



PERMAJET THE INKJET PAPER SPECIALISTS - PROUD SPONSORS OF THE PAGB e-news

e-news

from the Photographic Alliance of Great Britain

Issue 352 12 March 2024



Where stars are born by Steve Fox

The next issue of e-news in two weeks will have exciting news about the use of AI in Club Competitions, in Federation and in National Events. **Don't miss it!**



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Masters of Print Hall of Fame

Helen Moore

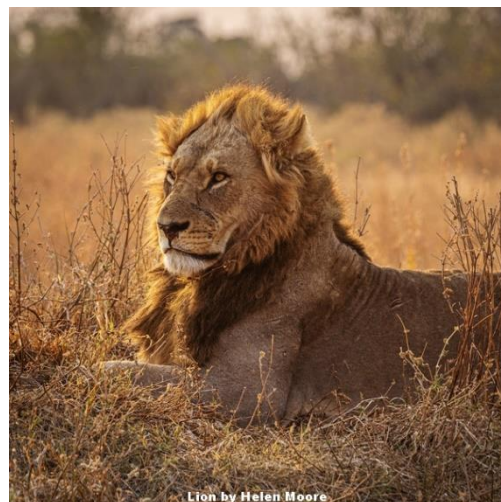
I belong to a very small community camera club in Liskeard, Cornwall. I have learnt most of my photography through the club and by following in the footsteps of others. We have a member named Janet Downes and she had an image in Masters of Print a few years ago, she has been very encouraging - and with a positive attitude of 'well, if you don't enter, you definitely can't get accepted' I had a go.

My image this year of Hyenas at the den was taken on a holiday in Botswana. We were camping which was great in a 'close to nature sort of way,' (lions roaring very closely at night), and perhaps a bit less great in a home comforts sort of way, (very hot, limited water etc).

Our guide took us to this den, which he knew from experience, but we did not expect to see this family being quite so obliging. They played for quite a while and even chewed our tyres - I had much too much lens!

Of course I would love to do more similar trips, but I also like taking images closer to home - and inside the home. I don't seem to have settled on a genre, I like taking pictures of people, nature, things and abstracts. My next goal would be to perhaps enter some salons and continue through the RPS route of distinctions.

Helen.



Lion by Helen Moore



Bees on Clover by Helen Moore



The Farrier by Helen Moore

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Remember - Click on most of the photographs to browse them on the e-news website

ANNE SUTCLIFFE FRPS EFIAP PPSA

This is a reflective elegy on the life of Doctor Anne Sutcliffe, a collective tribute to Anne and all her achievements. She passed away in hospital, aged 73, in mid-February, lost to that unseen and unknown horizon, but leaving a host of lucid memories. Deeply sorrowful though her passing is for her close family & friends, and the many who knew her, both in Medicine and Photography, she led a fascinating life. Anne was fuelled by ambition, and a determination to slipstream through all that she chased with undoubted skill, compassion and knowledge.

Anne's personal story, her upbringing & early life, or what led her towards a career in medicine, are unknown. In this 'rear view mirror' on her life, the only pages we are able to turn are those about her involvement in photography, coloured by recall from those who knew Anne. In medicine she was highly respected by the staff she worked with as a senior anaesthetist, latterly at Solihull Hospital. Hers was a significantly luminous career, dedicated to caring & helping patients. Anne once wrote "medicine has similar aspects to photography, both involved science and art".



Anne immersed herself in so many areas of Photography from around 1980. Inspired firstly by her photographer father, but more specifically by Alan Millward FRPS. Her membership of Solihull Photographic Society compounded that interest. Success in exhibitions, awards and distinctions followed. The Royal Photographic Society awarded her an ARPS in 1991, and a Fellowship in 1993. Onwards - Anne sat on the Licentiate panel, and later the Visual Art panel. She dispensed advice in a modulated lilac tone, could be firm and assertive when that was called for and at times could offer a certain defiance of convention. Anne was the RPS representative to the Photographic Society of America for 5 years, given the rare accolade of APSA for her exhibited work and services to photography, also attending the PSA conference in San Francisco in 2012. The RPS exhibited her work in Fenton house. Elected to The London Salon in 2007, Anne later became chair, involving herself totally. Also a member of Smethwick P.S., becoming its chair for 2 years.



