



## Oscailt

IPF Newsletter - June 2015

"Summertime... and the living is easy..."

At least that's how the song goes. For us photographers I am sure that "Summer living" can be exciting, invigorating, inspirational, and very much enjoyable, but not necessarily easy. For a start, the days are soooo loooong. It is a great thing if all you want to do is lie on a beach, have picnics, sort some overdue gardening or get some exterior house work done, but for those of us who like to shoot outdoors and are addicted to that beautiful "golden hour" light it means very early mornings and very late nights. In fact, at this time of year, on clear nights it doesn't seem to get truly dark at all. Maybe the solution is to shoot sunset, continue through dusk, have lunch at about midnight, shoot dawn, sunrise, break for dinner, finish off with some early morning shots and then sleep for the day? Perfect, don't you agree? I didn't think so. I guess we just have to struggle on, shooting at either side of our day-job shifts. Why go to all that effort? When everyone else can take it easy during their spare time, and sit in the garden, go to the beach or whatever, we are off out chasing that elusive "perfect shot". Why? Because it is who we are. We love to make images, and to make sense of the world around us through images. We are dedicated to our craft, because we need to be. So the next time you go off on holiday and the rest of your party are always questioning where you run off to during dessert, or why you can't join them at the pool before breakfast because you are off photographing some piece of rock with "that" light on it, take comfort in knowing that we, your fellow photographers understand. We understand all too well. It takes dedication, and sacrifices are made. "Why can't we just take photos at mid-day like everyone else?" Jump off the tour bus, "click", and back on the bus! Perfect! I think not.



So who among us captured the sunrise or sunset on the summer solstice? Anybody? Why not send them in? If we have room, we can publish the best ones next month. Did anyone capture sunrise AND sunset on June 21st? I'm sure we'd all love to see those!

And speaking of chasing the perfect landscape and perfect light, we have a wonderful article this month in which renowned landscape photographer John Hooton shares some tips and techniques to help you in your search for the perfect landscape image.

We also have a spotlight on Morgan O'Neill, one of my personal favourite photographers. It is always great to see what inspires other photographers and drives them to create.

I must congratulate all of our successful FIAP distinction candidates also. We have them listed this month, and we have a small selection of outstanding images on show from some of the photographers. Beautiful work, and well done to all! Keep flying the flag for Ireland.

Thanks to Joe Doyle for doing a great job on the introduction last month while I was away. As if Joe and Niamh haven't enough to be doing already.

We are seeing a massive increase in submitted information to the newsletter also. Partly seasonal, but also partly driven by you embracing the newsletter and running with it. We are going from strength to strength, and we are bursting at the seams with very valuable information. Just take a look at the number of exhibitions going on over the summer. The clubs may be mostly on break, but it seems we are still a hive of activity.

Back to what I was saying about summer, and summer holidays..

I was away for 2 weeks in May/June. It was the first holiday I've taken in 5 years, and I was determined to enjoy it. And of course, I was eager to come back with some killer pictures. I travelled to a VERY well photographed location, and all the while I was thinking "how can I get images of a very well photographed place, but in a way that they look different? I may find some unique views, but I may not. Either way, how can I get pictures that look like me, as opposed to some other photographer?" How successful I was remains to be seen, but this is the challenge we face today as artists and photographers. Photography has become so prolific, that it is rare to find an image which is unique in terms of content. What we must do then is find new and interesting ways of capturing, presenting or interpreting that content.

This challenge was echoed recently in the outstanding IPF Distinction holders seminar recently held in Portlaoise. Rikki O'Neill, an internationally renowned photographer & artist from Dundee stressed the importance of looking for inspiration and influence on a wider scale than in our club, regional competitions, national competitions, or even in salon catalogues. I think it is easy to become complacent, or even stale if we don't continually look for inspiration, or even new influences. We need to stay fresh, but I must add that we must also stay true to ourselves as photographers and each one of us must stay true to his or her own individual vision.

See you next month!

Slán go fóill

Michael O'Sullivan FIPF FRPS, IPF President

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## 2015 Calendar of Events

Event	Date	Venue
IPF Distinctions Sitting	Sat, Sep 26th	The Lifecourse Institute, NUI Galway
Celtic Challenge	Sep 18-20th	Kilkenny
IPF AV Championships	Weekend, Oct 17th/18th	Áras Chrónáin Ionad Cultúrtha, Clondalkin, Dublin
IPF National Shield	Sat, Nov 7th	Malahide Community School, Dublin
IPF Distinctions Sitting	Sat, Nov 21st	LIT, Thurles, Co.Tipperary

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# FIAP Distinction Successes 2015

The IPF wish to congratulate the following Irish photographers who have successfully completed submission to the International Federation of Photographic Art (FIAP) for their Distinctions at various levels. This year saw more than triple the number of applications over last year, all of which were successful!

