



Visit the PAGB at

Although your PAGB has enjoyed a presence at the NEC before this will be the first time that we will have our own stand thanks to Future plc who are organising this exciting event.

The Photography Show

1-4 MARCH 2014
THE NEC, BIRMINGHAM

Lined up to take place at Birmingham's NEC, between Saturday 1 and Tuesday 4 March 2014, this new event will combine highly interactive features to entertain and engage consumers, with dedicated conferences and events for professional and retail attendees. **The Photography Show** will be a must-visit event for enthusiasts, professionals and retailers, with over a hundred companies already committed to exhibit including Canon, PermaJet, Fotospeed, Epson, Panasonic, Fujifim, Graphistudio, Lomography, Manfrotto, Tetenal and Sigma and Hasselblad.

Future Head of Events Jonny Sullens says: "We are so pleased that Canon has chosen to exhibit at the debut of The Photography Show. Canon's importance to the market is obvious and with many other important photo companies also on board it means that our professional, retail and enthusiasts will be able to experience all the very best, and the latest, products on the market. Canon's desire to help those progress to their 'next step' in imaging is a great way to help photographers."

The Photography Show will bring the imaging industry to life for the UK's growing audience of amateur photographers, with some of the biggest names in the industry unlocking the secrets of their craft. The show will be brimming with hundreds of exhibitors, the very latest kit and accessories, and an array of interactive opportunities to get involved in. A studio suite will also be created on-site for visitors to see demonstrations in a professional environment, and themed areas including the IGPTY Flower Garden, specially created to ensure all subject interests are fully catered for. More activities will be announced in coming months.

The Photography Show has also announced that Rankin, Joe McNally and Steve McCurry will be appearing on the Super Stage at The Photography Show throughout the weekend. Cassandra Grant, Event Manager, for The Photography Show, says, "Rankin, McNally and McCurry are some of the most influential photographers in the world. Their work speaks for itself and we are delighted that they will be talking at the inaugural Photography Show."

Enter the Discount Code PAGB142014 for reduced price tickets

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[http://www.permajet.com/pagb special offer](http://www.permajet.com/pagb_special_offer)

CONGRATULATIONS TO THE PREVIOUS WINNER:

Peter Stubbs. Focus P.C. East Yorkshire

THE GB CUP CLOSES ON SUNDAY

<http://www.thepagb.org.uk/>

Now with online entry although I'm afraid you will still have to print out an entry form and post it off with your cheque

Probably the biggest Inter-Club Photographic Competition in the World.

The GB Cup is Sponsored by Paper Spectrum, suppliers of ...



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Premium Photo Paper & mount board

GB Cup Nature Sat 8 Feb 2014 judged by		Mike Lane FRPS	MCPF
Edmund Fellowes MPAGB ARPS	SPF	Gabriel O'Shaughnessy MFIAP, FIPF, FRPS, EFIAP/b	ROI
GB Cup Open Sun 9 Feb 2014 judged by		GB Cup Small Clubs Mon 10 Feb 2014 judged by	
Dave Butler ARPS MFIAP	L&CPU	Gwen Charnock FRPS MFIAP	L&CPU
Gwen Charnock FRPS MFIAP	L&CPU	Phil Charnock FRPS MFIAP	L&CPU
Gabriel O'Shaughnessy MFIAP, FIPF, FRPS, EFIAP/b	ROI	Gabriel O'Shaughnessy MFIAP, FIPF, FRPS, EFIAP/b	ROI

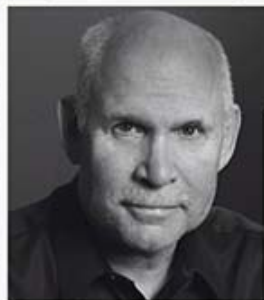


“Attitude” by Alison Rawson from her successful DPAGB entry in November at Weymouth

The Photography Show

1-4 MARCH 2014
THE NEC, BIRMINGHAM

Don't miss out
book your ticket
today at
photographyshow.com



STEVE MCCURRY



RANKIN



TERRY O'NEILL



JOE McNALLY


The event that puts you in the picture


The Photography Show is the event for anyone who's passionate about photography. From exclusive offers on kit to product launches, special guests and live demos, this is the UK's most exciting photography showcase.