Many would class her pictures in two distinct areas - carefully observed wildlife or natural environment studies, but more tellingly in ephemeral high key pictures, alluring in soft white chords, a recognisable style that became ever leaner as she portrayed the obscure, the un-noticed and a whole series of bathrooms!

The house that Anne (Annie) shared with Alan Millward, was a very random mix with regard to ornaments, reflecting Anne's interest in geology. Stuffed birds inhabited shelves and corners, and many photographic prints were propped against walls. There were two lop-eared house rabbits, scuttling about, plus

Frazer the dog, (I can't tell for sure what make of dog he was), and the garden welcomed all manner of wildlife, Anne burying chocolate buttons and peanuts under paving stones for visiting badgers.

As the sun went down on her duet with Alan in 2013, dark days followed, leaving her with a permanent hurt. During that carnival life they shared together, they travelled many roads, took to the skies, saw distant places, collected pictures like pearls. In more recent times, she travelled alone. There was one long, involved trip Anne made around the Pacific Rim, visiting the volcanic chain of the Aleutian Islands, Alaska and Japan.



Even though she's not around anymore and just now the pain and the memories are difficult companions, just remind yourselves of what Anne was to you. Recall the smile, the way she would rush about, wine in her glass, red-haired & pencil slim, skin as pale as marble, her voice and the way she may well have coloured or touched your photographic life. Anne stated not that long ago that she hoped she had written a good story.

Many will remember her as a trusted friend, a significant mentor and very individual photographer.



Anne Sutcliffe -Shades of Peach



Anne Sutcliffe -Red Handles



Anne Sutcliffe -Faded Elegance



Anne Sutcliffe -Togetherness



Anne Sutcliffe - Winter in the Woods (N0



If you are quick you can still get FREE ADVICE at the Photography Show about your possible entry for an AWARD FOR PHOTOGRAPHIC MERIT!

Don't delay, send the following information to e-news@thepagb.org.uk

Your name, current Distinctions, Club and Federation.

Which Level do you wish to be advised for?

Will you apply in Print or PDI and have you already applied?

Which day do you prefer and would you like morning or afternoon?

Do you intend to bring Prints or PDI?



THE SEVENTH MASTERS OF PRINT SALON DES REFUSÉS

The Masters of Print Exhibition is restricted to just 60 prints from 60 different photographers, and this makes an Acceptance particularly difficult. Many excellent photographers and many excellent prints were unlucky and this Salon Des Refusés, which is now available to Clubs as unmounted A3 prints is of the same quality. Acceptance to this second exhibition didn't come

with our unique badge or election to the Masters Hall of Fame but it has exciting prints. It will make a great evening for your Club.

The box includes 65 unmounted prints with comments by many of the photographers, some suggestions about how your Club might view and chat about them and voting instructions for you to record the "TOP THREE" selected by your members. There will be a prize at the next opening for the author of the Print that receives the most votes.

CLICK HERE for more information and to book. <http://thepagb.org.uk/services/recorded-lectures/>

MASTERS OF PRINT EXHIBITION TIMETABLE 2024

St Martin in the Bull Ring
Birmingham

Exhibition 4 February – 29 February

The Photography Show
NEC Birmingham

Partial Exhibition 16 March – 19 March

Wilkinson Liverpool
Bold Street

Exhibition 13 April – 4 May

Wilkinson Carlisle
English Street

Exhibition 19 May – 8 June

Welsh Photographic Federation
Winding House in New Tredegar

Exhibition 17 August - 18 September

Patching Art Centre
Calverton, Nottingham

Exhibition 5 October to 17 November

NOTE. It seems that the Winding House in Tredegar has been closed until further notice and we are now looking for an alternative venue.



