



Oscailt

IPF Newsletter - July 2016



"Beer & Sunshine" by Gabriel O'Shaughnessy is the winner of our "Celebrating Summer" newsletter competition. The image was taken at the Rory Gallagher Festival in Ballyshannon. The other four of our top five images appear later in the newsletter. Congratulations Gabriel!

A cháirde,

Táimid leath-slí chuig an Fhómhair anois agus fós níl sos ar bith tógha ag éinne anseo. Tá an tír ar fad beo leis na eachtraí atá ar siúil i measc na cumainn ar fud an oileán! I think a lot of us don't realise exactly how active the Federation and the clubs are through the summer months. Club meet-ups, exhibitions, group shoots, outings, are all going on across the country! There are

two really good exhibitions on in Dublin at the moment if any of you happen to be around. The IPF Nature group is staging its exhibition at the Botanic Gardens at present, and Ireland's oldest camera club, Dublin Camera Club have their members' exhibition on show at The Eddie Chandler Gallery in their club premises on lower Camden Street in Dublin2 at the moment. I strongly recommend that you take a look at those if you're passing!

Comhghairdeachas duinn go léir! The big news this month is that we came 2nd in the world in the FIAP Monochrome Biennial which was held in South Korea recently! For this, The IPF receives a FIAP Gold, and we also took home 2 individual awards for Morgan O'Neill and Niall Whelan! Congratulations to Bill and his selection team on bringing home a stellar result, and of course to all of the photographers who made it onto the panel! This is a fantastic achievement that we should all be very proud of!



Lately I've been doing a lot of traveling and judging, most recently in Edinburgh. One thing that always strikes me when I am judging Salons and exhibitions is that, as photographers, especially creative and competitive photographers, a lot of us neglect an important side of photography. We create amazing illusions, capture grand moments, epic events, exotic locations and cultures, breath-taking landscapes, amazing miracles of nature and more, but we seem to be shy of one thing.... pictures of ordinary everyday life. We tend to frown upon everyday scenes of family life etc. Why do we do that? On reflection it makes me quite sad to think about. Maybe it's just that we don't enter them in competitions? Maybe it's not what we consider "Exhibition material"? And maybe there is some justification for this. Maybe we've all been through that phase after we join a club when we realize that nobody wants to see our "holiday snaps", or the purely personal, pictorially vacant snaps of our family days. So then we toss all that aside in favour of exotic children in faraway countries, or theatrical visions of fairy-tale princesses, or whatever grand pictorial pursuit stimulates us most. Partly because we sat there, licking our wounds in the early days of our photographic journey, watching enviously as the medals are awarded to those kinds of images. So clearly, that's what we need to shoot! From that point forward, we now know what will win competitions and receive the admiration of our peers.

But I can't help thinking that somehow we are missing something here. The words "baby" and "bathwater" come to mind. Was it really the content that was wrong way way back in the beginning? Or was it the naivety of our approach? Now that we have spent all of the time since then honing our craft and becoming the best we can be, technically and aesthetically, producing work that far exceeds our initial expectations, I wonder what would happen if we turn our cameras around. Point them a little closer to home. Our lives, our world, our relationships. What would we see? I know the world is full of poorly composed, poorly exposed snapshots from everyone who owns a camera. A quick look at social media will confirm this without much effort, so why would we bother?

For one thing, I would expect that we might do a better job of the photography for a start. Secondly - I just want to go back to what I said earlier about how we neglect one important side of photography. That side is its ability to record and preserve life for posterity. Being able to produce beautiful works of self expression is amazing! No matter what our chosen genre, and we need to keep doing this, and to continue to get better and better as artists! But we must try to bear one thing in mind, that is only half of what we can achieve as photographers. The creative story teller and artist is one side of who we can be, but the other side is the witness to our time, and to the people we cared about. We can leave a statement about who we were and what we did while we were here. Just like our parents and grandparents did. They photographed everyone, and anything that was important, and then they got a print made, and they put it in an album and eventually it came down to us. We need to get back to the habit of doing the same. We owe it to ourselves, our forebears, and to the generations who will come after us, to leave our lives behind. Who knows? Your next gold medal might be an amazing shot you captured over a family breakfast! So shoot everything! And whatever it takes, make prints! If you want your images to be visible in decades to come, print them! That goes for both your competitive work, and your family pictures. How many people look at the images that were saved on floppy disks or Jazz drives of years past? Are we all certain we rescued everything from those? I don't think so. I'm pretty certain that most of us can say that the images that survived, are those that we had printed. The same is going to happen in years to come to all of the images we currently have on CD, DVD, flash, hard-drive etc. etc.. Formats become obsolete. That is a fact of life. High quality prints last a much longer time! Make prints!

