



Oscailt

IPF Newsletter - September 2015

A cháirde,

This month, it was the IPF's turn to host the international competition that is The Celtic Challenge. This is a unique international, as it allows entry only to those federations from Nations who share a common heritage as part of Europe's historic Celtic Fringe. As Internationals go, it is probably the one which might most closely resemble an "inter-county" championship, in the sense that we exhibit enough difference and varied identity to make it interesting, but we share enough cultural similarity to get along famously! What a fantastic weekend was had by all in Kilkenny over the weekend of September the 19th! The photography on display was fantastic, and it was also a deeply enjoyable social weekend. The competition was very well organised, and the additional activities went down to the acclaim of all involved. We must extend a heartfelt thanks to the SACC and all involved in making it such a success.



As if that wasn't enough reason to come away smiling, the IPF also shone at the event. We finished second overall to our friends in the Scottish federation, but as you will read further down, IPF club members took all three of the individual awards! That was an incredible achievement, and we are extremely proud of the winners, as well as all those who had images on the IPF panel.

Irish photographers seem to keep pulling in the awards. It's rare these days to log onto Facebook, or any other social media platform and not see a few celebratory posts about salon awards being received. It is always a great thrill to see these awards going to IPF photographers, and long may it continue! And at the highest level of competition, FIAP Biennials, IPF photographers continue to give us cause to celebrate! I won't ruin it by saying any more, apart from congratulations to those who represented us at the recent FIAP colour Print Biennial! Well done! All of the details are below.

On another note, I have to say, Autumn has got to be my favourite time of year. From now to Halloween. I absolutely love it! It always brings out a sense of wonder in me, and the world seems mysterious again. It brings me back to the innocence of childhood like no other time of year. On top of this, the run-up to Halloween affords countless photographic opportunities. Everything from stunning landscape, to creative portraiture and seasonal still-life is catered for. So I am sure we will get bombarded with entries for our cover image competition! There is no excuse! the world is awash with photographic inspiration this time of year! Get Snapping!

Note: I am quite proud of my self for resisting the old "snap-apple" pun there.

On a final note, as we head towards Halloween, I am wondering how many of you stayed up to photograph the Blood Moon during the Lunar Eclipse this week? I am sure there are plenty of spooky blood moon pics to get us in the Halloween spirit. Why not send them in? We'd be delighted to publish a few!

On that note, I am now buzzing with Halloween mischievous spirit! I think I'll go grab my camera and see if there's an old graveyard nearby...

Slán go fóill

Michael O'Sullivan FIPF FRPS, IPF President

Calendar of Events

Event	Date	Venue
IPF Distinctions Workshop	Oct 10th	Dublin Camera Club
IPF AV Championships	Weekend, Oct 17th/18th 2015	Áras Chrónáin Ionad Cultúrtha, Clondalkin, Dublin
SACC Creative Photography Competition	Oct 31st 2015	Seven Oaks Hotel, Carlow
IPF National Shield	Sat, Nov 7th 2015	Malahide Community School, Dublin
IPF Distinctions Sitting	Sat, Nov 21st 2015	LIT, Thurles, Co.Tipperary
IPF Photographer of the Year Final	Sat, Feb 20th 2016	Kilkenny
IPF Nature Photographer of the Year Final	Sun, Feb 21st 2016	Kilkenny
IPF Distinctions Sitting	Sat, March 5th 2016	Dunamaise Arts Centre, Portlaoise
IPF National Club Championships	Weekend, May 14-15th 2016	County Buildings, Mullingar
IPF Distinctions Sitting	Sat, May 14th 2016	Mullingar Arts Centre

Irish Photographers Shine at 2015 Celtic Challenge

Congratulations to the Scottish Photographic Federation who were once again victorious this year and defended their Celtic Challenge title in Kilkenny. The Irish Photographic Federation took the runner up spot but our photographers did us proud claiming all three individual titles on offer with Judy Boyle taking the best monochrome print title, Gabriel O'Shaughnessy receiving best colour print and Chris Ducker claiming best projected image.



Left: Best Colour Print: Gabriel O'Shaughnessy, "IBBS"

Top Right: Best Projected Image: Chris Ducker, "Shy Beauty"

Bottom Right: Best Monochrome Print: Judy Boyle, "Emily"

Thanks to Peter McCloskey who judged the competition and provided extensive commentary and feedback on every image while he judged.

Thanks to the IPF selection committee, especially Denis Whelehan, who put so much time and effort into selecting the images to represent Ireland at international competitions. This was the last event for Denis as IPF International Competitions Officer and we offer our sincere thanks to him for his dedication over the past number of years in this role.

Finally, our sincere thanks and congratulations to the Southern Association of Camera Clubs and everyone else involved, especially members of Kilkenny Photographic Society, who provided a great experience for guests and competitors alike. The visiting nations expressed their thanks

for the very high level of hospitality they received and once again left us feeling very proud to be hosts.

The IPF entry is shown below. Click any image or click [here](#) to go to full article on IPF website and view images larger over there. All images over on the website are captioned with author and title, so click through for more details!

