



e-news

from the Photographic Alliance of Great Britain

Issue 255 01 May 2020



I received a number of pictures for this May 1st cover and couldn't really choose one. So, instead, here is a selection of the best.



See the last page of this e-news >>



Carol Watson_ Pulsatilla Seed Head



Geoff Corris_ Beltane Beauty



Geoff Corris_ May Day Lady

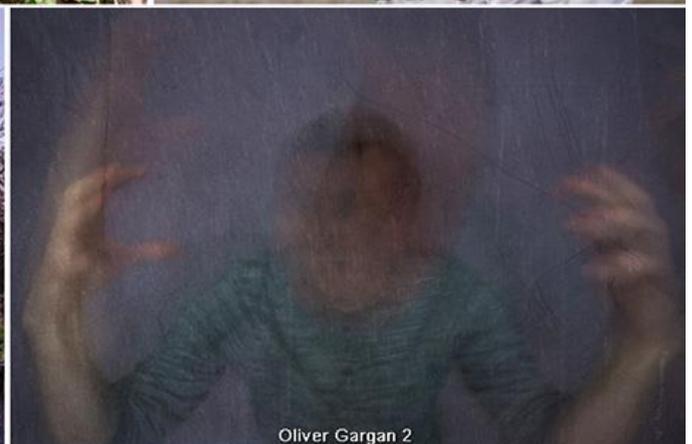


Helen Jones_ Uplyme Border Morris



Oliver Gargan 1

Oliver Gargan Photography



Oliver Gargan 2

Hon Editor: Rod Wheelans MPAGB MFIAP FIFP HonPAGB HonSPF. rod@creative-camera.co.uk

NO "WARWICK" IN 2020

I have been involved, for many years, working at, and subsequently running, the PAGB's best attended live event at Warwick University and, as far as I am aware, this is the first ever to be cancelled.

Up to the middle of April the Arts Centre was closed until mid-May and when I contacted them on the 20th April that was still the case. However, on the 22nd April I received an email informing me that the decision had been made to extend the closure until mid-August and they would have to cancel our booking for the 11th July.

A sad day for the Inter-Club PDI Championship, as we already had the 8 Finalists from 2019 joining the battle, plus 12 Federations who had already nominated their 2 clubs, with a few days still to go to the closing date.

I then had to tell those 32 Clubs, the 3 judges and the PAGB Executive that our booking was cancelled. The Sponsors were also informed and, as you can imagine, they are very disappointed, especially after the Photography Show did not happen in March.

A light hearted comment from one club, who said that it was "*obviously our turn to win and I should get the trophy engraved and send it to us!*" Another club, who had qualified through their Federation for the first time, are very disappointed that they will miss their chance to appear on the Warwick Competitors list to do battle with all the other clubs.

We are working on a date for 2021. See you then.

Peter W Cheetham HonPAGB, Chair – PDI Championship Organising Committee

And more bad news ...

INTER-FEDERATION COMPETITION AND EXHIBITION CANCELLED

Unfortunately, due to the current restrictions that Covid-19 is placing on everyone, and the continued disruption to normal life that it is likely to continue to cause in the future, we would like to officially confirm that we have made the decision that it will not be possible to hold the Inter-Fed Competition and subsequent Exhibitions this year.

When we are able to gain access to the 2019 exhibition prints, (which are currently in storage, and were planned to be returned with this year's returns after the competition judging), we will make a decision on the best course of action of how and when to return them back to the Federations.

We hope to be able resume the competition in 2021.

We thank you for your patience and understanding at this unprecedented difficult time for everyone, and hope that you are keeping safe and well.

Jane Lines MPAGB BPE3* - Chair Inter-Fed Organising Committee

And less certain news ...

OTHER EVENTS

The April Adjudication for the Awards for Photographic Merit have been postponed and are provisionally rescheduled for early August. However, it is by no means certain that Social Distancing rules will permit this to happen and we are keeping our options open. If it does take place in August, it will almost certainly be closed to an audience. Planning for the November Adjudication in the WCPF is proceeding as normal and, although there must be some doubt, we hope that this will be able to go ahead normally.

The Inter-Club Print Championship is scheduled in Blackburn in October and is held in a school theatre. We don't know yet if this will be available and if the event will be able to go ahead. Although some Federations have been unable to run the events which chooses their representatives, we will be opening the event for nominations soon.

The AGM of the PAGB was postponed and it is not yet possible to set a new date or venue.

The Annual Review is normally presented at the PAGB Annual General Meeting but, as you all know, the AGM had to be postponed. Since this is a Review of 2019 it was produced prior to and makes no reference to our current emergency. The first item was the President's Report.

Presidents Report

I have now been in post for 8 months and whilst initially very nervous about taking over from Gordon Jenkins I have to say that I am now even more nervous. This initial period has been somewhat of a roller coaster, thrilling when you are on it but no doubt a relief when you get off.

There is no point in boring the reader with all the events that have taken place in the last year as these are covered in depth in the reports from the various Chairs of the various sub-committees we have. These sub-committees carry out an exceptional amount of work and effort that the PAGB put in to providing services to the Federations and clubs throughout the United Kingdom and beyond.

One of the highlights of the year for many of us is the manning of the stand at the Photography Show held at the NEC in Birmingham. This presents a great 4 day opportunity to meet the grass roots of our organisation as well as our sponsors and those wishing to be advised on the standard of their work with a view to applying for the Awards for Photographic Merit. What a great 4 days and at the end of it everyone is truly exhausted but glad they did it. All those manning the stand also enjoy the bonding that results from being together in a busy but socially interactive environment during this 4 day period.

2020 is the Centenary Year for my own club Pontefract Camera Club and myself and other members of the club will be busy with events for the Centenary including hosting the YPU Annual Exhibition and Assembly. Rest assured that I will not let these duties interfere with my obligations as PAGB President during next year, 2020.