Brian Hopper	EFIAP/p
Tony McDonnell	EFIAP/p
Ciaran Whyte	EFIAP/g
Wesley Law	EFIAP/g
Gabriel O'Shaughnessy	EFIAP/s
Morgan O'Neill	EFIAP/s
Mark Sedgwick	EFIAP/b
Paul Stanley	EFIAP/b
Catherine Bushe	EFIAP
Helen Hanafin	EFIAP
Judy Boyle	EFIAP
Kevin Johnson	EFIAP
Patrick Kavanagh	EFIAP
Paul Maher	EFIAP
Paul Power	EFIAP
Teresa Kavanagh	EFIAP
Ann Francis	AFIAP
Bill Power	AFIAP
Carl Cutland	AFIAP
Charlie O'Neill	AFIAP
Chris Ducker	AFIAP
Deirdre Murphy	AFIAP
Deirdre Watson	AFIAP
Dick Doyle	AFIAP
Eileen Sykes	AFIAP
Frank Condra	AFIAP
Frank Van Pelt	AFIAP
Graham Cashell	AFIAP
Jarlath Judge	AFIAP
Joe Doyle	AFIAP
John Dunne	AFIAP
Marek Biegalski	AFIAP
Mike Pilkington	AFIAP
Paul Flynn	AFIAP
Paul Reidy	AFIAP
Rob Whittaker	AFIAP
Sigita Playdon	AFIAP
Teddy Sugrue	AFIAP
Tony Murray	AFIAP
Vivien Buckley	AFIAP

For more information and presentation images, [this article on our website](#) has further details.

In particular, congratulations to Brian Hopper & Tony McDonnell who were the first to reach the heady heights of EFIAP/platinum and to Ciaran Whyte & Wesley Law following close behind with their EFIAP/gold distinctions. We asked each of them to choose one of their beautiful award winning images from their submission to share with us below and you can check out even more of their wonderful images on their websites (linked below).

'To Catch a Butterfly'

-Brian Hopper EFIAP/platinum

[www.creatingapicture.com](http://www.creatingapicture.com)



'Taj Mahal Dog'

-Tony McDonnell EFIAP/platinum

[www.fineartphoto.ie](http://www.fineartphoto.ie)

'White'

-Ciaran Whyte EFIAP/gold

[www.thewonderoflight.com](http://www.thewonderoflight.com)





'Long Strand 6'

-Wesley Law EFIAP/gold

[www.wesleylawphotography.com](http://www.wesleylawphotography.com)

## IPF Distinctions Service Update

### Images of Distinction - Volume Two

The second edition of 'Images of Distinction' was launched at the recent IPF Distinctions Sitting in Mullingar and is once again full of gorgeous images! Thank you to all who participated. All paid up distinction holders will be receiving their copy shortly.



### Lifetime Fee To Change

The current €200 fee for a distinction holder's Lifetime membership, which has stood for many years, will be suspended as and from 31st August 2015. Distinction holders who are already Lifetime members will not be affected. The Lifetime membership option will be available again as from 1st January 2016, at the new rate of €400. Lifetime membership applies only to distinction holders. Any distinction holder who wishes to avail of Lifetime membership at the current €200 rate must do so by 31st August. The current annual fee is €25, with a reduced rate of €15 available to seniors (65+).

### Distinctions Holder Seminar/Workshop

Dunamase Arts Centre, Portlaoise - Saturday 20th June

Introduced by IPF President Michael O'Sullivan, the keynote speaker, Rikki O'Neill FIPF FRPS, gave a riveting talk on how photographers should expand their photographic horizons. Showing examples of his own work, he demonstrated how far images can be taken using Photoshop techniques. He referenced photographers and artists who have influenced him, pointing out that seeing the work of other photographers can be a good starting point towards one's own creative work.

A very experienced salon judge and Royal Photographic Society distinction assessor, Rikki is Chair of the RPS Creative panel and Vice-Chair of its Pictorial panel. He showed examples of recent successful RPS distinction application panels in both categories. Again, the theme was one of pushing for creativity and producing work that showed new viewpoints and above all was rooted in passion for the subject at hand.