Measaim go bhfuil go leor ráite adamanois...

Until next month...

Slán go fóill,

Calendar of Events

Event	Date	Venue
IPF Distinctions Sitting	Sat, September 24th 2016	George Moore Auditorium, UCD
IPF AV National Championships	October 15th/16th 2016	Aras Chronain, Clondalkin
IPF National Shield	Sat, November 12th 2016	Cork (venue tbc)
IPF Distinctions Sitting	Sat, November 19th 2016	LIT Thurles

Second in the World!

We are delighted to report that the entry of the Irish Photographic Federation in the 33rd FIAP Black & White Biennial finished in second place overall, just behind the United Kingdom who we extend our congratulations to on winning the title this year.

Irish Photographic Federation
'Through Eyes of Beauty'
2nd Place and Gold Medal Winner in the FIAP BLACK & WHITE BIENNIAL
held in Korea





Bill Power
'Girl with a Twist'

Morgan O'Neill
'Once upon a Time'
FIAP SILVER

Michael O'Sullivan
'Mortale 4'

Arthur Carron
'Naomi'

Gabriel O'Shaughnessy
'Hair Cut'

Niall Whelan
'Hands Laid Bare'
SPECIAL MENTION

Seamus Connolly
'UVex 3'

Hugh Wilkinson
'Dark Beauty'

Ross McElroy
'Beauty in Ruins'

Paul Reidy
'Lost in Thought'

In addition, two of our photographers received individual awards with a FIAP silver medal for Morgan O'Neill from Cork Camera Group for 'Once Upon a Time' and a special mention for Niall Whelan from Celbridge Camera Club with 'Hands Laid Bare'



FIAP Silver Medal

Morgan O'Neill

'Once Upon a Time'

Cork Camera Group



FIAP Special Mention

Niall Whelan

Hands Laid Bare

Celbridge Camera Club

Congratulations to all the photographers who represented us, especially to Morgan and Niall on their awards, and to Bill Power (IPF International Selection Co-ordinator) and his selectors Des Clinton and Paul Stanley who had the challenging task of creating a cohesive panel from the available images.

The eight other photographers who represented us were Bill Power (Cork), Michael O'Sullivan (Cork), Arthur Carron (Drogheda), Gabriel O'Shaughnessy (Drogheda), Seamus Costelloe (Kilkenny), Hugh Wilkinson (Catchlight), Ross McKelvey (Catchlight) and Paul Reidy (Blarney).

The total Irish score was 165 points, only eight points behind the United Kingdom whose images featured sports photography. Germany took third place. The event was judged recently in South Korea with 48 countries from around the world competing.

You can view our entry in more detail [over on our website](#).

IPF Judging Workshop

We held our first IPF Judging Workshop in Portlaoise back at the start of June and we were delighted to see that so many photographers took the opportunity to attend. Whether



it was those with an interest in judging in the future, developing their current judging skills, or those who just simply wanted to take a look at the other side, all the feedback has been very positive and we look forward to hosting similar events in the future.



We would like to express our thanks to Stan Miller, our keynote speaker, who gave us an external perspective on the process of judging and whose excellent presentation was circulated afterwards to all attendees.

Just some of the feedback we received:

"The workshop was excellent. It should certainly be repeated as it is something that would benefit all photographers and not just prospective judges."