The photographers who represented the IPF were;

Barry McGreevey, Charlie Galloway, Charlie O'Neill, Chris Ducker, Christine Taylor, Damien O'Malley, Des Clinton, Des Connors, Eithne Ni Anluain, Emmanuelle Gallison, Gabriel O'Shaughnessy, Graham Kelly, Joe Doyle, John Finn, John Hooton, Judy Boyle, Liam Kidney, Michael Linehan, Michael O'Sullivan, Morgan O'Neill, Patricia Ronan, Paul Reidy, Seamus Costello, Tony McDonnell, Vadim Lee and Vladimir Morozov

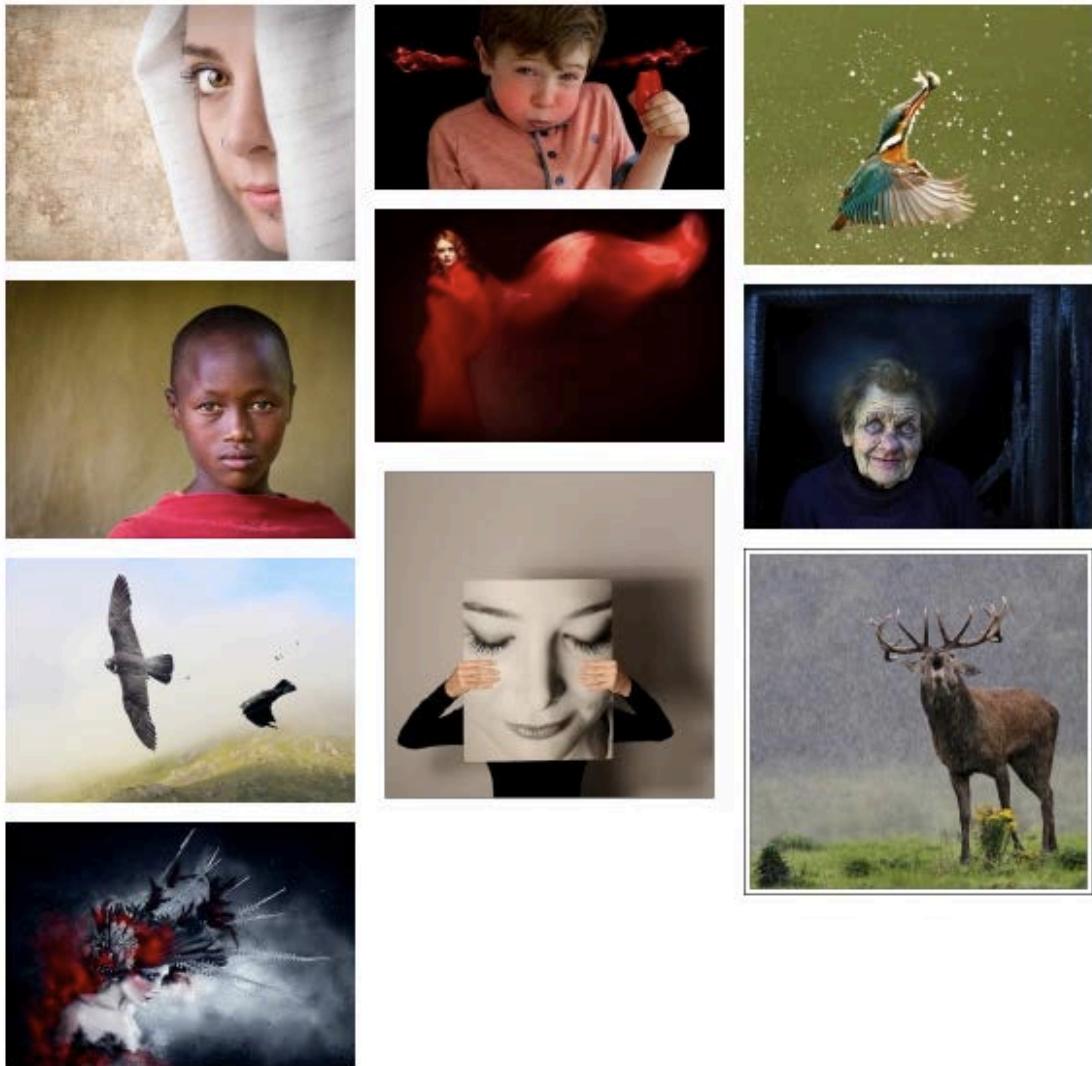
Colour Print



Monochrome Print



Projected Image



IPF Distinctions Service Update

Deferring Your Application

It is great to see so many photographers applying for distinctions and as you know from our announcement last month, the demand has been so high for Licentiate and Associate assessments that we had to add in a fourth session in 2016 to accommodate these. Already, this extra session for March 2016 is full with a standby list in place.

For various reasons, we have seen an increasing amount of applicants drop out at the last minute - some even on the day itself! Given how late these deferrals are occurring, it has not been possible to offer the vacancy to someone on the waiting list as we feel that no one should be asked to rush the final preparation of a panel.

Therefore, we must now advise applicants that deferrals must be made six weeks before the sitting date. For the November 21st session only, we will accept deferrals up to five weeks before the date, i.e. by October 17th.

After closing date for deferral has been reached, a deferral will no longer be allowed. The application fee will be forfeit and a new application must be made, putting you back to the end of the queue.



While we try to make the application process as easy as possible, we must be fair to those who are waiting on vacancies.

To check current status of any session, please go to our '[Distinctions Dates & Availability Page](#)'.

A Handsome Bunch!

Meanwhile... despite the coffee and tea thievery that went on before the assessment in Galway at the weekend, the assessors and distinctions team were in very good spirits as the day started :-)

Thanks to Riana Parsons from Cork Camera Group who happened to be walking by when eagle eyed Des Connors spotted a camera shaped bag in her possession and insisted on a team photo!



IPF National Shield 2015

The IPF National Shield Competition for 2015 is now open for entries. For full details, rules and entry form, [read more over on the website](#).

It will be held again in Malahide Community School on the Saturday 7th November. Following a record entry last time, we are hoping to have even more clubs entering this year!

We are delighted to welcome back [Canson Infinity](#) papers, along with their distributor [Fine Art Papers](#) as sponsors the forthcoming IPF National Shield competition.

We have three excellent judges coming over to assist us

- Caroline Colegate ARFPS
- Christine Widdal MPAGB AFIAP
- Tim Pile EFIAP/s AIPF ARPS.



