



# inFocus

## May 2018

### Issue 14

## The Printed Image Article #3 by Roy Essery

In this article we will be considering paper choice and printer profiles. I had hoped to also cover that of soft proofing prior to print but due to space, this will have to wait until the next time.

### Papers:

The range of papers available to us photographers is huge with that offered by Permajet, Fotospeed, Hahnemuhle, Canson amongst the best available. These are four suppliers that I would particularly recommend if you are serious about obtaining the best possible print and discerning about finding the right paper finish to match your artistic vision.

There are of course papers marketed by printer suppliers such as Epson, Canon, etc but the choice of paper type is more limited.

In addition to all this there are papers that you might also

come across on your travels that are a lot cheaper than any of the foregoing and you might be tempted to give them a try. I would urge you to resist the temptation as frequently these cheap papers will not offer you the same quality and are most likely to fade very quickly. It is also very unlikely that they will offer you much in the way of print options or a paper profile to match your make and model of printer.

Personally I use Permajet for about 90% of my printing needs, 5% Fotospeed (I especially like the Fotospeed Platinum Baryta for a traditional type of monochrome print) and 5% other paper that I have from Hahnemuhle, Canson and Innova. I use Permajet a lot because I know their papers and the way they are likely to print and herein lies an important lesson in that I recommend you start with one particular supplier and initially stick with 3

### Club events in May

**Tue. 1st May 7:30pm - 10:00 pm**

An informal evening where members show and discuss PDI images taken for this year's project.

**Tue. 8th May 7:30pm - 10:00 pm**

Image of the year  
Judged by Barbie Lindsay

**Tue 15th May 7:30pm - 10:00 pm**

Talk - by Bob Norris 'As I See It'.

**Tue 22nd May 7:15pm - 10:00 pm**

Annual General Meeting & Presentation of Awards finishing with a showing of the EAF 2017 Digital Portfolio

### External Events

**Thurs. 24th May**

**7:30pm - 10:00 pm**

Sudbury Shield Competition  
Prints / PDI's at Long Melford village hall.

### EAF events

**Saturday 5th May to Sunday 20th May**

The EAF Exhibition at Wingfield Barns

### BPE closing dates

See **Closing Dates (Month) & Contact for Entry Details for rest of year** [here](#).



Watch for announcements during the summer months for possible dates for meet ups.

or 4 of their papers that you like. To help you make this initial choice I suggest you obtain an A4 test pack from [Permajet](#), [Fotospeed](#), etc and experiment with these to help you along this path. In addition, all these suppliers offer a swatch pad you can buy to get a chance to see and feel the various papers on offer. Each has their unique surface finish, be it smooth or textured, coating, brightness and DMAX (maximum dynamic range and image fidelity that its capable of offering the viewer). Naturally gloss and semi gloss paper types allow for more vivid colours to be shown as opposed to most matt types of paper. Each has their place of course. For example a traditional colour or monochrome image that might be more literal in its photographic representation, such as natural history, sports, portraiture, low key (dark) images, etc would be best suited to a gloss, semi-gloss or lustre type of paper. Images that have a more artistic bias, high key or pastel types of images might be better suited to a textured, matt or silky type of paper. What the image says to you and how you want the final image to be interpreted by the viewer should drive your decision in this regard.

Based solely on my own personal experience, my favourite papers in each of the above mentioned categories are as follows:

#### **Gloss and semi-gloss types**

[Permajet Oyster](#) – a relatively cheap paper but one that produces consistently good results and has a fairly forgiving nature. My only criticism of this paper is that it has possibly the brightest white surface in the Permajet range and frequently I find it a little too white for my needs, given the fact that my images frequently have a 1cm area of paper space between the image and the window mount.

[Permajet Fibre Based Royal](#) – One of my two favourite papers for my serious monochrome and colour work. Sadly this paper was withdrawn from Permajet's range last year. Fortunately I still have two boxes in my stock. I have tried a couple of their other papers of this type but haven't yet found one to my liking. I am however told that FB Royal Gloss and FB Mono Gloss Baryta will be worth my trying.

#### **Fotospeed Platinum Baryta.**

– The second of my favourite papers of this type for my serious monochrome and colour work.

#### **Smooth Fine-Art types**

[Permajet Portrait White](#) – A super paper suited to a whole range of subjects, not just portraiture,

especially those having a high key soft feel.

#### **Permajet Smooth Art Silk** –

A cracking paper having a unique surface finish but sadly now discontinued.

#### **Textured Fine-Art types**

##### **Permajet Parchment**

My favourite paper for arty type images. I love this paper and use it a lot. It has quite a pronounced cockling to its texture and prints beautifully. Sadly this was also discontinued last year but I made sure to increase my level of stock before its demise. Just as well because I know of no other paper supplier that does anything approaching an equivalent

##### **Permajet Papyrus** –

Another great arty paper. Its texture is a little more subtle than Parchment but sadly this too is no longer available. The good news is that [Canson Arches Aquarelle Rag](#) is very similar, if not the same.