"Thanks very much for all the info, and for our most enjoyable and informative day in Portlaoise. I've no immediate plans to judge anything, but I was anxious to see what judges look for, and how they go about it. Judges are a much maligned breed, and I often find myself defending them, so I now have a little more ammunition."



The team involved in making the event happen (including organisers, facilitators and guest speakers) - Bob Morrison, Bill Power, Niamh Whitty, Michael O'Sullivan, Paul Stanley, Stan Miller and Des Clinton

IPF Distinctions Service Update

Please see the update below from our Distinctions Secretary:

Prospective applicants for distinctions should note the following,

September 2016

The assessment quotas for Licentiates, Associates and Fellowships are already full. Cancellations will not lead to admittance of other applications.

November 2016

The Licentiate and Associate quotas are already full. Fellowships will now be limited to five applications, to ensure adequate time for consideration of panels on the day of adjudication.

March 2017

Applications for March 4th 2017 to be held in Portlaoise will open for applications on 16th July (at noon). The session will be for Licentiates and Associates only.

Rest of 2017

There will be assessment sessions in May, September and November, at dates and venues to be announced. Applications for these sessions will be announced in a later Newsletter.

Courtesy

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

Waiting Lists

The team of assessors engaged for any session is planned well in advance based on the subjects to be presented in Fellowship, Associateship and in many cases Licentiateship applications. Given this, and the added administrative burden to maintain a waiting list, please be advised that going forward once quotas are full there will be no applications to put your name on a "waiting list", i.e. there are no waiting lists!

Deferrals

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

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

Bob Morrison
IPF Distinctions Secretary

The Fellows of 2016 - #1 - Michael Linehan FIPF

We are delighted to bring you a personal account from Michael Linehan on his Fellowship journey. Thank you Michael for sharing your story so generously and congratulations once again on your achievement.

The thumbnail view of Michael's panel along with his statement are located at the end of this article. To view the panel in a little more detail, please visit the [Fellowship gallery](#) on our website.

"Shortly after obtaining an Associateship distinction in November 2010 I decided to embark on putting a Fellowship panel together. I had two important criteria for choosing the subject of both my Associateship and Fellowship panels. It had to be a subject I enjoyed shooting, and it had to be a subject that was easily accessible. As nature is what I enjoy shooting most, I wanted to do a nature panel. For my Associateship, the subject was dragonflies, and Kildare has some of the best dragonfly sites in the country. And for my Fellowship panel the subject I chose was birds. Both of these satisfied my criteria. Both provided ready opportunities locally so I didn't necessarily have to travel far.



I didn't set any deadline by when I had to have a panel to submit. I was going to take my time. I wanted the panel to include a variety of species as well as a variety of activity. I did not want a panel of bird portraits. This turned out to be much tougher project than I had initially thought. After about 4 years of considerable effort I had enough images of a suitable quality to start to think about submitting my application. I emailed two possible panels to Mark Sedgwick and after his feedback spent about another year getting some more images together.



I finally submitted my panel for the November 2015 sitting. Having got some criticism from one of the judges on the presentation of my Associateship panel, I decided to take a lot more care and attention to the printing and presentation of my Fellowship panel. I chose to print using Canson Infinity Plantine Fibre Rag which I had come across when a couple of years earlier Gerry Kerr had printed our club panel using that paper. I printed the photos myself and got them window mounted in Iniscara Gallery in Rathcoole. The image size was uniform at 33cm x 22cm, slightly larger than A4, but not too large. It was important for me not to print too large, as I had to crop a couple of the images quite a bit and didn't want image sharpness to be an issue.

Despite this my initial submission was not successful. But it wasn't all bad news. The outcome was a referral of one image for critical sharpness on the eye. I didn't believe the comments at first, but after I got my panel back and took a look, I had to agree with the judges. I couldn't believe that I had missed this!