In addition, we have two super speakers lined up - Ciara Drennan AIPF and Daragh Muldowney.

In terms of times and deadlines, please confirm your club is taking part as soon as possible and provide payment by Paypal by 24th October at the latest, two weeks ahead of the Shield itself (7th November).

The entry fee is €50 per club.

To confirm your clubs entry and pay the entry fee, you must fill out the form over on the IPF website. You must fill this out even if you plan to pay by cheque (although PayPal is preferred method of payment).

Please note that there is a change in the definition to non-advanced this year so please be sure to read the rules and ensure you are eligible to compete in this competition.

The Shield competition is one of the largest clubs events for the IPF and we need as much notice as possible of number of clubs competing so we can manage the logistics.

Please refer to [our website](#) for further details.

If anyone has any queries now, please contact Joe Doyle, IPF National Shield Coordinator using the '[Contact Page](#)' on our website.



Focusing on: Carlow Photographic Society



Q: When was Carlow Photographic Society founded?
A: In 2003.

Q: How many members do you have?
A: Sixty members.

Q: When and where do you meet?
A: During the club season, which runs from September to June, we meet every Wednesday night, from 8pm to 10pm, in the Seven Oaks Hotel, Carlow town.

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

A: Each year we run 'Exposure': an exhibition of members' work, for one week, during the Carlow Arts Festival. In recent years we have also mounted, in parallel with 'Exposure', a themed exhibition arising from a specific project usually guided by an artist.

In 2015, under the direction of Graphic Artist, Brendan Harding, members were encouraged to think outside the box of "pure" photography and reinvent their creative process with a view towards combining the skills of photography with the skills of graphic design. The finished product, entitled "A sense of place", consisted of a series of over twenty A2 size posters mounted on foamboard. It received a very positive response from visitors and was one of our most successful undertakings, to date.

In 2014, we completed a twin themed project 'Portraits' and 'Urban Landscapes' under the direction of visiting Slovenian artist, Tomaz Lunder.

In 2013, under the guidance of artist Amelia Stein, we undertook a special project entitled 'Intimate Landscapes' in which the finished product was an exhibition of a series of black and white images.

We successfully completed a project "Barrow Life": portraits of people with strong connections to the river Barrow.

We engaged in a 'twinning' project with Banbridge Photographic Club.

We exhibited a project "Connections", guided by artist Tomaz Lunder, at E.U. House, Dublin.

We visited Slovenia as part of the project in 2008 and participated in photographic workshops there.

We have also run a number of successful workshops and photo-shoots i.e. 'Seascapes' with Eimhear Collins and Brian Hopper, Stage Photography with Ross Kavanagh, Glendalough House and grounds with Fran Byrne, Fashion shoots at Coolattin House and Ballykealey House run by our own members and currently a Sports Photography Course with, Sportsfile Staff Photographer, Matt Browne.

We have also linked up on outings/events with neighbouring clubs in the midlands area.

In 2015, we were pleased to became involved with Kilkenny Photo Society and Portlaoise Camera Club in an ongoing joint project "Collaboration" where we photograph the other towns and have a night together where we display a selection of the images.

Many of our exhibitions have been generously aided by sponsorship from Carlow County Council Arts Service and R.J. Smyth & Co. Chartered Accountants.

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

A. Liam Beattie, Silver Medal for "Liffey Descent" in Black & White panel IPF National Shield, 2007.

Gilbert Smyth: Silver Medal in Intermediate Section of IPF 'Digital Nature' Competition, February 2015.

Roger Jones: Best Overall Projected Image in SACC Interclub competition in March 2015.

The club was placed joint second in the Projected Panels Section of the SACC Interclub competition, in March 2015, in our very first SACC Interclub competition.

Thirteen of our members hold the distinction of LIPF while just one member, Liam Beattie has gained the Associateship distinction (AIPF).

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

A : Micheal O'Sullivan's presentation 'Fallen Angels' totally enthralled our members.

We also really enjoyed Eimhear Collins on "Seascapes", Brian Hopper on post-production, Paul Kelly's presentation on 'The Gleaners of La Digue', Peter Gordon on "The Burning Man" project and

Darragh Muldowney of Dúrla Photography.

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

A: Duckett's Grove ruins. Milford Mill and weir. Lone tree on Kilkenny Road. Borris Viaduct. Visual Buiding, Carlow town. Dolmen on Browne's Hill. Liberty Tree, Carlow.

Q: What is the best aspect of your club that makes it a good club? (ie dynamics, attitude, sharing?)

A: Visitors to the club remark on the relaxed, convivial atmosphere. We have an open attitude. We endeavour to share knowledge and expertise, help beginners and dip into the artistic area. At the same time, we try to keep a balance between the social aspects of the club and the serious photography side.

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

A: Provide some guidance/assistance/ideas/speakers on managing a club such as ours, in existence for over a decade which has progressed beyond the initial high energy, high enthusiasm stage and is looking to develop towards new levels.

Photograph above shows Carlow Photographic Society members with Fran Byrne on an outing to Glendalough House, Co Wicklow.

Website: [Carlow Photographic Society](#).

The Wonderful World of IPF Distinctions - Part Two

by Mark Sedgwick, IPF Distinctions Chairman

As we now enter the Distinctions season kicking off with an assessment session in Galway for the first time, followed by our regular visit to Thurles in November and now with an extra session being run in early March 2016, I am sure that everyone is now fully prepped and ready to go with their work all finely polished and looking the part!