The
**Photography
& Video Show**

16-19 March 2024
The NEC, Birmingham

Many of our
Sponsors
will be in
attendance
at
The
Photography
and Video
Show
and some of
those who
are not still
have an
attractive
“show offer”

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**SPECIAL
e-news
EXTRA
COMING
SOON!**

I am hoping that this will be a longer term project aimed at broadening the range of photographs which are rewarded in Camera Clubs and in Regional and National Exhibitions. Perhaps one day, we may be able to gather together influential judges and Judge's Secretaries from Federations to consider this work.

There will certainly be an extensive e-news special issue and maybe even a Recorded Lecture. I am posting images without credit so you are not influenced by the names but these will be shown later.. There is still time to submit any quality interesting pictures which are not recognised by Club members and judges.

Send to e-news@thepagb.org.uk.

(Please e-mail first if you want to use wetransfer or dropbox).





Directory of Events for Photographers

Search for Shoots, Workshops, Meetups, Wildlife Hides, Sporting Events, Historic Reenactments, Exhibitions, and more....



Togdays.co.uk is a FREE website developed for the photography community and holds details of events, workshops, studio shoots, hides and other activities that would be of interest for getting images or enhancing your craft.

Organisers of Workshops, Tutorials and other Events, as well as owners of Wildlife Hides, Studios etc., can upload and promote their details completely FREE of charge, and benefit from additional exposure to "Togs" in the UK and elsewhere. The site has extensive search filters, that can be saved into your profile; so that you can tailor what you see specific to your location; genre of interest; and timescale.

Togdays.co.uk was developed by Phil Jones, a retired software developer and keen amateur photographer, current president of Bebington PS, who was looking for inspiration for image taking. He started to trawl the internet for places to go and things to do, and then decided to provide a central resource for such things. The site was created as a labour of love and will be available at no cost to either subscriber or event organisers.

Go to <https://togdays.co.uk/TDHome.php>, set the filters to match your interests, and get updates as new events are added.

 **Show off your best work!**

Enter by April 7th
Judging April 19th to 21st
Results April 23rd

141 Awards!
FIAP Blue Badge
for entrant with
most acceptances

International Judges
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<https://pixoroo.com/cheltenham-camera-club/competitions/cisp-2024>
Email: salon@cheltenhamcameraclub.co.uk


Travel


Creative





Colour


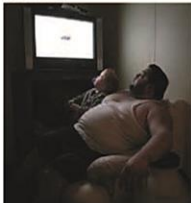


Nature


Mono


 **PHOTOGRAPHERS FROM THE SOUTH**

Photography Seminar 2024

  
BARRY BARKER JEREMY WALKER KAREN WOOD

  
DEE WIVETZ MARY TURNER SIMON ROBERTS

22nd - 24th March 2024
Riviera Hotel, Burnaby Road
Alum Chine, Bournemouth BH4 8JF
www.arenaphotographers.com

GLOBAL AWARD FOR SHARON PRENTON-JONES

Conwy Camera Club member Sharon Prenton Jones has become only the 20th person in the world – and the first in the UK – to gain a VIP-5 certificate from the Global Photographic Union.

Sharon gained this recognition by having had 50 Gold Medals awarded for 50 different photographs which she had entered in international photographic salons.

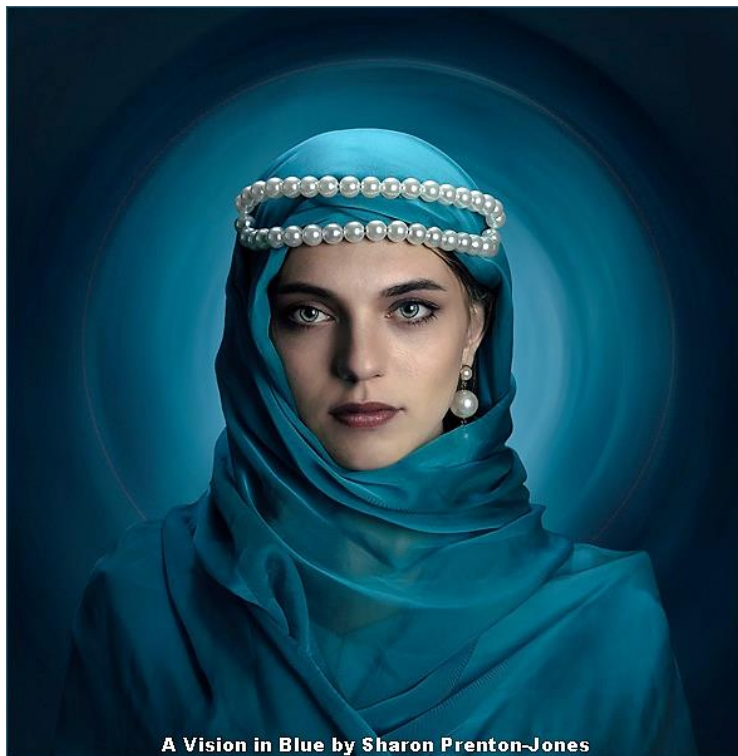
By coincidence, fellow club member Tony Davies is a board member of the GPU. He presented Sharon with her certificate at a recent club meeting.

