



Ely Photographic
Club

PRINTING

Paper

I get my paper from Permajet but Fotospeed is another good paper.

I mainly use Oyster for basic prints, If I want something a bit better, I generally use Royal Gloss, which is a very good all-round paper, and I use this for club competitions.

I use some of their fine art papers if the image requires it and Portrait White is good for a softer look such as portraits not surprisingly.

They come in packs of 25 and as I get the A3+ (483 x 329 mm) and cut each sheet in half so I get 50 sheets size 329 x 241.5 mm to print on.

Mount board

I get mine from Paper Spectrum.

The two I like are Snow White Textured and Hayseed Textured

Generally, for club competitions you need the 500 x 400 mm board.

They come in packs of 10

If you can cut your own apertures then get the 500 x 400 mm Pre-Cut mount board in your preferred colour and cut a 300 x 200 mm aperture in the board (This works best if you use a 3 x 2 ratio image). The half A3+ paper will then be the perfect size for a 304 x 204 mm print (just about 3 x 2) overlapping the hole by 2mm all round and a sufficient margin around this.

If you want 4 x 3 then the hole would be 300 x 225 mm. This is ok but just a bit tight on half A3+ as you only have 8 mm spare top and bottom but provided you are very careful fixing the top it should just about be ok.

The alternative is a slightly shorter print of say 280 x 210 mm giving 15.5mm top and bottom, which is plenty of space for fixing.

Paper Spectrum will provide various pre-cut window mount boards with for example an A4 hole (297 x 210 mm) and a square hole (280 x 280 mm) but this obviously gives a slightly odd ratio image, and you can't use A4 paper as it's the same size as the hole but the half A3+ paper would be fine. The 280mm square hole is a bit too large.

They also provide pre-cut window mount board with bespoke hole sizes so you can order the 300 x 200 mm hole, but the price for any bespoke holes higher.

You will also need backing board to go behind your print. There are various sizes available but I buy the 450 x 320 mm and cut this to approx. 400 x 320 mm so there is a 35 – 40 mm margin all the way round a 300 x 200 mm hole with a half A3+ paper (329 x 241.5 mm) to apply the mount board tape (not parcel tape).

I use the brown Kraft 38mm wide self-adhesive mounting tape and the 25 mm wide masking tape. I personally don't use double sided tape as its so adhesive you can't easily re-use the mount board.

I prefer having a smaller backing board for four reasons. 1. You can use mount board tape (meaning it's easy to remove the backing and thus reuse the mount board. 2. The weight of the finished print is less. 3. The mount board fixing is closer to the edge of the hole in mount board, so the print doesn't bow out. 4. Guide rails on some print stands can be a little narrow and a double board can be a problem fitting in.

You fix the print to the back of the mount board with masking tape (as it's easy to peel off if required later). One long run along the top. Some people leave it as this to allow for expansion of the paper, but I add some very small pieces to the bottom corners to just hold it steady.

Don't use painters masking tape as it doesn't hold get the tape from someone like Paper Spectrum.

Make sure you don't overlap on to the photo (hold up to the light to check) as this can show up under a print stand light.

Mount Cutters

It was due to this lack of easily getting pre-cut mount board at a sensible price that I purchased my own mount cutters (both second hand), firstly a Longridge one from Nick and I'm sure the price was very reasonable, but I can't remember what it was and more recently, a Keencut monster that I got on ebay for £311.

So, if you want to cut the mount board at home look online on ebay or similar to see what is available.

You use a bevel cutter and cut from the back. There are lots of you tube videos on these products and how to use them. Hopefully, we can have a practical demonstration at some point.

Sizing Images

Depending on your camera the photos will either be at 4x3 or 3x2 native ratio.

Mine is 3 x 2 and I generally stick to this for prints but will occasionally do a bespoke ratio or a square ratio.

As I said earlier if I want to overlap the hole in the mount board, I print at 304 x 204 mm so I have a 2mm overlap. If I want a visible white border I will print at 290 x 190 mm so I have a 5 mm border all the way round.

This is set in the print module, but you can see the image size in the top left corner in the Library and Develop modules. If you can't see it hit the letter I key to scroll through the three options.

Printing in Lightroom Classic

In Lightroom Classic you first need to set up your paper size using the Page Setup button. This has lots of paper sizes but unfortunately half A3+ is not one of them so you will need to set this up as a custom size.

Then you can go through the printer settings to either allow the printer to control your print or allow Lightroom Classic to do it using the paper profiles available from the paper supplier.

The paper type is something to be careful with and on the Properties menu the media type gives various options and for Permajet paper they provide a sheet stating the paper type to select here for your particular printer and paper.

Once this is done close this menu and go over to the print module where you can set your print size.

If its very close to the correct ratio then click on “Zoom to fill” and Lightroom Classic will stretch the image to fit.

I generally leave the settings in Guides and Page alone and move to the “Print Job” section.

Here I have the Print Resolution set to 300 ppi

Print sharpening is set to standard or high depending on what I am printing and on what paper.

Media type is related to the paper and with Permajet you get a sheet with the paper which tells you if its matte or glossy. It may sound obvious but some papers its hard to tell.

Then its if you want to use a paper profile or let the printer use its automatic settings.

I have the Permajet generic profiles for all the paper I have, and these can be downloaded from the Permajet website. They automatically load into Lightroom Classic once you have saved them.

You can set perceptual or relative. I always leave it on Perceptual.

Prints will always look darker than the one screen image, so you need to add some Print Adjustment. This will vary depending on your printer. I can have the brightness set anywhere between +12 to +20 and the Contrast set from 0 to +4.

As its normally the mid-tones that are the problem, I will pop over to Photoshop on just adjust the mid-tones using levels or curves. In levels is move the middle slider to the left from 1.00 to say 1.12 – 1.16. If you do this, you will obviously need less brightness added on the print adjustment slider. It does give a better balance between the tones that brightening everything.

Then its just hit print and keep your fingers crossed.

Print Labs

Given the capital cost of buying a photo quality printer, ink and paper some people prefer to use a print lab.

The advantage is they do everything for you, but will only print what you send them so problems can happen.

The disadvantage is you email it off and won't know if the result is as you want until it comes back, three days later. So, you do need to be organised and allow plenty of time.