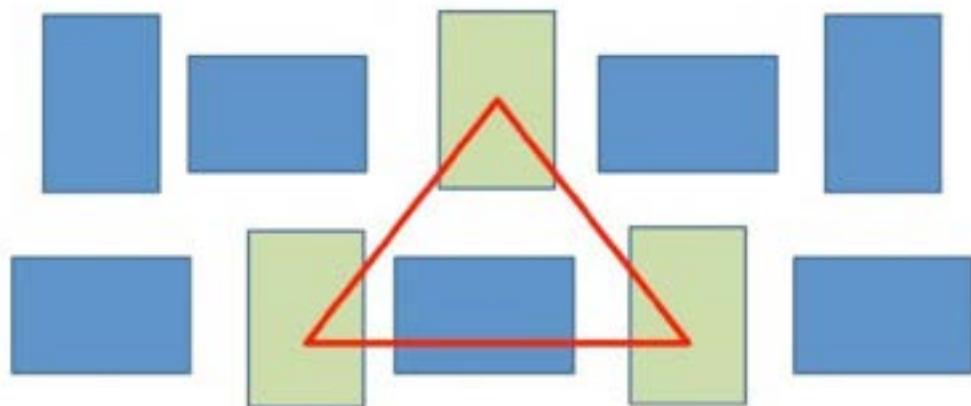
In the last newsletter we briefly examined some of the main criteria surrounding the selection of your images and some of the regular issues that the assessors focus on at the assessment day. I would like to expand a little on a couple of the non-image specific requirements that can easily be neglected and may result in your application being unsuccessful.

Panelling

One of the technical criteria is to present your work as a cohesive panel. This takes on a number of meanings depending on the level of distinction that you are applying for. At the Licentiate level the paneling is usually a fairly rudimentary compositional element planning followed by a "reasonable" balance to your images, all the way up to the Fellowship where, in addition to a carefully thought out and planned layout, each and every image is symbiotically linked to its neighbouring image and contributes to the panel as a whole. I know of more than one senior applicant that has been driven to distraction in planning the layout of their panel. While it is (relatively) rare for a panel to fail for panelling's sake it can certainly make the difference if the decision is close.

- When planning your panel the most important image to consider is the top dead centre image. While it may be tempting to organize your top row to be an even number of images it makes a pleasing paneling much more difficult. This image should probably be the strongest image with good contact with the observer. A centrally composed image will suit best.

- The images outboard of the centre should have compositions that lead the viewer inwards to the centre image. For example, a portrait in position one should lead towards the right, while the image at the end of the row should lead towards the left. This will hold assessors attention for longer in the panel. A good plan is to have these images organised so the darkest, heaviest images are at the outside and brightening as you head towards the centre image. For the same reason it is normal to have the darkest images at the bottom, especially at the outside edges.
- Your panel should be symmetrical with uprights and verticals evenly balanced on either side of the central line (See diagram below for an example). Having randomly organized formats will leave your panel giving the impression that it has been badly thought out.
- Mixed media panels (yes, you can use mono and colour in the one panel!) should again be organised in a balanced way. Do not for example include just one mono as your top left image while all the rest are colour. The media need to be balanced symmetrically too. You also need to be careful to ensure that the colour and monochrome images complement each other in terms of lightness / darkness, tone, exposure etc.
- Use Triangles to balance your panel. A device we see used more and more is to incorporate triangles of similarly balanced images (colour, tone, saturation), within the panel. This might include the top centre image (No.3) and images 7 and 9 on the bottom row (on an L panel).



Presentation

We are not judging your ability to mount prints and not all assessors lend the same weight to the final presentation of images but all will expect at a minimum that all images are clean, undamaged and dust free. I know that one of my own personal bug-bears is to be presented with images that have not been glued down flat and even. If you don't mount your image properly on the card you are using, it bellies or moves as it is viewed and causes unsightly reflections. This is usually the sign that the author really has not treated the process with respect and for me at least that applicant is on an uphill struggle to convince me to pass them!

Having said that, we neither require nor desire people go to vast expense and complexity with the mounting of their images. Trying to match the inner trim of a double mount with the colour of the eyes of a portrait and so forth is usually completely missed by assessors – it is the image we are interested in! It is perfectly acceptable to surface mount cleanly cut prints on mounting board.

In terms of the choice of mounting board, again, simple is always best. You never see galleries mounting in anything but white (rarely black but this tends to close down your images).

Keep your images a reasonable size too – large prints just make fine errors easier for assessors to spot. A good guideline size is about 30-35 centimetres/12 inches on the longest side. Just because you can print big does not mean you should!

And Finally....

With that I wish you all the best of success over the coming sessions!

More tips next month!

Noel's Dad



Noel O'Connell, Chairman of Cork Camera Group, very sadly lost his father Sean earlier this month and published the image above on his Facebook page in honour of his memory.

This image has represented Ireland in international competition at 32nd FIAP Monochrome Print Biennial held in Turkey last year. We were immensely proud

of Noel's achievement in the club and can only imagine how chuffed his dad was to see an image of himself, as captured by his son, doing so well.

Noel's image is called 'On The Ropes'. The photo of Sean in the ring was his last fight in City Hall Cork, which he won! He represented the FCA 48th Battalion fighting out of Collins Barracks and he won many trophies and medals over the years.

At the time of the competition, Noel said that representing Ireland with an image of his own father made it even more special. Again, we can only imagine how special it feels now to have shared and recorded this moment with his dad.

The image touched all of us and with Noel's permission, we asked if we could publish it this month. Not for the purpose of offering sympathy, although we do sincerely sympathise with Noel and his family, but to celebrate the power of a beautiful moment between father and son.

The gift of a photograph.

We have a gift as photographers, yet often, we don't take time to photograph those closest to us. We invite you now, as a personal challenge, to photograph those people that you love. To stand before them with your camera, vulnerable, and ask them to share a moment with you. In the years yet to come, these may mean more to you than your finest landscape.