“It was my great pleasure to present to Sharon her GPU VIP-5 certificate,” said Tony, who is also Conwy Camera Club’s external competitions secretary.

“Gaining just one gold medal in international photographic salons is a huge challenge, but Sharon has pulled off the feat 50 times! Each medal had to be for a different image, so a second gold medal for the same image in a different salon wouldn’t have counted towards her total of 50.



Sharon Prenton-Jones receiving GPU VIP-5 from Tony Davies



A Vision in Blue by Sharon Prenton-Jones

Each medal had to be for a different image, so a second gold medal for the same image in a different salon wouldn’t have counted towards her total of 50.

“It’s a great honour for Conwy Camera Club to have Sharon as a member. She is always ready to share her photographic skills with other club members. Her joint lectures with her husband Rob have inspired countless photographers around the world since the couple joined our club.”



<https://www.gpuphoto.com/>

<https://conwycameraclub.com/>





08_Sharon Prenton-Jones MPAGB



10_Sharon Prenton-Jones MPAGB



17_Sharon Prenton-Jones MPAGB



11_Sharon Prenton-Jones MPAGB



20_Sharon Prenton-Jones MPAGB

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Create, share and inspire with
CEWE community

EXPLORING HIDDEN TREASURES

my
cewe photobook

Join the CEWE Community and get inspired!

Do you have 100s of photographs you want to turn into a CEWE PHOTOBOOK,
but need some inspiration to get started?



Join the CEWE Community!

The CEWE Community creates a creative space for customers to showcase their beautiful photo book designs whilst providing you with plenty of ideas for capturing your favourite photographs.

Once you've created your masterpiece, why not share it with others for inspiration?

You'll even receive a £10 voucher as a thank you for uploading your photo book AND every month, a photo book winner will be chosen to win an additional £50 voucher.

Landscape photographer Chris Cullen was the first winner of the CEWE PHOTOBOOK of the Month for January.

He started creating photo books of his photography as a way of showing his work to his family and friends in a way that was more tangible than viewing them on digital screens. His most recent is a collection of 80-100 of his favourite 2023 photos, taken from his travels all over the world including; Iceland in winter, the Grand Canyon, Death Valley, the Alabama Hills, Mono Lake, Yosemite National Park in the USA, Assynt & Coigach in Scotland, Marrakech in Morocco and Suffolk.



"I was overjoyed to hear that my book had attracted attention and had won the January 2024 'CEWE PHOTOBOOK of the Month' award! It is always so heartening to see your work recognised and praised. I couldn't be happier!"

- Chris

Find out more on [cewe-community.com](https://www.cewe-community.com)

https://www.cewe-community.com/global/?limit=18&page=1&order=Created&locale=en_GB

A GUIDE TO ASTROPHOTOGRAPHY FOR JUDGES

First, the confession, I have an obsession with astronomy conceived in the cradle and undiminished by advancing years. Actually, you do have to be obsessed to practise astronomy in UK conditions. Still, I enjoy sharing my pictures and, as my club has an annual Natural History competition, there is also the perverse pleasure of watching judges trying to compare a damsel fly with a galaxy. Most judges admit to being ignorant when it comes to astrophotography. One remarked that astrophotography appears to be on the increase. This prompts me to offer two things, a guide to astrophotography so you can appear a bit more knowledgeable and a suggestion that astrophotography should, perhaps, be excluded from Natural History competitions.