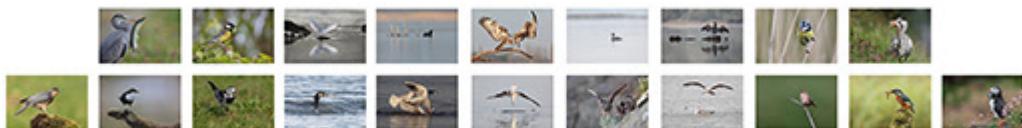
So, six months later, the referred panel was adjudicated on in the May 2016 sitting. I had decided to replace the problematic photo with a photo of a great tit that I had taken in my back garden. This was a photo I had on the shortlist for the original submission and which had done well for me in club competitions, winning a round of the league as well as winning the best image in our annual nature competition. I desaturated the photo a little as it looked a bit too vibrant when printed on the Canson Infinity. I possibly overdid it a touch, a fact which was picked up on by the eagle eyed Bill Power.



The judges were split on the referred image. Was it good enough? Did it fit the panel? It was a tense time for me as I had to wait for about 10 minutes for a final decision. One image. 10 minutes of an agonising, tension filled wait. How could it take so long! But luckily the decision went my way. The panel was successful and I had got the Fellowship distinction. I was delighted and relieved in equal measure. I had put a lot of time and effort into this panel, and I didn't know what I would have done had it not been successful. A couple of months on, I am still over the moon at being successful. I regard it as quite an achievement. When I embarked on this project over 5 and a half years ago, I did it knowing that there was no guarantee of success.

I don't think I would have been successful without entering my images into club competition and getting feedback from the many judges that have judged our competitions over the years. I definitely wouldn't have been successful without the input and help of many Celbridge Camera Club members, but I'd like to take this opportunity to thank a few individuals:

- Mark Sedgwick for his help with image selection, printing and especially for his advice on the layout of the panel,
- Gerry Kerr also for his help with image selection, printing and panelling, and
- the very eloquent Turlough O'Reilly for help with my statement."



The Magic of Birds - Michael Linehan FIPF

Photographing birds in their natural environment is challenging as the photographer does not necessarily have control over the lighting or over the subject. Luck plays a part, but I have learnt that planning, persistence, patience and practice are far more important than luck.

In this panel I set out to capture images of a variety of bird species, where each image contains an element of the bird's life. From nesting, to resting, to feeding, to fighting, I look to capture more than just a portrait and to fully engage the viewer. In some images action or activity is the key element. While in other images the key element is more subtle; the light coming through the bird's wings or the stillness of a beautiful calm day.

By choosing the locations, by planning my visits, by positioning myself to get the viewpoint that I wanted, by trying time and time again, and by making the most of the luck that came my way, I have created this panel of images that achieve my original ambition to capture some of the magic of birds.

Newsletter Competition - Results!

Gabriel O'Shaughnessy's winning image appears at the start of this month's newsletter and the four images below make up the top five (in no particular order!). Thanks to all who entered and congratulations to those shortlisted :-) Our competition will be back later in the year, keep an eye out for details!

Top left: Mark Taylor, Malahide Camera Club

Top right: Fidelma Read, Cork Camera Group

Bottom left: Morgan O'Neill, Cork Camera Group

Bottom right: Geoff Greenham, Clonakilty Camera Club



Focusing on: Mid-Louth Camera Club



Q: When was Mid-Louth Camera Club founded?

A: 1995

Q: How many members do you have?

A: 52

Q: When and where do you meet?

A: Tuesday nights at 8.30pm in St. Brigid's Parish Hall Dunleer, Co Louth from September to May each year.

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

A: To celebrate our recent 20th anniversary we are holding an exhibition which will be open to the public at our Club Meeting Room, St. Brigid's Parish Hall, Dunleer. The exhibition will open on Friday the 14th of October 2016 and continue over the weekend through to Sunday the 16th.

Q: When was the club started and by whom?

A: September 1995 by five photographers i.e. Derek Tuite, Francis and David Corrigan, Teddy Caffrey and Joe McDermott. Teddy and Joe are still with the Club today and their contributions are highly valued by all our members!