Rest in peace Sean and thank you to your son Noel for a beautiful reminder of the power in an image.

Cork Salon open for entries

3rd Cork International Salon of Photography



Under the patronage of FIAP, PSA, RPS, IPF and SACC

5* Full Colour Printed Catalogue

Six sections

143 awards

www.corkcameragroup.net

Closes December 1st 2015

The 3rd Cork International Salon of Photography is now entries submissions for 2015.

Cork's salon operates under the patronage of FIAP, PSA, RPS, IPF and SACC and it's full colour catalogue has received a five star rating from FIAP (the highest rating possible). Along with Tallaght, Cork is one of only two Irish salons to have patronage from FIAP.

Closing date is December 1st 2015.

There are six sections:

- Colour Open
- Monochrome Open
- Landscape

- Photo Travel
- Nature
- Creative

More information can be found at <http://www.corkcameragroup.net>

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

In the Spotlight: Sigita Playdon

Q: When did you take up photography?

A: My journey into photography started 13 years ago when I bought my first film camera. I knew nothing about SLR cameras, shutter speeds and apertures so it was quite a challenge for me to get good shots. I really enjoyed learning new tricks, capturing the world around me, exploring new places and meeting great people along the way. Only 5 years ago, when my first daughter was born, I took my photography to another level.



Q: What persuaded you to take up photography?

A: My good friend lent me his SLR to take pictures of the St. Patricks day parade 13 years ago and I really liked using a “proper” camera, and of course the moments I captured on film . I started saving up to get my own camera and could not wait to capture life around me.

Q: Which club are you a member of?

A: I'm a member of Galway Camera Club.

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

A: Yes, I'm a proud holder of LIPF and AFIAP distinctions.

Q: Can you tell us about your relationship with photography.

A: As a kid I would take my mom's point and shoot film camera and capture my friends, people around me , places , flowers, I'm always been drawn to photography, only later could I afford my own camera and a journey into photography started from there.

Q: First camera? First DSLR?

A: My first proper camera was a Canon 500n SLR and a few years later I upgraded to my first DSLR, a Canon 350D.



Q: Are there photographers you are influenced by?

A: Not an easy question as there are so many fantastic photographers whose work is just outstanding, You don't need to look too far as Ireland has amazing photographers whose work is very inspiring. I could list so many here that they won't fit on one page

but here are a few that influence me: Annie Leibovitz, Art Wolfe, Steve McCurry

Q: Your own favourite image?

A: I think I have too many favourite images but if I have to pick one it has to be my two little girls sitting on the door step waiting for the rain to stop, I call this shot "Sisterly love".



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

A: I would say I'm a lifestyle and Portrait photographer but I would try all types of photography. When I have a free time, I enjoy shooting landscapes, wildlife and macros, but

a lot of my work is focussed on capturing my daughters day to day life. I'm always up for a challenge and love learning new things about different styles and techniques.

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: Yes, I learned so much about photography when I joined a camera club (my

first camera club was Greystones Camera Club). It's great to meet people who share the same interest as you. You get to listen to stories and see inspiring pictures from the guest speakers.

Attending camera club workshops and going on the club photography outings

are valuable experiences. There will always be something to learn no matter what level of photography you are at and you will challenge yourself in the club competitions



Q: What does photography mean to you?

A: Photography is my passion. It provides me a way to express myself and in a way, gives me a sense of freedom.

Q: What is your photographic dream?

A: My dream is to travel around the world and to capture people, places and their cultures.

You can view more of Sigitas's beautiful imagery over on her [Flickr page](#) and her [Facebook page](#).



Top Tips for Perfect Bird Photography - Kevin Murphy FIPF ARPS

We are delighted to welcome Kevin Murphy, one of Ireland's finest nature photographers, to our newsletter for the next few months. Kevin holds a Fellowship with ourselves and an Associateship with the Royal Photographic Society and such is his expertise, we could have asked him to write about almost any nature subject out there, but we decided to ask him to focus this set of articles on his approach to bird photography and to share some of his tops tips for getting those perfect images!

Since I started photography 12 years ago, capturing images of wildlife has always been my passion. My main focus has been on animals, all animals, from bugs to birds. Strangely enough though, photographing humans has never really interested me. One of the first things you learn when you try to photograph animals is that they don't like having their pictures taken and they tend to run away very fast. When you are looking down the barrel of a lens everything is racing around at a phenomenal speed. This is what makes wildlife photography so challenging and, like all areas of photography, you need to put in a lot of time and effort to produce good pictures.

Birds are very fast moving animals, particularly when flying. To freeze wings that are beating at 10 to 20 times per second is no easy task and requires a high level of precision.

You need to get really, really close

Photographing birds is a bit like hunting - don't shoot until you see the whites of their eyes, except most birds don't have white eyes, they come in a variety of stunning colours (red, gold, blue, green or grey/black). In most bird pictures the eye is going to be the focal point and it has to be in focus.

Puffin

*Canon 20D, Sigma 170-500mm, Manual Control
f/11, 1/160th sec, ISO 100, Focal Length
500mm*



To get really close you need to think like a predator and you need a lot of power in your lens. If you have loads of money and can spend €10,000 on a top of the range zoom lens then that's half the battle, kind of. All you need then is to find the birds. That kind of money wouldn't pay for one of my kids in college for one year so I, like most of you, have to improvise and work with what I can afford. I started with a Sigma 170 - 500mm 1:5-6.3 zoom lens but I have recently graduated onto a Canon EF 100 - 400mm 1:4.5-5.6 with image stabilizer. I also occasionally use a x1.4 or x2.0 teleconverter to get even more magnification. You can work with less power and still get great images but the trade off is that you will need to get even closer to the birds.