Let's start with what you are likely to see in astrophotography because it is just embarrassing to hear everything described as 'space' or 'a galaxy'.



< This is a galaxy.

Galaxies are millions of light years away outside the Milky Way (our home galaxy). About 35% of galaxies have a spiral structure. Others are elliptical or irregular. Two small elliptical galaxies are in orbit around this one.

This is a globular cluster >

The central bulge of the Milky Way is surrounded by a halo of about 150 such clusters, each containing tens of thousands

or even millions of stars. The stars in it are very old and obviously densely packed together. The centre of the cluster may contain a black hole.



< This is an open cluster.

Open clusters appear in the spiral arms of galaxies, are up to thirty light years wide and contain up to a few hundred young stars. This one is surrounded by dust left over after the stars formed.

This is a reflection nebula >

Reflection nebulas are clouds of dust illuminated by nearby stars. They tend to be blue.



< This is an emission nebula.

It is a cloud of gas excited by high energy photons from nearby stars. It re-emits the energy in wavelengths that are characteristic of the atoms in the gas. Hydrogen, the most abundant element, emits red light. Emission and reflection nebulas are often found together.

This is a planetary nebula >

Like emission nebulas, planetary nebulas are clouds of ionized gas but, in this case, it is a shell of gas expelled by a star near the end of its evolution. The gas is ionized by radiation from its parent star.



This is a supernova remnant.

A supernova may occur in several ways. It involves an enormous release of energy and the ejection of matter at speeds up to 10% of the speed of light. This matter impacts dust and gas between the stars, becomes extremely hot and emits light as a result.

The challenges of astrophotography include -

- Extreme dynamic range - stars are bright, nebulas and galaxies are generally very dim. How the photographer handles this is an important indicator of skill.
- The exposures have to be long and the target is moving – stars should be round unless it's obviously a star trail picture.

Should astrophotography be judged alongside wildlife, botanical and geological subjects? Part of the difficulty judges face in comparing a butterfly, a fungus, or a sea eagle with a galaxy lies in understanding the technical expertise involved in capturing such images. All require some specialist knowledge, good technique and patience. One possible reason for the increasing popularity of astrophotography is that it has become easier. Developments in cameras, equatorial mounts and, importantly, the computers that control them have made it easier to align the equipment, find and track the target, and capture the necessary photons. However, that is not the end of the story.

When a wildlife photographer packs up at the end of the day, he probably knows whether he has captured a good shot or not and will be planning little more than cropping and some histogram tweaking. Although his equipment, expertise and patience may be exalted beyond that of the casual photographer grabbing a shot of a robin in his garden, they are both operating in a recognisably similar and familiar way.

When an astrophotographer has finished capturing dozens of frames amounting to hours of exposure on the same patch of sky, he still needs dark frames, similar exposures with the lens cap on to eliminate hot pixels and, possibly, amplifier glow, and flat frames, shots of a uniform white screen to deal with dust in the optics and vignetting plus bias frames to deal with mysterious electronic artefacts.

When all these images have been aligned, stacked and combined in the right way, the result often looks almost completely black. Post-processing for the astrophotographer is necessarily lengthy and complex. Whilst judgement, experience and skill play a part, one has to also rely on some special techniques developed by very clever people that are quite different from those routinely used in

These are issues judges should, at least, be aware of. Astrophotography is not for everyone and it is unreasonable to expect all judges to understand it thoroughly. So, I have doubts about it competing with other types of Natural History images in a meaningful way. Perhaps it is time to part company. *Anne Eckersley*

other forms of photography (e.g., removing the stars to process them separately from the nebula). I sometimes wonder how much of my images is truly my own. The power and importance of post-processing in astrophotography arguably put it in a different category from other Natural History genres, where remaining true to the image as captured is paramount.

