.

I tend to keep my finger on the shutter and eye pressed to the view finder for the time we have to shoot...if it is a high energy performance with loads

of movement I follow who I am shooting across the stage through my viewfinder to capture at the perfect moment. One big rule in music photography is try and avoid Microphone Mouth, you want to try for a clean



shot of the musicians face without the microphone covering their mouth etc...  
easier said than done to be honest!

I am also listening to and feeling the music, being aware of a change in the song, knowing when that big note is about to arrive ( a moment when you tend to get some great facial expressions). Keeping an eye on the lighting and the patterns ( get to know the sequence for the optimal time to press that shutter!).

Remember the smaller venues may not have the best lighting systems and sometimes you just have to work with what you are given and up that iso....I would always prefer to have extra noise in an image than not get a shot due to a poorly exposed image. I suppose my style of editing also lends itself to a higher level of noise/grain than would normally be described as acceptable.

NEXT MONTH: Ciara is back talking about styles, etiquette and tips for surviving festivals!

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## Who's Who on IPF Council

This month, we say hello to Dominic Reddin. Dominic is the National Secretary of the IPF and an avid nature photographer.



*"I have been passionate about photography for many years, observing and then creating an image with camera and lens still gives me a great feeling, and thankfully I never seem to get tired of it. My love of the outdoors and nature gives me great inspiration and material to photograph, and I feel lucky to have seen and witnessed so much beauty around me. I think everyone has a creative outlet, and mine I feel has been my photography and my love and passion for music.*

*I live just outside the town of Mountmellick in Co. Laois and have been a member of Mountmellick Camera Club for 15 years. It's a small club but a great little club and together we have enjoyed over twenty-five years of having a photographic bond that is still as strong today.*

*In 2005 I was awarded with a Licentiate'ship followed by an Associateship in 2012 by the Irish Photographic Federation, which were great experiences.*

*In May 2013 I took up the role of National Secretary with the Irish Photographic Federation, and have made some great friends and met some great people through my association with it. Liz is not only my wife but also my very best friend, and our boy James a blessing, both encouraging and so understanding. I'm lucky and grateful for that."*

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# Trierenberg Super Circuit - The World's Biggest Photography Salon!



Cover image: "Queen of Coffee" by Evgeni Kolesnik, Ukraine

Gabriel O'Shaughnessy catches up with the man that makes the biggest salon in the world happen, Dr. Chris Hinterobermaier, the Chairman of the Trierenberg Super Circuit.

Q: Chris you hold a Doctorate. In what field is your Doctorate?

A: I have a Doctorate in Law. Not a bad education, however my focus has always been on photography. As a student in the eighties, I was quite a successful salon participant and today I am the person in charge of the world's largest annual photo art contest: TRIERENBERG SUPER CIRCUIT.

Q: Tell us about your family?

A: I am married to Uli. We have two boys and two cats.

Q: Do you have a day job?

A: I am self-employed. I lead two companies, which are mainly engaged in the

field of cultural event organization, art exhibitions, road shows and many more. It's not only a "day job", more like 18 hours of stress per day.

Q: Running the world's biggest photographic salon must take a lot of your time. How does this fit in with family life?

A: Not really. In fact the organizing work, including the exhibition, the road show and the gala, plus all preparations involved with this takes a month out of my year. What's more time consuming is to get such a major event like TRIERENBERG SUPER CIRCUIT financed year by year. We have lots of meetings until we succeed.

Q: The TRIERENBERG SUPER CIRCUIT has grown out of the AUSTRIAN SUPER CIRCUIT. How long has it been running?

A: We celebrate our 25th anniversary in 2016.



David Martin Castán, Spain," Stokksnes"

Q: Did you always intend to make it into the biggest photographic salon in the world?

A: Yes, we discovered that the more quantity you have the better the quality will be. Plus nowadays the contest is a playground for amateurs, professionals and artists - quite different to all the other salons. I suspect 90% of our participants (110,000 images entered from 110 countries in the total 30 sections of the contest) don't really know what FIAP, PSA etc. are. What participant's love is the brilliant catalogue they each get and also the chance to win an award. Still the salon needs a lot of PR work in advance to ensure record entries from one year to the next and we are very grateful to partners pushing photography. More than 60 international magazines have featured in the upcoming contest.

Q: The Trierenberg is famous for its brilliant catalogue, both the quality and quantity of images (over 300 pages) are amazing. How much work is involved in putting together this production each year?

A: We are quick and experienced. So to produce the 300 page catalogue plus the 500 page luxury edition hard cover book takes us 8 weeks including printing.

Q: How important is sponsorship?

A: Most important. The more money you get through sponsorship the better the event we can organize. You can appreciate the money behind the event in many aspects: printing quality of catalogue, the gala event, which is a unique evening to which winners from 30 different countries attend.

Q: What do you think are the main factors that contribute to your success?

A: The dedication towards what we do. The personal love of photography, the experience, the avoiding of earlier mistakes and above all, the never-ending fascination that unusual images, captured great moments and outstanding creativity does still give me.



Peter Hammer, Australia, "Rainbow over Kirkjufell"

Q: You receive entries from all over the world. Do you have a favourite country or style that you look forward to each year?

A: We love Irish Photography. Haha. Honestly, anything strong, creative and unusual is very welcome.

Q: How do Irish Photographers measure up to other countries?

A: Excellent. I know Irish photography since I've had the privilege to do a lecture more than 20 years ago in Dublin. I especially love the strong portrait and very individual landscape photography coming from this charming green

island and we have had many winners in the past years originating from Ireland.

Q: What do you think is the future for print entries? As many salons have moved to projected image only.

A: Yes, I know, because it is cheaper and easier and less time consuming. However, we also offer projected images, but still insist on keeping the prints section. The haptic, the physical presence of an image on paper is dramatically different (not better, that is not what I say) to a projected image.

Q: How can our readers enter this years contest?

A: Visit our website for full details: <http://www.supercircuit.at>

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## 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!

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## In Our Next Issue..

Next month, we'll be showcasing the results of the IPF Nature Photographer of the Year Competition and talking to the winner Neil O'Reilly from Tallaght Photographic Society about his success!

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Newsletter edited and compiled by Niamh Whitty (IPF Webmaster)

Associate Editor: Michelle La Grue (IPF Public Relations Officer)

Associate Editor: Michael O'Sullivan (IPF President)