IPF Distinctions Vice-Chair, Des Clinton, spoke about "in-camera" creativity and the context of the IPF distinctions, again emphasising the need for photographers to think outside the box and seek fresh approaches to subjects.

The morning concluded with an audience participation session, chaired by Michael O'Sullivan.



After lunch, under the direction of IPF Distinctions Chair, Mark Sedgwick, he and Paul Stanley, both experienced distinctions assessors, advised separate groups of prospective Associate applicants on progressing their images towards successful panels. Meanwhile, Rikki and Des did likewise for prospective Fellowship candidates.

Before this session started Mark made it clear that the advice given was just that, advice, and that when eventually presenting their work before the distinctions assessors candidates should realise that they will be assessed without reference to the advice

session. In fact, care will be taken to ensure that the advisors on the day will not be involved in the actual assessment of their panels. Nevertheless, all the photographers presenting their work, and others who were there just to absorb the advice being given, all said that the day had been very worthwhile.

The consensus was that the IPF should organise another event on the lines of this one.

-Bob Morrison, IPF Distinctions Secretary

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## SACC to Host Celtic Challenge in September

The Southern Association of Camera Clubs in association with the Irish Photographic Federation will be hosting the Celtic Challenge Competition over the weekend of September 18th-20th this year.

The Celtic Challenge is an annual international photographic competition between federations from celtic nations. The competition travels between countries and is a great opportunity to meet up with old friends, view judging of an international competition and take part in outings and events. More information coming next month!

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# Focusing on: Creative Photo Imaging Club



Q: When was CPIC founded?

A: CPIC was founded approx 3 years ago.

Q: How many members do you have?

A: We have about 30 members from Northern Ireland.

Q: When and where do you meet?

A: We meet monthly on the first Saturday of each month - practical outings rather than indoor meetings.

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

A: The highlights this season were a trip to Dublin for Street photography outing and another outing to American Football game in Belfast.

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

A: It's been a great year! We have a few personal achievements apart from winning the inaugural Sean Casey trophy! First off, Hugh Wilkinson - current holder of major awards (IPF & NIPA) - top Mono and top PDI in NIPA Interclub. Keith Elgin & Anne Given - both got DPAGB (equivalent of AIPF). Bob Given achieved his AFIAP while Ross was awarded his EFIAP/b, the first in Northern Ireland.

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

A: After serious consultation, the vote went to the trip down to the Saltees in Wexford!

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

A: Northern Ireland is a wonderful place to visit and photography but the consensus is that The Dark Hedges and Ballintoy are top of the list.

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

A: We really don't know. The IPF has shown itself to be forward thinking and has helped this club enormously so we are very very happy.

Ross McKelvey speaking about their recent IPF National Club Championships win on behalf of the Creative Photo Imaging Club:

*"I have to say the warmth of congratulations from all and sundry on the day was a pleasure to see and a great credit to the IPF and its members. Likewise the messages of congratulations that we have received since returning home - thank you all! I made the point that it was somehow very fitting for the first presentation of the Sean O'Casey Trophy to go to a Club from the North - as Sean did so much during his lifetime to foster and further good relations between the IPF and NIPA. I believe that his vision has come to fruition with this result, and will hopefully encourage more Clubs from the North to get involved with the IPF. That can only be a good thing for all concerned. Having said that, I have no doubt that great Clubs like Dundalk and Drogheda et al will be coming out with all guns blazing to reclaim the Trophy next Year - that makes for a terrific competition for all to see."*



*Finally, I thank all the Officers and volunteers of the IPF for their organisation and commitment to this great annual weekend of photography in Mullingar. See you all next Year!"*

Eileen McCausland AIPF and Pauline O'Flaherty LIPF with a fabulous cake to celebrate their IPF National Club Champions 2015 title!



## Tallaght Salon open for entries

Ireland's longest running salon of Photography, now in its 25th year, the Tallaght Photography Society International Salon of Photographic Art, is now accepting submissions for 2015.



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 26th September 2015.

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 us on our [Facebook page](#) to keep up to date.

## In the Spotlight: Morgan O'Neill FIPF ARPS EFIAP/s

Q: When did you take up photography?

A: I took up Photography in 2001.

Q: What persuaded you to take up photography?

A: When I was 14 years of age my mother said to me that she would love if I took up photography, that it always seemed a very decent hobby. My Mother passed away in February 2001, her thought on photography always stayed on my mind, three weeks later I bought a camera, simply to fulfil her little dream.



Q: Which club are you a member of?

A: I am a member of the Cork Camera Group for the last two years, previous to this I was a member of the Mallow Camera Club.