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

A: Five members were awarded their LIPF distinctions over the last year. Graham Kelly took first place in the Advanced Section of the Monochrome Print Theme in the IPF Photographer of the Year Competition 2015/2016 sponsored by Canon for his image 'Mists of Time'. Teddy Caffrey won the best overall image in the North East Regional Round of the Nature POTY competition 2015/2016 sponsored by Mahers Photographic. John Madden and Noel Brodigan were also awarded placements in the regional POTY rounds. Noel Marry was interviewed recently on SKY 191 Irish TV for a segment in a programme called Louth Matters and his fantastic wildlife footage was featured too. Finally, Declan Keane was recently announced as the Topflight Travel Photographer of the Year 2016.

Q: What do you attribute your success to?

A: The Club listens to its membership and the committee work hard to facilitate their needs and interests as best they can whilst running the Club in a fair and transparent way. The members themselves pursue a wide variety of genres of photography in their practice and that extends to drone aerial photography and wildlife film making. Therefore, the Club has a broad knowledge base for any new member to engage with and all members are open to sharing knowledge and their experience to bring everyone along.

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

A: Ross McKelvey proved very popular from our external guest speaker list. Ellen McDermott's Photoshop workshop was rated highly by members who attended. Internally we had some excellent talks too e.g. Noel Marry on wildlife photography, Colin Bell and John Madden on

sports, Kathy Gilroy covering the formal education system for photographers and Richard Hatch on architecture.

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

A: The Cooley mountains offer a range of untapped photographic opportunities for those energetic enough to pursue them.

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

A. The Club does not take itself too seriously. There are a lot of talented photographers in the group but the focus is as much on the social aspect and camaraderie as it is on the photography.

In the Spotlight: Judy Boyle

Q: When did you take up photography?

A: About 20 years ago.

Q: What persuaded you to take up photography?

A: A friend of mine was looking for a hobby and I heard Sean Casey on the radio the very next morning. That is where it started.

Q: Which club are you a member of?

A: I am a member of Drogheda Photographic Club.



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

A: Yes - FIPF FRPS and EFIAP/b

Q: Can you tell us about your relationship with photography - when did it start?

A: I just love getting out there and doing stuff, but a lot of my work was done here in the house with my LIPF, AIPF and FIPF all in one year.

Q: First camera? First DSLR?

A: Canon 30D.

Q: Are there photographers you are influenced by?

A: There are too many to list but I love a lot of the Irish ones.

Q: Your own favourite image?

A: One of my daughter and her ex boyfriend!

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

A: I suppose I like most things but portraits and street photography are a big part of my photography.



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: Oh My God, yes! I just love Drogheda and the people are just great. Everyone helps each other.



Q: What does photography mean to you?
A: Just heaven! Love it.

Q: What is your photographic dream?
A: I would love to get my masters.



Top Tips for Landscapes - Bryan Hanna LIPF

In the last issue we discussed the basics of landscape photography and how to plan, set up and capture a scene. This time we will be focusing on the use of filters and exposure blending to get the most out of the scene - all thanks to Bryan Hanna.

Using Filters

Filters are a vital tool in a landscape photographers bag. Filters allow photographers to have more creative control over the scene your photographing as well as adding the option for some artistic choices. The basic filters I recommend for landscape photography are:



Polarising filter - This filter cuts down on reflections and glare in your images. This is very important when photographing in forests or near water. Just be careful when using this filter with a wide-angle lens as it can polarise the scene unevenly (usually seen in the sky).

0.9ND Soft Grad - This filter is used to darken down the exposure of the sky to prevent overexposure or to help balance the brightness differences between the sky and the land.

0.9ND - This filter is used to darken down the whole image which allows you to have more control over your exposure eg slow it down when shooting water to get some motion in the image.

Using a combination of these filters in front of your lens gives you great control over the light and starts allowing you to make more creative decisions with your images.



Exposure Blending

There are many times when shooting in difficult lighting conditions that filters are just too crude a tool to help capture the scene. A more advanced and powerful technique is to shoot multiple exposures and blend them

in post processing.

Take this image of The Baily Lighthouse in Howth as an example. The sun was setting behind the lighthouse. The difference in exposure between the sky and the rocks in the foreground was around 4-stops. I could have stacked some Grad filters to make up these 4-stops however it would also darken down the lighthouse and everything else over the horizon. Instead I simply took two exposures. I shot one expose for the sky making sure no highlights were blown out and then I adjusted my shutter speed by 4-stops to expose for the foreground. As the camera was sitting on a tripod nothing changed between the two images apart from the exposures.