Show highlights:

- Over 200 exhibitors including; Nikon, Canon, Olympus, Fujifilm, Panasonic
- Rare appearances from world renowned photographers on the Super Stage
- Demonstrations and top tips from the pros on the Catwalk, IGPOTY Flower Garden and Live Stage

And so much more...

 photographyshow.com

 [#ukphotoshow](https://twitter.com/ukphotoshow)

BOOK YOUR TICKET TODAY AT

<http://www.photographyshow.com/pagbnews/>

Enter the Discount Code **PAGB142014** for reduced price tickets

REVISED RESULT - THE INTER-FEDERATION ANNUAL NATURE PDI COMPETITION 2013

Position	Federation	Total Score	Images	Average Points
1st	MCPF	450	37	12.16
2nd	WPF	206	17	12.12
3rd	SPA	191	16	11.94
4th	LCPU	373	32	11.66
5th	CACC	163	14	11.64
6th	WCPF	394	34	11.59
7th	NCPF	183	16	11.44
8th	YPU	250	22	11.36
9th	NEMPF	181	16	11.31
10th	EAF	461	41	11.24
11th=	KCPA	176	16	11.00
11th=	SF	231	21	11.00
13th	SPF	306	28	10.93
14th	NIPA	101	10	10.10

Statement by Pax Garabedian DPAGB EFIAP PPSA, President, Northern Counties Photographic Federation

Following a local interclub battle, it was brought to this Federation's attention that one of the images used by us for the Nature section was a *composite* and thus did not meet the criteria for this competition. We have withdrawn this image from our competition set and accept the revision of results this will entail. We apologise to the PAGB and the participating Federations for this occurrence which was a result of an image 'crossing-over' from an Open to a Nature competition. We assure all concerned that steps have already been taken to ensure the integrity of future submissions.

Statement by Leo Rich DPAGB ARPS EFIAP/g APAGB, President, Photographic Alliance of Great Britain

The PAGB do not feel that there was any intention on behalf of the photographer, nor the Northern Counties Photographic Federation, to misrepresent the entry in any way. In fact we are pleased that the NCPF have acted so swiftly to alert us to the problem and for taking action to rectify their mistake as quickly as possible. It does highlight the need for everyone involved in selecting for competitions to make doubly sure photographs used are eligible to be entered in the category intended by their authors.

JUDGING SPECIAL ISSUE I get quite a lot of feedback from e-news and I'm delighted to receive it. Usually it is very positive but issue 105 drew much more reaction than most.

"Congratulations on putting 105 together, a long overdue summary."

"They are all very informative, but this one is FAB."

"Excellent stuff, which will be an almost essential read before our forthcoming judging workshop."

"I cannot be the only one to reply and say what a great e-news that was"

"What a great e-news. Lots of useful information if I ever have the courage to be a judge."

"Quite an insight into how our judges think"

"Some of this is so portentous (sic)." *Editor . I asked if this was pretentious or portentous but I got no reply.*

"I just wanted to say how extremely interesting and helpful it was to read so much about the various aspects of judging in the December issue of PAGB e-news."

"I do believe that many camera club members fail to appreciate that people who judge are actually photographers themselves. Judges seem to be demonised as if they had never actually taken a photograph. There have been unpleasant letters in Amateur Photographer recently where it is obvious that the writers think that judges are somehow different from photographers."

"What an excellent issue this is Rod. You seem to have covered everything! As a relatively inexperienced judge I was both reassured and challenged."

Not all feedback is quite so encouraging

Dear Mr. Wheelans, (*sic*)

First may I say that the newsletter devoted to photographic judging is the most useful and interesting document that the Alliance has produced for as long as I can remember.

Unfortunately I cannot say the same for the periodic letters of which number 106 is a typical example. As secretary of my camera club I receive these via *my Federation* and am expected to circulate them to my club members, which I do. I receive complaints that I am cluttering up their IN boxes with unwanted and uninteresting material. I do see their point.

Letter 106 is a good example. On pages 3,4,7,8 and 9 large garish advertisements predominate. On page 5 we have the usual images of aged gentlemen smiling or exchanging trophies; is that news?

What remains is of interest to a few people but not to the general run of camera club members.

We are being asked to give these letters the widest possible distribution but there is no point in doing so if the recipients object.

Perhaps it would be better to publish a letter about once a quarter and only then if there is a good spread of genuine news. But for goodness sake please do something about the advertisements, such as get rid of them.