Q: Do you have any distinctions?

A: I have been awarded my FIPF in 2010, my ARPS also in 2010 and my EFIAP/silver this year.

Q: Can you tell us a little about your relationship with photography?

A: I remember my father explaining and boasting about his Brownie at an early age, and also messing around with a Clarkes shoe box trying to make a projector by cutting a hole at each end, a flash light bulb at one end, the glass from my grannies glasses at the other and a negative in the middle, pointing at the wall giving a image...wow..! I thought I was a genius. So I guess the interest was there at an early age. My first camera was a Nikon coolpix 885 3 mpixel and first DSLR was a Canon EOS10d.

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

A: I got very interested in taking images of old house interiors, and after five years I started to do was I loved best, portraits. I created a composite with my daughter Kailan with an old house and came up with the image "Sorry". This image won the 2010 Best overall image in the IPF print and projected and went on to win the Best overall image in the Celtic Challenge as well as numerous FIAP awards.

Q: Are there photographers you are influenced by?

A: I have the highest respect for many successful photographers, not just bygone days but today's photographers as well. To have a camera today is attainable by a lot of people which is



extracting a lot of would be hidden talent. I am more influenced by Leonardo Da Vinci who I am fascinated by and also the old masters.

Q: Your own favourite image?

A: My own favourite image, I have to say images for the fear of getting into trouble :), would be an image of my son Morgan called "Penpal" and an image of my daughter Kailan called "Girl and flower".

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

A: I have a huge general interest in all types of photography, all except taking photos of peoples misery and struggles. I think most of all I like creating images inspired by the old masters.

Q: Canon or Nikon or Fuji or Sony :-)

A: At the moment I have a Canon 5d MK2 which I have just over a year. It is the follow up to my Canon EOS 30d and I use all sigma lenses. I changed cameras because I got great mileage from the 30d, but I got to know my camera inside out. I think people change their cameras too hastily thinking it will improve their photography, I always say "get to know your camera".



Q: Would you recommend joining a camera club?

A: I highly recommend joining a camera club, people are so happy to share their knowledge and competitions push your standards. My first club that I joined was the Carrigaline photography society and I owe a lot to John Hall, Dave Lester and Kieran Boyde for being so helpful to me as a raw beginner.

Q: What does photography mean to you?

A: Photography is a way to express myself, it is also where I met the greatest friends one could wish for as was proved when I got ill.

Q: What is your photographic dream?

A: My dream would be never to come to the stage when I'd say I've had enough.

On a last note I'd like to say thanks to all who helped me and my family when I became ill. It was so powerful the way everyone got together to make life so much easier for us. I'm not going to mention names because I'll never stop and ye know who ye are. I will return the compliment as best as I can. Thank you.

[Visit Morgan's Photography Page on Facebook](#)



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## Top Tips for Perfect Landscapes - John Hooton FIPF FRPS MFIAP

We're delighted to kick off our 'Top Tips' section with the first of two articles by John Hooton. John is one of Ireland's most accomplished photographers, nationally and internationally and with his first book already under his belt, we were thrilled when he agreed to talk with us!

We hope you enjoy his words below along with some of his stunning images :-)

I've been taking landscapes/seascapes for the last 35 years and for the majority of this time I was using slide film, namely Fuji Velvia. I am mainly self taught and over the years I have learnt various different aspects on what does and does not work. It is mainly by going out and making mistakes and learning from them that I have gained this knowledge which I enjoy sharing with other photographers. In this first article I hope to share a few essential points bearing in mind that this is only my opinion. I always consider myself a traditional photographer and even with the switch to digital I still keep things as simple as possible.

### Light

The first key point that I have learnt is to know your subject matter and location. Light is the most important element in all types of photography and even more so in landscape/seascape. Knowing where the light source is coming from is essential. When you first find a location that you like you need to visit it over a period of time, early morning and late evening throughout the seasons, bearing in mind the movement of the sun.

This is pre dawn image using a .3 grad filter only. F22 at 25 sec white balance set at 4,500.

Every month of the year is different. For landscape/seascape photography very early morning (pre-dawn) and late evening is the best time. The quality of light at these times is



superior to any other time of day and when you experience it you will understand why. It's the quality of light not the quantity of light that's important.



## Filters

From a very early stage in my own photography I discovered that using filters is a key element in producing good images. When asked which is the most important filter to have I would say Graduated Neutral Density Filters.

This image is a very traditional early morning image, mainly using light and shape. 1.2 grad filter F20 at 10 sec.