In some locations birds are more approachable, such as islands, along shores and beaches or in your garden. Birds have excellent vision so you should wear camouflaged or neutral clothing and basically sit and wait. Good shots rarely happen by chance so you will have to put in the time and effort to be in the right place at the right time. Be patient and let the birds behave normally. You need to move slowly, think of a cat stalking a bird! Using hides or bird feeders are other ways of getting closer to your subject. Many birds are more active just after dawn and seem to be less nervous at this time, so getting up early can be productive.

Obviously, to get really close to birds you need to understand their behaviour. It's best to focus on one species or location at a time rather than just randomly walking around.



Brent Geese

*Canon 5D, Sigma 170-500mm,
Aperture Priority
f/7.1, 1/3200th sec, ISO 640,
Focal Length 500mm*

It's important to note that it is an offence under the Wildlife Act to disturb protected birds in or around their nest sites. Most of our birds are protected so the rule of thumb is just don't go there. Work at a safe distance and leave nesting birds alone.

You need to shoot really, really fast

Birds move fast. In flight small species like blue tits travel at 17mph and a diving peregrine falcon can reach speeds of 190mph. Even when perching or on the ground most birds are continually twitching their heads or flicking their tails. Freezing any of these movements requires fast shutter speeds of over 1/1000th of a second.

Blue Tit

Canon 5D, Canon EF 100-400mm, Aperture Priority

*f/5.6, 1/1250th sec, ISO 1000, Focal Length
400mm*



To reach these fast shutter speeds you need to use low f stops (aperture wide open) and high ISO settings. The exact settings are dependent on the amount of light available which can be in limited supply in woods or early in the morning. The key is to set the camera to whatever is required to produce a sharp image. Because everything is usually happening so fast the best setting in most situations is Aperture Priority. Set the aperture to f/5.6, f/6.3 or f/7.1 (dependant on the proximity and size of the subject and available light). Start shooting with a high ISO of say 1000 and reduce this, or increase it, as appropriate, when you get a chance to check your images on your camera display. As the ISO increases the level of pixilation will increase so keep it as low as you can but don't forget, the main aim is to produce a sharp image.



Wren

*Canon 5D, Canon EF 100-400mm,
Aperture Priority
f/6.3, 1/1600th sec, ISO 1000, Focal
Length 400mm*

Take plenty of shots and if possible use the continuous shooting function. This is very difficult with small birds, as it's hard to keep them in focus, but with larger subjects just fire away.

In most situations it's the eye of the bird that you want to focus on. To be sure of this you need to set your camera to Centre Point AF.

Techniques

In many situations, because of the high shutter speeds, it's possible to shoot without a tripod. However, you need to brace the camera as best you can against your body with one hand securely held under the heavy zoom lens. Having a correct stance is very important. This is obviously important in all types of photography but the weight of the kit you are lugging around makes it even more critical. Keep your feet shoulder width apart. Lying on the ground or using a tree or wall for support will also help with stability.

A really effective technique to learn for bird photography is panning. This is where you track your subject in flight, keeping it in sharp focus as you fire off shots, by smoothly rotating the upper half of your body. With your knees slightly bent keep your upper body ridged and rotate through your waste, leaning slightly forward. This isn't quite as easy as it sounds and is much easier with a goose than a tiny wren but the results can be stunning.

A panning shot of Oystercatchers & Sanderling

Canon 5D, Canon EF 100-400mm, Aperture Priority f/11, 1/640th sec, ISO 500, Focal Length 800mm



In particular situations you will be able to use a tripod or monopod. When I'm photographing birds in the garden, for example, I usually use a tripod. In some situations it may be possible to use flash which will allow you to shoot at very high shutter speeds of up to 1/8000th of a second.

In next month's newsletter I will be giving more tips on bird photography techniques, composition, controlling backgrounds and post processing.

If anyone has any questions, or any club is interested in a workshop, just get in touch with Kevin via his website below and he would be delighted to help out.

To view more of Kevin's work, visit his websites:

<http://www.irishwildlifephotography.com>
<http://www.irishwildlifephotography.blogspot.ie>
[Kevin's Flickr Page](#)

26th FIAP Colour Print Biennial - Awards Ceremony

We reported earlier in the summer of the success of individual Irish photographers at the [26th FIAP Colour Print Biennial](#) along with a third place finish for Ireland! This month we are delighted to show receiving their awards. Congratulations again to all involved.

For those interested in seeing the panels that claimed the top places, the PAGB (Photographic Alliance of Great Britain) who hosted the event this year, have published a [super newsletter](#) packed full of all the winners - well worth a look!

Riccardo Busi, FIAP President presenting Gabriel O'Shaughnessy with FIAP gold medal for best image at awards ceremony of 26th FIAP Colour Print Biennial



Riccardo Busi, FIAP President presenting Ross McKelvey with judge's choice medal of judge Herbert Gmeiner at awards ceremony of 26th FIAP Colour Print Biennial

Riccardo Busi, FIAP President presenting Brendan Tumilty with FIAP bronze medal at awards ceremony of 26th FIAP Colour Print Biennial



Riccardo Busi, FIAP President presenting IPF FIAP Liaison Officer Paul Stanley



with FIAP silver medal for Irish entry at awards ceremony of 26th FIAP Colour Print Biennial

Multiple Sclerosis Ireland - Calendar Results



The response this year from our photographers was very high and made for a very tough job when it came to picking the final images. We look forward to collaborating with MS Ireland again next year to produce another beautiful calendar.

We are delighted to announce the photographers below had image chosen for the MS Ireland 2016 Calendar. Congratulations to all and in particular to Alan Mahon from Wexford Camera Club whose beautiful robin graces the cover.