There's another twist in the tale. When I've been staring at clouds for too long, I get impatient. I go to my computer and choose a telescope in Spain, Italy or Namibia. I then specify target co-ordinates, exposure details (how long and how many) and which filters to use. Then I hand over some cash and wait for the email telling me the data are ready. I, at least, get the pleasure of processing the data and creating my own image, often of targets I can't even see from Surrey.

However, I did not assemble *my* kit on my lawn, align it, compose the image, set it going and have the joy of sitting in the freezing cold monitoring its progress. As a result, I feel these remotely generated images do not belong to me in the same way as those I made completely by myself. I have not used any of them in competitions.

CES to CMS

The PAGB Central Entry System (CES) has now been renamed the Central Management System (CMS) and the PAGB and its photographic community owe a huge debt of gratitude to Adrian Lines who has single-handedly and selflessly continued to develop the online system over the last decade.

If you are not already familiar with this resource you can **CLICK HERE**, after you have read the article by Adrian on the following pages, to find out more. >>>

<http://thepagb.org.uk/services/the-entries-admin-system/>

CMS: Management/Entries System

The PAGB delivers on-line services via its Management/Entries system, commonly referred to as the Central Management System: abbreviated 'CMS'. Access to PAGB events and services is only granted to Federation officers, to affiliated Club officers and to the members of those Clubs. Key to that is managing personal accounts in CMS and their status.

Read a *SUMMARY* about the system.
Click on any of the following headings (+) for more information.

What is available in CMS (+):

How Do I? (+):

Speakers - The Register (+)

Club/Federation Data Managers (+)

Frequently Asked Questions (+)

Go to CMS Login

CES to CMS

The Central Management System by Adrian Lines

The PAGB's Central Entry System (CES) is celebrating its tenth birthday in 2024. It has evolved over the past few years to become so much more than just a way to upload images for competitions.



It started its life in 2014 when it was suggested that there could be an easier way of collecting images for the Inter-Federation Competition, than sending them on a CD. A basic website was designed that allowed each Federation to upload their digital images and produce a label with a barcode for their prints. The website also had a remote judging facility that linked into the entrants images, so that everything was kept together in one system and that scores could be emailed out almost immediately after the competition had been judged.

Over the next few years, the system was expanded, to work with the GB Cup and Trophy,

and then following a major update, the PDI Championship. The PDI Championship, saw the introduction of Touchscreen Monitors to allow the entrants to select their next round and finals during the competition.

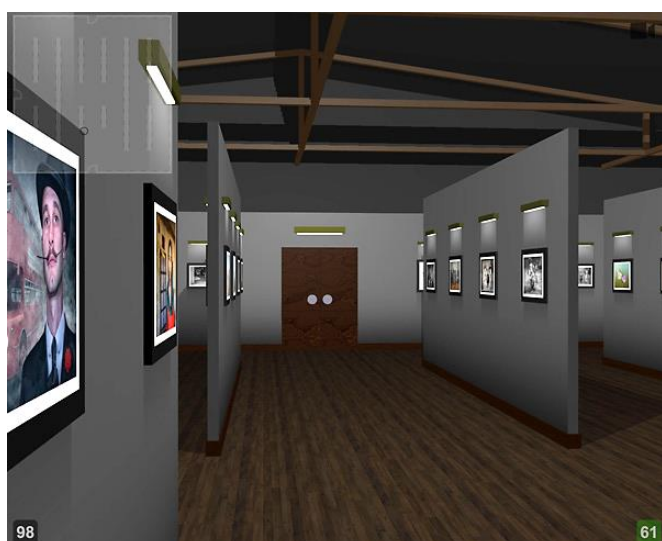
An online payment system was introduced in 2016, which allowed the Recorded Lecture to go online, along with a ticket management system to support the PDI Championship.

A full catalogue of Recorded Lectures became available to buy and instantly download from the CES by Clubs, rather than having to wait for a CD in the post. The first Lecture available was 'A Tribute to the MPAGB' put together by Rod Wheelans. There are currently over 60 different titles to choose from, and new lectures are added every month, with the latest being the 'Seventh Masters of Print - Salon des Refusés'.

In 2017, the Print Championship 1st Round Entry appeared on the CES, followed by the Masters of Print Competition entry in 2019.