I have published this letter as it may express concerns shared by others and I think these are worth addressing.

Thank you for your e-mail. I have a few comments in response.

Although we are keen to encourage widespread distribution of **e-news**, the PAGB do not "expect" or require you to forward it to your Club members. If e-news is being circulated to people who do not wish to receive it, then this is a disservice to everyone concerned. In fact it becomes Spam which we do not approve of. Club Secretaries, and everyone else, should only send **e-news** to people who have agreed to receive it.

The payment for Commercial Adverts in **e-news**, together with the Corporate Sponsorship which it promotes, averages around £10 for every single club linked to the PAGB. Without these funds the PAGB would have to reduce or charge more for the services it provides or it would need to raise its membership fees – payable ultimately by Clubs.

e-news 106 was slightly more "advert rich" than most issues with 2.5 pages of Commercial Adverts in a total of 10 pages (25%). One of the pages you complain of was an advert for a PAGB event, the GB Cup, which is supported by a huge number of Clubs. Surely this is a reasonable inclusion in a PAGB newsletter? Only one page you mention was entirely Commercial Advertising, the others had 50% photographs, photographic news or, on one page a recognition of the hard working team who organise the PAGB Awards for Photographic Merit. In fact most of issue 106 was "news".

Of course you do not agree that pictures of people receiving well earned awards for photographic success is news. I am hopeful that most readers, and the "aged gentlemen" you referred to, will not agree.

I will ask your Federation to stop sending you the **e-news** link as you obviously do not wish to receive it and I would request that you e-mail your Club members telling them that you will no longer forward an **e-news** link to them. Please inform them that, if they wish to continue receiving e-news, they should sign up free at www.pagbnews.co.uk so that the **e-news** link can be sent directly to them. Even then, if they do not have the time to read it, they need not click on the link.

(e-mail addresses are held securely and will not be used for any purpose other than news from the PAGB and there will be a simple "unsubscribe" link with every communication.)

Rod Wheelans (Editor)

The PAGB encourages everyone who reads e-news to sign up to receive your own personal link

There have, of course, been a few criticisms of the content of some of the articles in the Judging Special & suggestions that some should, or definitely should not, be PAGB Policy. We were delighted to receive the articles but we must repeat the disclaimer. Opinions expressed are not necessarily the opinions of The Photographic Alliance of Great Britain and the PAGB accepts no liability for any content This disclaimer normally appears in every issue of e-news but can I particularly stress it here. Issue 105 contained many opinions which are NOT PAGB policy and which I personally disagreed with! However, it was fun collecting them.

SOUTHERN COUNTIES 50TH ANNIVERSARY BOOK LAUNCH

The book launch in December was the success everyone on the SCPF Council could hope for. More than 70 people attended, including six former presidents.



<John Hodge, President of the Southern Counties, invited Leo Rich, a former president of the SCPF and now President of the PAGB to officially launch the book.

Our sincere thanks go to Pietro Rocchiccioli for all his hard work from the initial conception to the professionally finished book. The success of the launch day itself was the culmination of many hours of work by Lynn Lambeth, inviting all the guests and arranging the celebration. As a result of all this hard work by everyone the SCPF sold more than 120 books.



Sarah Penfold finds her image New Forest Foal
photos by Steve Kirkby

Copies of the book can be ordered at just £20, plus postage and packing from

www.southerncountiespf.org.uk

NEW SMOOTH PEARL FROM PERMAJET

ILFORD SWITZERLAND HAVE STOPPED PRODUCTION OF ALL GALERIE PAPERS

Customers concerned about their supplies of Ilford Galerie Smooth Pearl 290gsm paper have an opportunity to use the best equivalent in the market. The similarities in weight, tone, texture and surface is undeniable. This resin coated paper is finished with a UV protective, microporous supercoat giving it a high degree of water and fade resistance.