Alan Mahon, Wexford
Canice Dunphy, Breffini Photographic Club, Co. Cavan
Catherine Dolan, Tralee, Co. Kerry
Fidelma Reed, Cork Camera Club
Gerry Butler, Ennis Co. Clare
Jennifer Coughlan, Greystones Camera Club
John O'Neill, Carrick Camera Club
Miriam Power, Palmerstown Camera Club
Padraig Molloy, Wexford Camera Club
Patrick Kavanagh, Palmerstown, Dublin
Sean Ward, Baileborough, Co. Cavan
Teresa kavanagh, Palmerstown, Dublin
Tom Whelton, Cork Camera Club

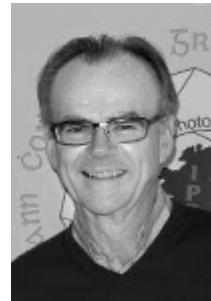
We will have copies of the calendar on sale at €5 each at upcoming IPF events and it will also go on sale in Heatons stores nationwide shortly.



Who's Who on IPF Council

This month, we introduce The Man with the Money, our Treasurer, Brian Deering! Brian took up the position of Treasurer after he was elected to council in 2012 and has been doing an exemplary job since then managing the finances of the IPF.

"I am a member of Kilkenny Photographic Society, to whom I owe huge thanks for getting me into photography in any sort of serious way. It's a great club to be involved with, not just for constantly being challenged to improve my photographic skills but for the friendship and camaraderie I find there."



My first proper camera was a Pentax film camera, which I used mainly to record family holidays and events. These were all developed at the local photo lab and duly stuck into albums. In 2005 I purchased a Canon PowerShot G6 and in 2008, in preparation for a trip to Australia, I bought a Canon 40D. That was subsequently traded in for a Canon 7D, which is what I currently use, primarily for Macro, Nature and Landscape photography. I also use, and never go anywhere without, a Sony RX100 which fits in my pocket, has a bright fast Carl Zeiss lens and also allows me to discretely shoot HD video of my granddaughter and at music events.

I was elected to the IPF Council in 2012 and subsequently appointed National Treasurer. My role is primarily as custodian of the financial assets of the IPF, working with the Executive and fellow Council members to maximise income. This helps the IPF to provide the level of service to which we aspire to provide to Member Clubs and Distinction Holders. It's an exciting time to be involved, with many new initiatives, and my role has introduced me to a host of amazingly talented and dedicated people throughout the photographic community, in Ireland and abroad. It's a pleasure to work with other people on Council who are focused on seeing what the IPF can do, and do better, for the benefit of the clubs and all those wishing to further enhance the elevated position that Ireland has in world photography."

DSLR Region Hosting IPF Distinctions Workshop in Dublin

The IPF are delighted to announce that a distinctions workshop for club members planning to sit for an IPF distinction will be held on October 10th in Dublin.

The event is being organised by the Dublin and South Leinster Region (DSLR) and the workshop will be run by two very experienced distinctions assessors;

Mark Sedgwick FIPF EFIAP/b EsFIAP
Paul Stanley FIPF EFIAP/b EsFIAP

The cost per person is €20 (not including lunch, for which you should make your own arrangements) and places must be booked online be via [our website](#).

Date: Saturday 10th October 10am to 16:00pm

Venue: Dublin Camera Club, 10 Lower Camden St, Dublin 2

Fee: €20.00 per person

Licentiateship and Associateship level only

Places are limited, so early booking is essential.

The workshop is aimed both at those who are just considering putting together a panel and seeking advice, and to those who have made a start on their panel. Please indicate when booking your place if you will be bringing a panel or not as there is a cap on the number of panels we can assess on the day. The review of panels will be made in a group session, there will not be time or space to review panels privately.

Licentiateship applicants may bring their panel of 10 images +up to 5 substitute images

Associateship applicants may bring their panel of 15 images + up to 5 substitute images

[Click here to book your spot!](#)

SACC Presents Ray Spence Lecture Tour

The SACC are delighted to announce that Ray Spence FRPS will be coming to Ireland at the end of October for a series of lectures in Carlow, Wexford and Cork. He'll also be judging the SACC Creative Photography Competition. For further details, please [visit SACC website](#).



- Saturday October 31st - Carlow (morning)
- Monday November 2nd - Wexford (evening)
- Tuesday November 3rd - Cork (evening)

Ray is a fine art photographer, author and lecturer. He is the co author of five books on photographic technique and has exhibited extensively at many venues including The Herbert Art Gallery in Coventry, La Manege in St Petersburgh, The Royal Albert Hall in London and the Royal Photographic Society in Bath. He has lectured for many academic and private institutions including Warwickshire College and Birmingham City University. His work spans all photographic genre from digital to wet plate collodion. In 2013 he was awarded the honour of the Fenton Medal from the Royal Photographic Society.

www.rayspence.co.uk



Fermoy Camera Club



Photo fest 2015

Sat Oct 17th. 2-10pm. Sun Oct 18th 12-5pm.

Exhibition will be officially launched at **6pm on Saturday**
by renowned Cork photographer and
President of the Irish Photographic Federation
Michael O'Sullivan FIPF FRPS.



An exhibition showcasing the photographic skills of FCC members.

Individual photographer's exhibits.
Projected digital image displays.
Club competition displays.
Fun photo booth.
Trade Stands.