A comprehensive transactional email system was introduced in 2019, which allowed targeted emails to be sent to Federation Secretaries and PAGB executive members, with confirmed delivery notifications. An



electronic online Form system was introduced in 2019 with the first form being the 'PAGB Executive Nomination' form.

In 2020 it was decided that the printed PAGB Handbook would finally become an online resources, so this led to another major upgrade to the CES, so that by 2021, the CES would hold all PAGB Judge and Lecturer Information, that could be self-managed by the individual Judges and Lecturers.

The CES also has a few interesting features hidden away in the various menus. 'Search Image Archives' lets you do a title search on all past entries in the system. For example, entering 'Tiger' in the search produces 61 images of Tigers, Tiger Herons and Tiger Moths.

In 'Competitions' under 'Used Images for ...' you can access a light box showing all your previous entries into PAGB competitions going back to 2014. On the same page, there is an option to view the images in a Virtual Gallery. The virtual gallery is also available, along with a digital catalogue for all competitions hosted on the system. They can be found in 'Competitions' under 'View Digital Catalogues and Virtual Exhibitions'.

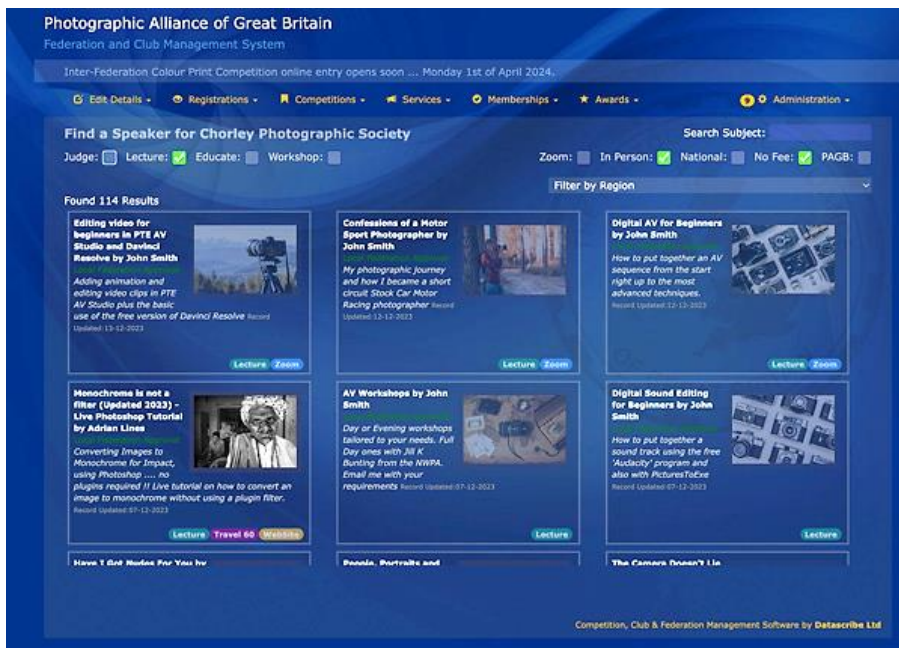
"The CES/CMS is developed for free ... and costs each individual club member approximately 3p a year."

The CES has evolved into a CMS (Central Management System) and allows users to manage all aspects of their interactions with the PAGB, from altering their individual personal details, to details about the clubs and club members, to Federations being able to manage their own member clubs.

The CMS is never static, with new ideas being developed all the time. Currently QR Codes, Virtual Contact Cards and NFC (Near Field Contact) is being developed which will allow important contact information to be shared at various PAGB events.

The CES/CMS is developed for free and is supported by members of the PAGB Executive and costs each individual club member approximately 3p a year.

If you don't already have an account on the PAGB CMS, you are missing out on many great facilities, and you are wasting your 3p contribution to this excellent resource.