Compared to Ilford's Smooth Pearl 290gsm:

Weight:	ICC Profile:	Surface:	Tone:

Special launch price for a limited time only:

A4 50 Sheets	A3 50 Sheets	A3+ 25 Sheets	A2 25 Sheets	17" Roll 30mtr.	24" Roll 30mtr.	44" Roll 30mtr.	60" Roll 30mtr.
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The Photography Show has selected the Disabled Photographers Society (DPS) as the official charity for the show. Tom Molloy, Chairman of the Disabled Photographers Association comments: "I am delighted that The Photography Show has filled a very large void and has done so with a fresh and vibrant approach. I am even happier the DPS has been named as their official charity partner. I am looking forward to seeing lots of our old friends on our stand at the NEC in March, as well as the many new ones we have yet to meet." For more information about the Disabled Photographers Society, or to donate, visit - www.disabledphotographers.co.uk

JOHN WOODHEAD APAGB was presented with the award at the Hebden Bridge C.C. Christmas 'Fun Evening'. They were pleased that Professor Norman Riley, the only other (known) surviving founder member of the Club, was able to come from East Anglia to start the evening with a brief history of the Club (with some references to John). Andrew Pell, the YPU President Elect, then outlined John's record and contribution to the Club over the very many years and, finally, much to John's surprise, presented the APAGB certificate and badge.



Andrew Pell, Prof Riley, J Woodhead, HB President Chris Standley



John Woodhead & YPU President Elect, Andrew Pell



500 photographs from 500 photographers.

There is no selection by experts.

These are just the photos readers chose to send to celebrate e-news 100 - an archive of popular Club photography from 2008-2013.

Available, Clubs only, from the PAGB Recorded Lecture Service

This will fill a full evening for your Club.

WARNING – MAY CONTAIN NUDITY

On the next page you will find an advert for a brand new addition to the PAGB Recorded Lecture Service. Words and Pictures by Tim Pile and production by Robert Albright. This tells the story of Tim's meteoric rise from his first steps in digital photography in 2008 to his MPAGB in 2013 and how he came to specialise in fine art nudes, capturing the beauty of the female form. Part of Tim's secret is his constant search for locations for his images that are a bit different and, in just a few years, he has produced an amazing body of work from this one genre. Most will have seen at least some of his award winning exhibition pictures which are all included, with explanations of where and how he produced them. If you have not seen one of Tim's club presentations you must book this show and, if you have seen him lecture before, prepare to be entranced all over again.

stephanie.cook@btinternet.com



HAVE I GOT NUDES FOR YOU by TIM PILE

NOW AVAILABLE FROM THE PAGB RECORDED LECTURE SERVICE

Vale of Evesham Camera Club – National Digital Internet Exhibition www.photo2014.net –

Accepted images on website from 10 April 2014

Vale of Evesham Camera Club proudly announces the staging of our 25th Annual and 16th National Exhibition www.photo2014.net which has BPE and PAGB patronage.

The Exhibition is open to 4 Digital Categories:-

Colour Images	Experimental/Creative Images
Monochrome Images	Natural History Images

SELECTORS:-

John Chamberlin FRPS, APAGB, EFIAP, FBPE:	Mono, Natural History
David Gibbins ARPS, APAGB, EFIAP, BPE3*:	Colour, Mono, Experimental
Peter Preece Dip A.D.(Hons):	Natural History
Leigh Preston FRPS, MPAGB, EFIAP, BPES*:	Colour, Mono, Experimental
Margaret Salisbury FRPS, MFIAP, FPF, APAGB:	Colour, Experimental, Natural History



KEY DATES:-

Exhibition Website opens for entries
1st January 2014
 Last date for Entries: Monday 24th February 2014
 Selection: Saturday 8th and 9th March 2014
 Accepted images will be viewable on the exhibition website www.photo2014.net from 10th April 2014 until the following years' exhibition.

A SHORT GUIDE TO AUDIO VISUAL SEQUENCES FOR BEGINNERS

This Guide is intended to give an understanding of AV Sequences and what is involved in making them.

**Sir George Pollock, MPAGB, Hon.FRPS, EFIAP. Mr Richard Brown, APAGB, FRPS, EFIAP.
Mr Edgar Gibbs, MPAGB, FRPS. Mr Ian Bateman, MPAGB, FRPS, AV-FIAP. Mr Howard Gregory.**

DEFINITION by George Pollock

A digital AV sequence is a series of still digital photographs projected onto a screen or viewed on a monitor, and synchronised with sound. It need not be entirely limited to still photographs but can incorporate video clips and/or animation techniques where appropriate.

STYLES of AV SEQUENCES and WHERE TO START by Richard Brown

AV sequences may take many forms: illustration of a piece of music; interpretation of the words of a poem or song; travelogue; documentary including historical or nature; story and fiction; humour; making a personal statement.