Graduated N.D. Filters are normally rectangular in shape and are dark at the top and graduate to clear at the bottom. These come in various different strengths, .3, .6, .9 and 1.2 stops. There are two types, soft grad and hard grad. Soft grad is where the transition from dark to clear is very gradual and there is no visible line between the two areas. With hard grad there is a more definite line and you need to be more accurate on where to place the line, usually on the horizon. I tend to recommend the soft grad especially to those who are new to filters as it is much easier to use. You need to think about what the filter does in a logical way, and the simplest way to explain it is this. All the filter is doing is balancing light. In most cases the sky will be brighter than the land or sea. If you get the correct exposure for the land area then you tend to over expose the sky so by dropping in the filter this balances the light between the land and the sky. It does take some time to get used to these filters, sometimes its worth putting two together depending on the location. There are a number of filters available on the market, I personally use Lee filters as I find some of the others may give a colour cast on the long exposures. Again for someone starting off I suggest having the camera on "live view" where you can see the effect of the filter as you move it up and down. Also be careful not to over use the filter. This is evident where filters are used when taking landscapes including high mountains, large structures etc, the tops of these become too dark.

This iconic image below was an evening shot using both a .9 graduated neutral density filter and a 3 stop neutral density filter. Taken at F19 at 15 sec.



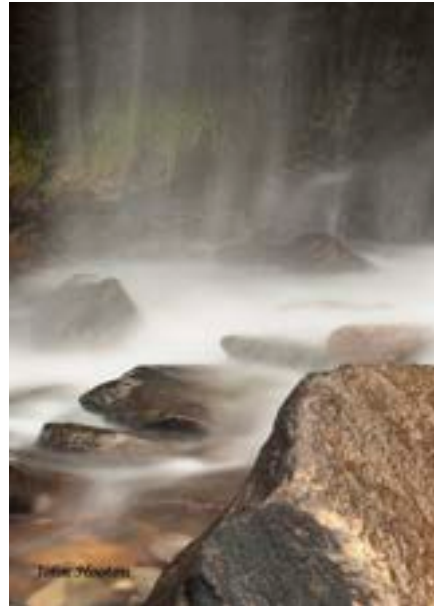
Neutral Density Filters. Unlike the graduated filters, neutral density filters are completely dark throughout. These also come in different strengths going from 2 stop to 10 stop in both drop in square or screw in type. The only disadvantage with the screw on version is once you go up to the 6 stop and above (you can't see through it) you need to unscrew them, do your composition and then screw them back on before taking your image. With the square filter you can pull it up to do your composition and then push back down into place before taking your image. The filter has one simple function, it cuts down the amount of light entering your lens. So depending on the type of effect you want with your image, soft creamy water or soft moving clouds the strength of the filter you use will be important. If you want nice "cotton wool" type water or clouds then a higher strength filter is required. I personally tend to use a 3 stop as most of my seascape images are taken at dawn or late evening when the light is naturally low and I do like to retain some detail in the water. This is very subjective depending on personal choice. It was only on my switch to digital that I began using neutral density filters in a greater capacity.

## Post processing

The ability to see your image at the back of your camera is a huge advantage over the old days when you were totally at the will of a light meter and your experience of getting the exposure correct and of course the expense of film and processing!

This is a typical image using a 6 stop neutral density filter to give the nice soft effect on the water. 30 sec exposure with the white balance set at 5,600.

In my days of slide film, if you didn't get the image right when you were taking it there wasn't a whole lot you could do about it, the exception been if you worked in black and white, you could trick around in the darkroom with the image. Therefore I apply the same discipline when I work with digital. I am not a great fan of HDR so I normally stay clear of this. I've never done composites or dropped in skies. So what exactly do I do in photoshop, as little as possible! What I find most useful is been able to lighten and darken images in various parts, been able to clone out items which can't be avoided in the taking of the image, and been to control the contrast and saturation. I also use some of the blur brushes. And finally the ability to re-size images. The changeover to digital photography has opened up a whole new area for me and allowed me more flexibility with my work. Photoshop is a fantastic piece of softwear when used in harmony with the image. It is a constant learning curve and lately I have been learning more about the use of white layers.



This is an evening shot using 2 grad filters, .6 and .9 F20 with 25 sec, white balance 7,500

In my next article I will cover the area of composition and the actual medium of printing your images.

For more tips and practical on-site experience why not join John on one of his Photography Workshops which he runs from Ballyferriter, just west of Dingle town. More information on these is available on his website [www.john-hooton.com](http://www.john-hooton.com).