Now I have two exposures capturing the entire range of light in the image, in post processing I blend the two exposures manually using masks to create one image with all the detail from the scene.

It is important to note that when you have moving objects eg. tree branches above the horizon, these will have moved between exposures making it very tricky to blend the two images seamlessly. A better approach for situations like this would be to shoot one exposure making sure not to blow the highlights out and bring back the shadow details in post processing.



To post process the two exposures I edit them both separately in Lightroom trying to get the most out of each image. It is important to check that the White Balance is the same in both images to prevent it looking strange when you blend the two images together. For the foreground exposure I usually pull

up the shadows slider to bring out more details in the darks and for the sky exposure I pull down the highlights slider to bring back detail in the brightest parts. Make sure to remove Chromatic Aberration in both images, as this will often occur right where you want to blend the two images. Once I get the most details from both images, I select them both, right-click and open them as layers in Photoshop.

This will bring the two images into the one Photoshop document as layers where you can blend the two of them together.



There are multiple ways to blend images together, the simplest being with the sky exposure on top, create a layer mask on the layer, use the quick selection tool to make a selection of the sky and then use the gradient tool set to black to transparent to create a gradient on your mask and finally invert the mask to show the sky from that layer and the foreground from the bottom layer.

With practice you can get some good results. A more powerful option is to use luminosity masks, which use the image itself to make a more precise and accurate mask. This method is a lot more complicated and writing instructions for it would be too lengthy so I will include a link to a video tutorial I made in the next part which will cover some more post processing tips and workflows.

Who's Who on IPF Council

This month, we say hello to Denis Whelehan, our current Archives Officer and long standing and extremely hard working member of our Federation and the Photographic Society of America's representative for Ireland.

"I joined Dundalk Photographic Society in 1986 for the beginner's classes having purchased my first camera an Olympus OM10 and later an OM4. I mainly shot slide film and push processed it two stops for grain and shot infrared film for monochrome until I went digital in 2007.

In 1996, I was proposed to the IPF Council by Sean Casey and filled the following posts:

- Club Development Officer - 1996- 1998
- National Competition Secretary coordinating all competitions with host clubs - 1998-2001



- Re-elected in 2008 and served as PPI competition coordinator until 2011.
- IPF International Competitions Selection Coordinator from 2011 to 2015.
- IPF Archives Officer from 2013 to present.

In 1999, I achieved my AIPF and my EFIAP in 2001.

In 2012 I was awarded an APSA by the Photographic Society of America .

I would like to thank the IPF Council for presenting me with the Brendan Walkin Medal in 2013 and Dundalk Photographic Society who organised the evening and presented me with life time membership of the Society and my wife Joan with a bouquet of flowers . These presentations rendered me speechless as I had no idea or expectation of such recognition.

I would also like to extend my congratulations to all concerned on yet another great result in achieving second place in the world in the recent FIAP Mono Biennial.

Finally I would like to thank Joan for her endless support down the years in each position I have held at club, region and national level whether it be labels for prints, competition score sheets and all the correspondence. The list is endless."

IPF Nature Group Exhibition at National Botanic Gardens

Congratulations to all involved in the launch of the first IPF Nature Group exhibition at the National Botanic Gardens, Glasnevin in Dublin. Please see the note below from Jack Malins, Chairman of the IPF Nature Group, along with some photos from the official opening.

A must see exhibition for nature photographer lovers this July!