A common approach for beginners is to start with an existing set of images and then find a suitable piece of music to go with them. This is a good way to get to grips with the basics of programming software such as Pictures to Exe or ProShow Gold. Even at this simple level, the novice will soon find that he or she will want to move on to taking pictures especially for AV purposes, which usually gives more scope for visual development.

Another, more sophisticated approach is to start with a script. This can be based on existing material such as a poem, or adapted from sources such as a guidebook or material found on the internet. The more creative author may want to create a totally new script, either based on an existing idea or one which is completely original.

Photography for AV sequences — The most important thing to grasp about successful AV photography is that the visual story unfolds over a series of images. This is quite unlike

general picture taking, where each individual image has to stand on its own. Hence each picture needs to be approached in a different way, since the images ideally will need to blend harmoniously from one to the next when combined together in the show. The ultimate expression of this blending is the so-called 'third image'. This is a visually satisfying effect where two individual pictures combine on the screen to produce a new composition during the transition.

Documentary and factual sequences, especially historical programmes, may benefit from the inclusion of third party images such as maps, paintings and drawings or archive photographs. It is important to view the AV medium from the standpoint of being a producer rather than a photographer and not be averse to including such material if it benefits the story. Image copyright should of course be respected, but this is rarely a problem with very old material.

Digital imaging techniques have opened up a whole new range of possibilities for AV work as compared to slides. Cropping, registration techniques, creative titling and the use of filters and other effects such as changing to monochrome can all be used to enhance the visual aspects of the presentation. Over-use of such techniques should, however, be avoided.

EQUIPMENT FOR PRODUCTION and PRESENTATION by Edgar Gibbs

The main element of the equipment is the computer. Whether to prefer a desktop or a laptop is the decision of the person who is purchasing the kit. For the lower range, my recommendation is an i3 processor and 4GB RAM, plus a 500GB hard disk. The graphics card should have a minimum of 256MB of graphics memory. This low specification may struggle a little if it is planned to use video in the work. As for sound, the minimum is good quality computer speakers with built in amplifier.

An Apple MAC computer may be used with PTE (Pictures to Exe) providing it has been set up with dual booting so it can run the Windows platform. This is because PTE is not available to run on the MAC operating system. At the higher end, the recommended PC would be an i5 or even an i7 with 8GB RAM and a 2GB dedicated GeForce graphics card. A good quality Hi-Fi amplifier (Cambridge or Audiolab) is needed and either ElectroVoice or JBL Control 1 sized speakers with reasonable quality cables and leads. This will help get a better and more balanced soundtrack.

Presentation — Those fortunate to have a flat screen television can connect the computer to it with an HDMI lead; this is a good way of showing work at home. For showing sequences elsewhere a projector is required. Most photographic clubs have their own, but technology moves so fast that they tend to vary. Currently (late 2013) one which will handle 1920 x 1080 pixels is the preference; this is the same format as the widescreen television. Sequences can be created at 16:9 widescreen format, 3:2 traditional 35mm format and the format of most DSLRs, or the old television and compact camera format of 4:3, or whatever is desired. All these formats can be shown using a 16:9 projector but with various black areas.

Resources:

Pictures to Exe: <http://www.wnsoft.com/>
ProShow Gold/Producer: <http://www.photodex.com/proshow>
Audacity: <http://audacity.sourceforge.net/>
Adobe Audition: <http://www.adobe.com/uk/products/audition.html>
DGFects Discovery: <http://www.dgfectsav.com/>
Wings Platinum: http://europe.avstumpfl.com/en/products/hdav/wings_platinum_4_hdav/overview
mObjects: http://www.mobjects.com/index2.php?dv=&loc=gb&ref=&sub_id=produkte

SOFTWARE FOR AV SEQUENCES by Ian Bateman

There is a variety of programmes available that will allow you to sequence your images/videos and synchronise them with a soundtrack.

Some programmes are completely free, such as iMovie from Apple and Live Movie Maker from Microsoft (and its predecessor Photo Story). These will get you started, but for more creative control it is preferable to use specially designed software. Here, the PC user is better served than the Mac user, as there is a much greater choice of programs.