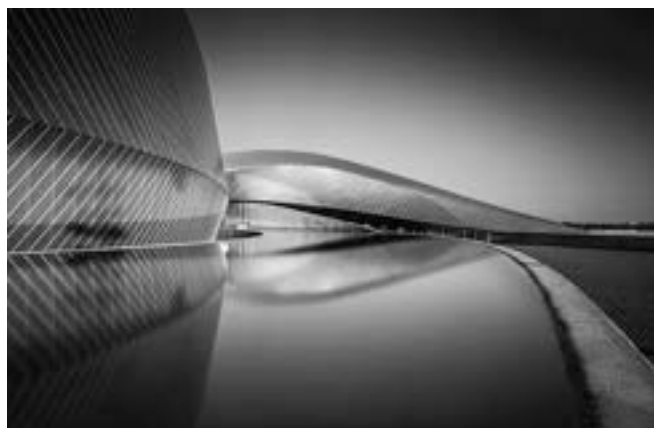
## NIPA Exhibition

The Northern Ireland Photographic Association (NIPA) extends an invitation to their IPF neighbours to their annual exhibition which opens on Thursday night 2nd July (7.30pm) at The Red Barn Gallery in Rosemary St, Belfast to the launch.

The exhibition will run at The Red Barn Gallery on a Tuesday to a Saturday each week until 27th July (except for 13 & 14th July) and will feature one hundred printed images as selected by International judge Anne Cassidy from the huge entry of images.

Some 27 clubs that comprise NIPA will be involved in the exhibition and the launch at 7.30pm on 2nd July will be one of the highlight events of the year.

At the recent NIPA council meeting of all clubs that comprise NIPA, the President, Martin Spackman commented "Judging by the recent Camera Jungle supported five round inter-club series of competitions, which culminated recently at Dungannon & Cookstown Camera Club, the exhibition is likely to be of an extremely high standard".



Images from the NIPA exhibition will also be assessed to determine an entry to represent NIPA (and therefore Northern Ireland) at a future PAGB print and PDI

competition which in turn will see those images assessed against images from across the UK.

Image credit Paul Killeen - 'The Blue Planet'

For more information please visit the [NIPA Website](#) or their [Facebook page](#).



## Dublin Camera Club Exhibition - Photo2015

The President, Rebecca Keogh & Council of Dublin Camera Club invite you to the opening by Brendan Lyon, President of IPPA of  
PHOTO2015

THE EXHIBITION OF THE DUBLIN CAMERA CLUB

on Tuesday, 7th July at 6.00pm

at the Dublin City Library & Archive, 138 - 144 Pearse Street, Dublin 2

Exhibition open to the public until Friday 24th July



## Wexford Camera Club - Exhibition

Wexford Camera Club's annual exhibition opens at Stella Maris Centre, Kilmore Quay, Wexford on July 8th at 8pm and will run

during the Kilmore Quay Seafood Festival from July 9th - July 12th.

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## Clones Photography Group - Exhibition

'Faces and Places' - An exhibition by members of Clones Photography Group.

Runs from June 22nd until July 10th at Clones Library, Co. Monaghan. Opening hours 11am-5pm Mon-Fri with late opening on Mondays until 8pm. Admission free.



Clones Photography Group is a brand new club, only formed this year, but that didn't stop them launching their ambitious first exhibition which was officially opened on June 22nd by Heather Humphreys TD - Minister for Arts, Heritage and the Gaeltacht.

Well done to all involved!

From left to right; John Fitzpatrick (club secretary), James Cosgrove (club chairman, Minister Heather Humphreys, Brian McNamee (club treasurer).



Competition time!

Congratulations to Paul Reidy from Blarney Photography Club whose image 'Crossed' was chosen as the winner of last months newsletter competition :-)  
Thank you to all who entered! There was a big response last month and we want to see even more images this month!



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 July 12th
- Send your entry to [newsletter@irishphoto.ie](mailto:newsletter@irishphoto.ie)
- Any image, any theme!

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!

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## Got News?

Have news for us?! Great! Suggestions for future editions 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 taking a look at who's who on IPF council, looking forward to the Celtic Challenge, learning more about landscape photography

courtesy of John Hooton and sharing your news!

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## 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](#).

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Irish Photographic Federation

Newsletter edited and compiled by Niamh Whitty (IPF Webmaster)

Associate Editor: Joe Doyle (IPF Public Relations Officer)

Associate Editor: Michael O'Sullivan (IPF President)