IPF Nature Group

Wildlife Photography Exhibition

*A selection of
60 images spanning
all genres of wildlife
photography*



Admission Free

July 6th - Aug 1st 2016

The National Botanic Gardens
Glasnevin
Dublin 9

Opening hours: Mon - Fri 10am - 4.30pm, Sat & Sun 10am - 5pm
Location: 1st Floor, Visitor's Centre, The National Botanic Gardens



Canon

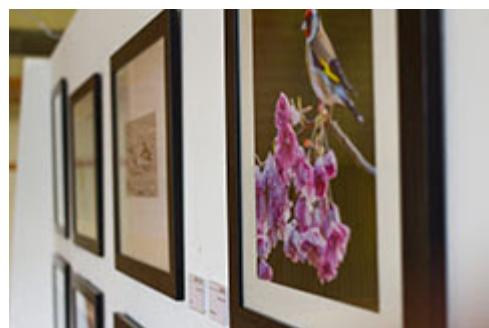
"Dear Photographer,

The Nature Group is delighted to announce that it is holding an Exhibition of Members' Wildlife Photography in a highly prestigious location - the National Botanic Gardens, Glasnevin, Dublin 9.

The exhibition will run from 6th July until 1st August 2016.

The Gardens are extremely popular with tourists and locals alike, with an annual footfall of around 500,000 visitors, largely concentrated in the summer months. We have been granted the entire gallery space above the restaurant for our exhibition, and will have seventy images on view.

This I believe is the first event of its kind giving Irish Wildlife Photographers an opportunity to showcase their work to a wide public audience. The images on display will be of all genres of



wildlife photography and will be of the highest standard. At this point, I can also announce that we are privileged to have on board, as our Selector, Mark Carmody, photographer of "Birds of Ireland - a Field Guide"; "Freshwater Birds of Ireland" and "Shore Birds of Ireland".



We also wish to extend our thanks to the members of Tallaght Camera Club, for their generosity in letting us use their collection of frames from their highly successful Salons.

Canon Ireland have given us their generous support by agreeing to print all the images that will be on display. This represents an enormous injection not only of product, but also of time and energy on behalf of Canon Ireland.

The Nature Group members have been very supportive of our decision to hold such an event and I would ask all IPF club members to support the Nature Group by visiting the exhibition.

Last but not least, we extend our sincere thanks to Dr Matthew Jebb, Director of the Botanic Gardens, who officially opened the exhibition and to the staff and management of the Botanic Gardens for providing an outstanding venue and supporting us.

Exhibition opening hours are 10am to 4.30pm Monday to Friday, and 10am to 5pm on Saturday and Sundays.

- Jack Malins, Chairman, IPF Nature Group"



Dr Matthew Jebb, Director of the Botanic Gardens, speaking at the opening of the IPF Nature Group exhibition and Jack Malins, Chairman of the IPF Nature Group.

Peoples Photography

Give your prints the audience they deserve this August

The annual 2-day Peoples Photography Exhibition, held on a weekend in late August around the railings of St Stephens Green has run now for more than 30 years.

Widely regarded as one of the most enjoyable events of the photographic calendar, the event sees photography of all genres and styles, both from clubs and individuals.

A very collegial atmosphere, non-competitive, fun, informative, and a fantastic chance to exchange ideas, techniques and information with fellow photographers and the public.

This years event is being held on Saturday 28th and Sunday 29th August and the organisers inform us that about 90% of the spaces are booked but they can still welcome a few individuals or clubs.





Individuals make up about half the exhibition. Clubs and groups taking part this year include the Dublin C.C, Clondalkin C.C., Dundalk P.S., Navan, Swords, Portlaoise, Navan and Drogheda, Carrigeen.

The event is a non-profit event and spaces are priced at €20 (or €10 unwaged/students) and all proceeds (excluding event insurance and web-hosting costs) are donated between the two “house” charities Dublin Simon and the NCBI. Donations over the last years have seen cumulative

donations exceeding €5,000 to each of the charities

More information and application forms are available at either the [Peoples Photography website](#) or the [Facebook Group](#) but potential exhibitors are advised to enquire and book promptly as there is a finite number of spaces available this year.

Dublin Camera Club Annual Exhibition

DUBLIN CAMERA CLUB ANNUAL EXHIBITION & PHOTO 2016



PHOTO 2016  **OPENING NIGHT - 5TH JULY 2016 @7.30PM**

MON, TUE, THURS 12:30PM-3:30PM
SAT 11AM-5PM

6th – 30th July

DUBLIN CAMERA CLUB **EDDIE CHANDLER GALLERY**
CAMDEN STREET, DUBLIN 2

Congratulations to Pat Hogan who received the Camera Centre Trophy for the Best Colour Print AND the Eddie Chandler Trophy for the best image in the show for this print at the recent

opening of Dublin Camera Club's annual exhibition. His winning image is the one featured in the poster above.