ADMISSION FREE

Venue

Fermoy Community Youth Centre
(Dance hall)

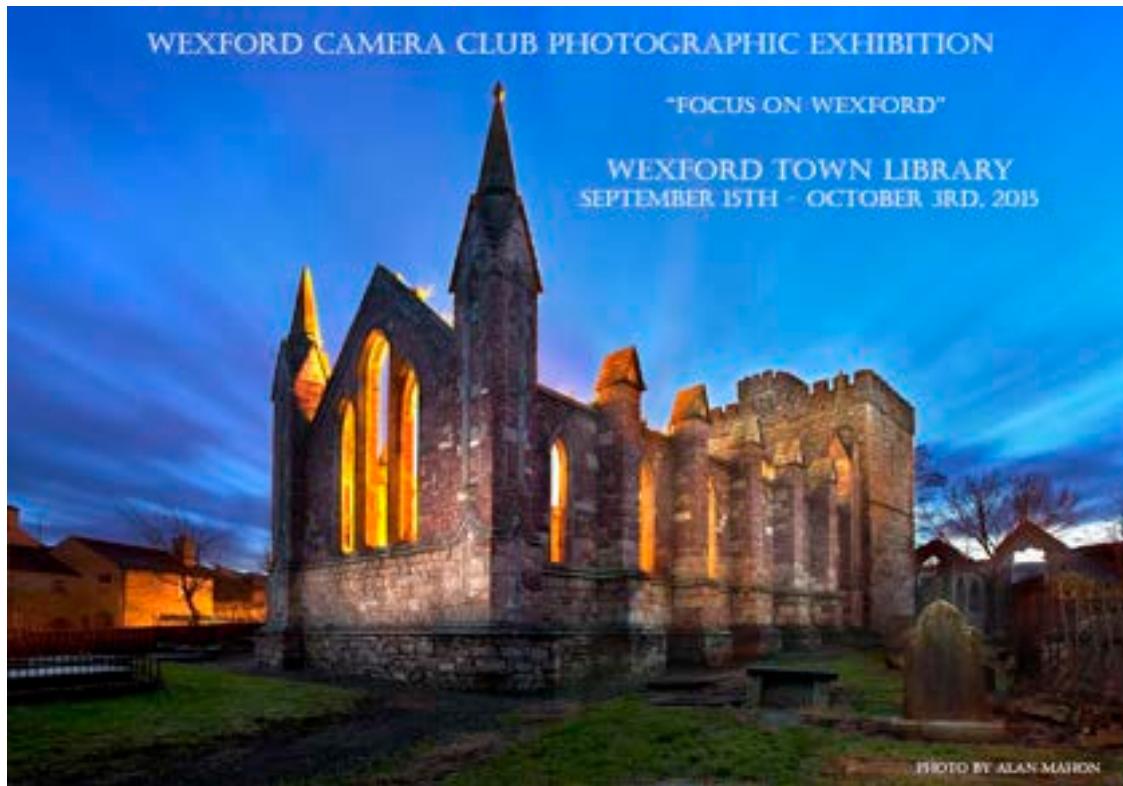
For more details contact fermoycameraclub@gmail.com and check us out on Facebook

Join Fermoy Camera Club as it celebrates its 5th Birthday with a spectacular photographic event over the weekend of October 17th and 18th at Fermoy Community Youth Centre featuring exhibitions, trade stands, photo booths, cheese, wine, nibbly bits and more!

Fermoy Camera Club's ethos is 'Fun with Photography' and they hope you will join them over the course of the weekend to savour some of that ethos while taking the opportunity to view the hard work of the club as a whole.

Official launch takes places on Saturday October 17th with IPF President Michael O'Sullivan doing the honours.

Website: <http://www.fermoycameraclub.net/>



Last few days to catch Wexford Camera Club's latest exhibition!

SACC Creative Photography Competition (open to all IPF club members)



Southern
Association
of
Camera
Clubs

Creative Photography Competition 2015

Enter Online Now!

Two Sections

- Prints
- Projected Images
- Intermediate
- Advanced

Entry Fees: €8 one section, €12 for both

Closing date: Midnight October 28th, 2015

Full details on www.sacc.ie

**Open to members of all IPF
affiliated clubs**



"Babes in the Wood", Alice Daly - 2014 Winner

The 2015 SACC Creative Photography Competition is shortly opening for entries. This competition is open to members of ALL IPF clubs, not just those within the SACC region.

Judging takes place on October 31st 2015 at the Seven Oaks Hotel in Carlow. Judges for the competition are Ray Spence FRPS and Brid Coakley AIPF ARPS.

Join in to celebrate all things creative in photography!

For those collecting Irish qualifiers for AFIAP applications, the top 35% of images in this competition qualify.

Full details available now over on the [SACC website](http://www.sacc.ie).

Competition time!

Congratulations to Eugene Canning who is our most recent winner of our newsletter/Facebook cover photo competition with his image 'Moody City' which was taken in Chicago just after a storm.

For this month's competition, the theme is Halloween, so get those spooky images into us now!



So.. to be in with a chance to win €50, keep on reading :-)

The rules are simple:

- Image **MUST** be sized to 851 pixels wide by 315 pixels high
- Winning image will be posted to our Facebook page as cover image for as long as we see fit (about a month!)
- Closing date is midnight Sunday October 17th
- Send your entry to newsletter@irishphoto.ie
- The theme is Halloween

We look forward to receiving your entries!!

PS: Keep in mind where the image will be used and how the Facebook profile image covers a portion of the cover image... choose wisely!

Well done to the shortlisted images this month which are shown below.



From top, these images were created by;

Fidelma Read, Brian McDonald, Alison Miles, Morgan O'Neill, Paula Falvey and Richard Dwyer.

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!

In Our Next Issue..

Next month, we'll be congratulating our most recent distinctions holders, publishing the results of the IPF Audio Visual Competition, continuing with Kevin's tips on photographing birds, learning more about the distinctions process and lots more...!

Share the News

Please feel free to share this newsletter with anyone you feel may be interested and encourage your club members to subscribe via [this link](#).

Follow us on Facebook...

Find us on Twitter...



[Unsubscribe](#)

Irish Photographic Federation

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