In the UK, there are three main contenders, Pictures to Exe, ProShow Gold and its big brother ProShow Producer. All of these do a similar job, and are quite straightforward to use. Each one has a loyal band of supporters, who will each claim that their chosen one is easier to use. This tends to be coloured by whichever program the user is familiar with!

One advantage in using a dedicated program is that the choice of output files is greater, with the preferred format being an executable file, as these are more reliable at being played back on a variety of equipment.

Media programs such as iMovie and Live Movie Maker can only output video files, which tend to be much larger, and rely on other software to play them back. Currently, if a sequence has been created with Apple software it would have to be played back as a media file. Alternatively, if the Mac can be dual booted into Windows then either Pictures

to Exe (PTE) or ProShow can be used, and executable files saved as output.

PTE tends to give smoother dissolves and motion effects than either of the ProShow programs, and hence the vast majority of AV sequences seen in competitions in the UK have been made with this software. PTE is also under continuous development, with new features added every year. The current cost (as at October 2013) is \$75 USD, or about £46 at current exchange rates. ProShow Gold is a similar price, but the more comprehensive Producer is more expensive at \$250 USD.

As well as a variety of image transitions, PTE also allows basic video and audio editing within the program, so there is no need for additional software. If, however, you wish to expand the audio editing side, there is a free program called Audacity that allows more functionality with audio blending and mixing. For even more control, Adobe Audition (formerly Cool Edit) is also a popular choice.

Other specialist software is also available, and programs such as Wings Platinum, mObjects and DGFects Discovery have their own fans, especially in mainland Europe. These tend to have a very different interface than PTE or ProShow, but offer a broader range of effects. Ultimately, the choice will come down to your individual budget and which program interface you prefer.

Most (if not all) of the programs have free trial versions, so it is relatively painless to give each of them a try.

THE SOUNDTRACK by Howard Gregory

The soundtrack is an integral part of a sequence. If it is treated as an afterthought, or “something pleasant to listen to whilst watching the pictures” the sequence is likely to fail. The mood, pace and content of the soundtrack must match the mood, pace and content of the images, so that sound and picture gel into an integrated whole, the sequence, in a satisfying way. The content of the soundtrack should be considered right from the outset.

A soundtrack may be a single piece of music or an elaborate mix of several pieces of music, voice-over, location recordings, interviews, sound effects etc. As with the pictures, a high standard of original recording and imaginative use of audio manipulation is

encouraged. As with the pictures, care must be taken not to overdo manipulation in a counter-productive way.

In many sequences (e.g. documentaries) it is the soundtrack which primarily conveys information. It is the soundtrack, often the music, which sets the pace of a sequence. Change of pace is a useful way of indicating a change of location, time, feeling etc and of retaining the audience’s attention.

It is likely that the audio side of A-V will be the least familiar to most photographers, so a series of tutorial CD-ROMs has been prepared to demonstrate, both artistically and technically, the various processes involved.

Details from chairman@wilmslowguildav.org.uk

PAGB AWARDS FOR PHOTOGRAPHIC MERIT IN AUDIO VISUAL

The conversation about the APM in AV has rumbled on quietly for some time and the PAGB is grateful for all the responses received. It is our intention to publish the Regulations and Conditions early next year and open them for applications in 2014. The following points should be noted - which may differ slightly from the very useful articles above.

The PAGB have already agreed a definition and it should be noted that an Audio Visual Production submitted for a PAGB Award for Photographic Merit should predominantly consist of a sequence of still photographic images, the majority of such images being the original work of the entrant.

When applying for an APM in AV the use of third party images, animated graphics, video clips or other visual material, whilst not excluded, should be limited and appropriate to the production. Entrants must confirm that they have obtained legal consent for the use of any visual or audio material used in the production other than their own original content.

and finally

Successful DPAGB pictures with a sporting theme from the November Adjudication in Weymouth



They're Off by John Childs

Off the Bat by Derek Riley

Out of the Surf by George Reekie

Eye of the Tiger by Maxwell Knowles

We are happy to advertise National Exhibitions and even Club events and Federation events without charge provided they are likely to attract a significant number of visitors or participants from beyond your own Federation. Often we are sent A4 or A5 posters and it is seldom possible to find enough space for such large adverts. We can best accommodate "Banners" measuring 170 mm across and not much more than 40mm deep. Issues are planned many weeks in advance so that last minute requests can not usually be filled. You should try to give at least 6 weeks notice.