A Selection of images from Photo 2016, the Annual Exhibition of the members of the Dublin Camera Club, is now on show in the Eddie Chandler Gallery - at club premises 10 Lower Camden Street.

This year the Dublin Camera Club celebrates its 70th anniversary and to help celebrate we are showing the award winning images during the month of July in its own Gallery. The gallery is open every Saturday from 11am to 5pm and every Monday, Tuesday and Thursday from 12:30 until 15:30 - until the end of July.

The full exhibition will be on show in the CHQ in Dublin during August.

There are lots more events planned - more details later.



IPF President Michael O'Sullivan, who officially opened our exhibition, presenting Pat Hogan with the Eddie Chandler Trophy for Best Image in the exhibition.

Tallaght International Salon 2016 - Open for Entries

Tallaght Photographic Society International Salon of Photographic Art 2016



Online Entry Available @ www.tpssalon.com

Closing Date for Entries is 24th of September 2016



TPS Salon is run with PSA & FIAP recognition.

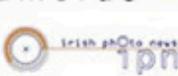


Last Years Gold Medal Winners



6 Sections to Enter.....

- Colour Print Open
- Monochrome Print Open
- Colour Landscape
- Projected Open
- Projected Nature
- Projected Travel



Ireland's longest running salon of Photography, now in its 26th year, the Tallaght Photography Society International Salon of Photographic Art, is now accepting submissions for 2016.

The salon will be accredited by the Photographic Society of America (PSA) and The International Federation of Photographic Art (FIAP) and is also supported by the IPF.

Closing date is 24th September 2016.

The sections are:

Print:

- Colour Open
- Monochrome Open
- Colour Landscape

Projected Digital Image:

- Open
- Nature
- Photo Travel

More information can be found at <http://www.tpssalon.com/>

Entries can be submitted [here](#).

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

International Street Photography Exhibition for Dublin

Obscure Street is an international and Irish street photography exhibition. It is proud to feature some of the world's best contemporary, international street photographers, many of whom will be exhibiting in Ireland for the first time. These are published photographers with international reputations and with top class exhibition and show achievements across the world. Their work will feature in *Obscure Street* alongside the work of some of Ireland's best known and emerging street photographers. The exhibition runs from July 8th-21st at In-Spire Gallery , 54 Lower Gardiner Street, Dublin 1. Further details [here](#).

The international names include: [Richard Sandler](#) (New York), [Tatsuo Suzuki](#) (Japan), [Jesse Marlow](#) (Australia), [Dougie Wallace](#) (Scotland), [Gabi Ben Avraham](#) (Israel), [Nick Turpin](#) (UK), [Sarah Choi](#) (China).

Open Submissions for the exhibition were judged by [Rinzi Ruiz](#) (Los Angeles), [Don Springer](#) (Editor, *Inspired Eye*), [Des Byrne](#) (Founder, Irish Street Photography Group) and Mierla Momanu (Bucharest).

Obscure Street



157 Shares

5

In-Spire Galerie

Launch: 6pm 7 July

Running: 8-21 July

Opening Hours:

Tue-Wed 11am-5pm

Thu 11am-7pm

Fri-Sat 11am-5pm

Sun 12-5pm

Address:

In-Spire Galerie,

56 Lower Gardiner Street, Dublin 1

Open Programme

Patrick & Teresa Kavanagh - Wildlife Photography Exhibition

Photographic Exhibition

Kerry's Breathtaking landscapes &

Phenomenal Wildlife Images

by

Patrick & Teresa Kavanagh, LIPF EFIAP

@

O Carroll's Cove, Caherdaniel, Co. Kerry

From 10th – 17th July.



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 have lots more news of exhibitions and events around the country, plus our usual features and updates...

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

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)