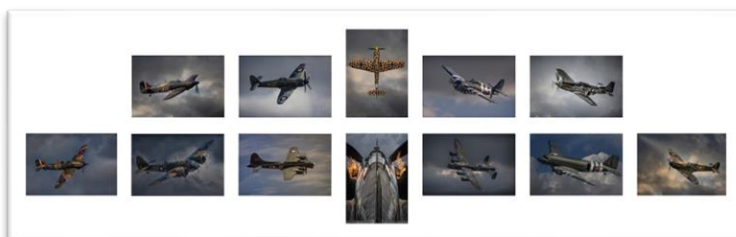
FOCUS ON Wayne Davey AWPB BPE4* DPAGB

Like most of us, I always had a point and shoot camera for special occasions, but after a family visit to RSPB Minsmere Dec 2012 I treated myself to a Canon 600D and a Sigma 150-500mm. If I only knew then....

Within a year I had joined a small club to learn how to improve my photography, started in the local competitions and had a few images printed in the local newspapers. A year later I joined Lowestoft PC and started entering EAF competitions. 8 years, 2 motorhomes, 50,000 miles and countless changes in equipment later, and my passion for landscape photography and travel is still growing, although I also enjoy the challenge of all other genres.

2021 I was honoured to be invited to join The Beyond Group where I found myself surrounded by like-minded and lovely people. They immediately had a very positive influence on me personally and on my photography. With their support and advice I started my BPE journey and I am very near to reaching my goal and I have also gained the DPAGB.

Next up, AWPB. A new challenge for me, it is one thing having a group of individual images, but a panel? Multiple images that are of a high enough quality but also work together, and an opportunity for something different, something individual to me. When I first presented a landscape panel it was suggested I should be bolder. I love landscape photography, and the travel that goes with it, but if I had to choose just 1 genre, and that was all I could shoot it would be Aviation, especially the older propeller driven planes and the warbirds. So bolder I went, but not without a hefty nudge from the guys at the Beyond Group, and one person in particular.



Aviation photography has some big challenges, vast open windy airfields, the sun normally the wrong way, aircraft a long way away due to safety rules, flight routes that are compromised because of roads village and modern living, and the single biggest problem huge heavy expensive lenses.



2-HURRICANE Wayne Davey



11-LANCASTER Wayne Davey



8-BRISTOL BLEMHEIM Wayne Davey



13-SPITFIRE Wayne Davey

I shoot with a mki 600mm f4 +1.4x, the lens and camera combo weighing nearly 8 kg, too heavy for me to now be able to swing around like I used to. A tripod was needed, it helps in some ways hinders in others, having to dance round it and not trip over the legs has kept many photographers and airshow guest amused. The trick to getting the images you want is finding the spot, the point where you can pan with the flight line, where you can catch the 3/4 topline nose down which shows the aircraft at its best and if your very lucky some light on the plane and something other than a bland grey or blue sky behind.

I may shoot 20-30 days of airshows per year, 4-6000 images per weekend, and I could only find 30 images to choose from. So high risk subject, very few images to choose from despite 6 years of material.

A thank you to everyone involved in the AWPf event and making it happen, its a lot of work. Absolutely thrilled to have succeeded.

A thank you to everyone at Beyond for your help and support through everything and a special thank you to the one Beyond member who nudged me that little bit harder than the rest. My AWPf I owe to you x.

The AWPf award is open to 25 applicants annually and is available to photographers worldwide. The distinction involves creating a cohesive panel of 12 images, print or PDI. We are ready to accept applications for 2024 and the assessment will be held on 3 Nov 2024. The application form can be found at <http://mywfpf.org> We also plan a workshop to support candidates at the Cynon Valley Museum on 4 May in conjunction with a showing of the successful Welsh Salon prints and PDI Please email distinctions@thewpf.co.uk for further information. WPF

ONLINE PAPER
PAPER SPECIALISTS

PERFECT
Your Prints

As proud sponsors of the Masters of Print Exhibition 2024, we will be on hand to provide expert advice on papers and printers to help elevate your printing skills at this years Photography Show, on 16th-19th March at the NEC Birmingham.

The Photography & Vide Show

What's more, attendees can also take advantage of our special offers across the following brands: PermaJet, Fotospeed, Hahnemühle and Canson.

Full details available from The Photographic Alliance of Great Britain (PAGB) stand D805.

WWW.ON-LINEPAPER.CO.UK