##### **Permajet Museum** – A

beautiful paper that has a delicate texture and great DMAX. The surface is unique. A word of warning though, namely make sure that you attach the paper to a fairly stiff backing board at the time of

*(Continued on page 3)*

mounting to make sure that the surface cannot be rubbed by another when in the print box. I say this because its surface is somewhat delicate and the ink laid down at the printing stage can be damaged by another image rubbing it. It is also worth spraying the print with Permafix, a matt spray which helps prevent some of the the above. Don't let any of this put you off though. It is a paper really worth trying

Fotospeed Natural Soft White Texture – This isn't a paper of which I have a lot of personal experience but I have seen prints made on this matt paper and they look great.

### **Paper Profiles:**

Whilst it is possible to get a decent image without using a profile, especially say an Epson paper on an Epson printer, a bigger and more interesting range of papers can be had from other sources such as those mentioned above. However, for consistent and best results, it is best to print such "third party" papers with a printer profile. All the four suppliers offer a generic printer profile which is designed to match their paper with the printer you are using.

This is certainly the case for Epson photo printers and also most of the dedicated Canon photo printers. You simply go to their website, fill in some details and download the profiles for the papers you wish after selecting the printer type you have. To use them in Photoshop and Lightroom you need to make sure that, after unzipping the file download if needs be, you copy them into the right Windows folder, which is C:\Windows\System32\spool\drivers\colour. If Photoshop or Lightroom is open you will need to close and restart the application for these files to become recognised.

When you come to do a print using a profile you need to select the option where Photoshop manages the printer job, not the printer. In making this selection the various paper printer profiles become visible and you select that for the paper you are using. You need to take particular note of the letters contained in the profile file name because this will tell you what paper type you need to select in the Printer dialogue and also the black ink type. PK tells you to use the Photo Black ink set and MK that of the Matt Black. The letters at the end of the profile file name tell you the paper type. For example PGP means you need to select Photo Glossy Paper whereas MP refers to Matt paper. Both these two actions are vitally important if you want a good print.

We will be covering the actual

printing process in greater detail later.

The profiles that are available from the paper suppliers website are, as stated, generic ones. It should be noted that no two printers of the same make and model are the same and therefore these profiles mean that they are generally designed for your type of printer, not yours specifically. Having said that, they do a great job in getting the final print matching, as close as possible, to that which you see on the screen. Both Permajet and Fotospeed offer a free bespoke paper profiling service. You simply go to their individual website and follow the instructions given and send that required to them so that they can create a unique paper profile just for you. A few years back I thought I would try this for the papers I commonly used. I was genuinely surprised to see a big difference in the resultant print.

One final bit of advice. **INKS....**Yes the printers genuine inks are expensive but for consistent results, lack of colour shift over time, etc, etc stay with them and don't be tempted by cheap third party inks. The prints will fade over time and also their incorporation into your printer will invalidate any manufactures guarantee.

### **CONTINUOUS INK FLOW**

**SYSTEMS....**Personal experience as well as that of others I know tell me that in the long run they lead to problems, including blocked nozzles and as such I don't recommend them either. Over and out!

## A Selection of Current & Forthcoming Photography Events

Refer also to the events panel at the top of the [What's On](#) page of the club website

If attending any of these exhibitions please contact the venue to verify the information contained here.

[Birding Days in Essex](#) during May with Liz Huxley—Wildlife Photographer

[Norfolk Wildlife Trust](#) photography exhibitions onwards from April

**David Granick**

[The East End In Colour 1960-1980 Exhibition](#)

Tower Hamlets Local History Library & Archives

**3 February – 5 May 2018**

[Shape Of Light – 100 Years of Photography and Abstract Art.](#)

Tate Modern

**On from 2<sup>nd</sup> May to 14<sup>th</sup> October.**

[Wildlife Photographer of the Year](#)

**On now until 28th May 2018**

**Natural History Museum** Cromwell Road, London SW7 5BD

The exhibition of 100 images records the beauty and drama of the natural world, from tiny insects to massive mammals. This year's competition attracted almost 50,000 entries from professionals and amateurs across 92 countries. See winning images selected by a panel of judges for their creativity, originality and technical excellence.

[John Bulmer: The North](#)

**January 1st - 30th May 2018**

The Observatory, Marchmont Street, London, WC1N 1AB

Photography exhibition at new London photography gallery showing the work of pioneering photojournalist John Bulmer. The images were taken in the north of England in the 1960s and 70s, and capture the contemporary social landscape while challenging the perception of the north as a purely 'black and white' story.

[Day of Photography](#) (See poster for more details)

**Sunday 3 June 2018— 10:30 –16:30 £5.00 Entry Fee**

Thorpe Hall Thorpe Rd Peterborough PE3 6LW

[Insight Astronomy Photographer Of The Year 2017](#)

**1st January – 18th July 2018**

Royal Observatory Greenwich

Greenwich Park, Blackheath Avenue, London, SE10 8XJ

Every year astrophotographers from around the world contribute their best images as part of the Royal Observatory's annual competition. See the 31 prize-winners and explore an interactive exhibit featuring all 146 shortlisted images.

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