Towards the end of 2019 I commenced dialogue with the Arts Council concerning financial support for Amateur Arts Organisations and going into 2020 these discussions will continue. As things stand we are optimistic of a successful outcome and hope to receive some substantial funding for projects over the coming years.

Some of you may know that I tend to spend a fair amount of time in France but this year only managed three weeks there due to a situation that I had no control over. However next year I hope to renew my intimacy with France and the cycling that I love there. I will however return from France, at my own expense, to show my face and offer help at all PAGB events arranged for 2020.

Howard G Tate MA ARPS AFIAP APAGB President

Extract from the 2019 PAGB Annual Review http://www.thepagb.org.uk/wp-content/uploads/annual_review_2019.pdf

INSURANCE

During the autumn of 2019 our broker, Darwin Clayton, has been dealing with Federations and Clubs regarding their PLI policies which must now be taken out directly by each organisation. To date there have only been a couple of problems, primarily caused by clubs not understanding what is now required. Darwin Clayton have more recently been in touch with each Federation with details of those clubs which have not renewed so that the Federation can contact the respective clubs to ensure that they have a PLI policy in place.

Problems arose during October as insurers were reportedly unable to continue allowing the PAGB to hold a Trustee Liability Policy which covered all Federations and Clubs. Through the hard work of our brokers over the Festive Season they managed to persuade Insurers that the former system whereby the PAGB takes out a Policy which covers itself, Federations and Clubs is in fact both legal and workable. Federations and Clubs have been notified to this effect. A new Policy held in the name of the Alliance will be in place from the end of January. The premium is increased by 5% rising from £5,936-00 to £6,232-80.

A number of clubs were concerned about the implications of having to take out their own Trustee/Management Liability cover as their committee members were threatening to resign if no such cover was in place. A small number have obtained alternative quotes to that of Darwin Clayton and have opted to take those out instead. At least one club has decided to take out a significantly more expensive form of insurance which gives a much higher amount of cover, up to £1 million, and includes club property.

Similarly a small number of clubs investigated alternative cover as they believe it is important to have Fidelity Insurance, cover for theft of funds, which the Darwin Clayton Policy has but only for the PAGB and Federations but not for individual clubs.

Overall Darwin Clayton worked hard to provide suitable policies for both Public Liability and Trustee/Management Liability. They have had to deal with a significant number of enquiries and I can envisage this situation continuing into early 2020 when existing policies are renewed.

Richard Speirs DPAGB APAGB Insurance Services

You can download the Annual Review at http://www.thepagb.org.uk/wp-content/uploads/annual_review_2019.pdf and other selected items from the Annual Review will be published in later issues of **e-news**.

HOME PHOTOGRAPHY DURING LOCKDOWN

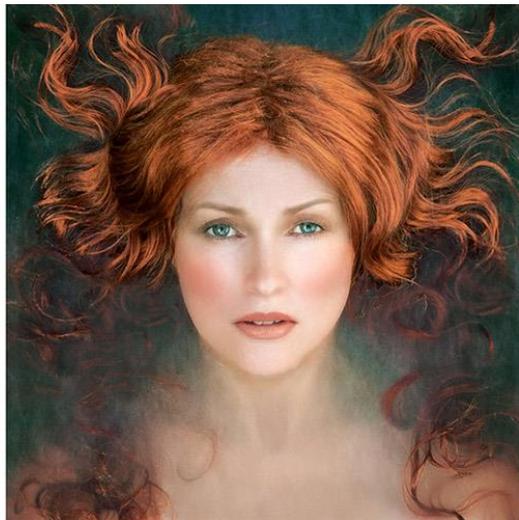
Jo Knight DPAGB, AFIAP, BPE1*, QPSA

I have suffered from chronic ill health for over a quarter of a century and I am largely housebound. Because of this I have had to be creative with my photography and work around the limitations of my situation.

As we are all currently on lockdown, forcing us to continue our hobby in the confines of our homes, many of us in total isolation, I thought I'd share some of my pictures just to prove that you can achieve all sorts in a small space with just a little bit of imagination and a few hours in Photoshop - alright, a lot of hours in Photoshop!

Self portraits

I live in a tiny, rural hamlet and don't have access to models, so I often resort to using myself in my images, wearing cheap wigs that shed hair all over the house and smelly used clothing off e-bay. It's surprising how different you can make yourself look with judicious use of editing software - even my own Mum often asks who the model is - and also how many wrinkles you can disguise 😊. The two mono photographs were taken in my spare bedroom with a bedsheet for a backdrop, while the colour selfie was taken while floating in a child's paddling pool in my back yard. You will need a tripod, a remote shutter release and preferably a camera with an LCD screen which tilts to the front so you can see what an idiot you're making of yourself.



Still Life

During a very long, very wet, Cumbrian winter I decided to try light painting and spent many happy hours, alone in a blacked out room, with a torch and a light box. My polite neighbours call me eccentric, while the rest think that I'm just plain weird.

Flash Photography

If you own an off-camera flash, now is a good time to try something totally different. The water balloons were hung from a garden cane over a tiny paddling pool in my spare bedroom so as not to flood the house, whilst the rain picture was taken in my back garden under a freezing cold hosepipe in October. It took me nearly three hours to overcome the resulting hypothermia!



Composites

I'm probably most known for my composite images. I take background shots and lots of texture pictures while walking my dog - still do-able while out for our "permitted daily exercise" - but the subjects for all my pictures are mostly me and are taken in the spare bedroom at home using various props. It's then just a case of befriending Photoshop to merge them together. I'm not going to lie, it's time consuming but it's not like we have an awful lot else to do for the next few months! This is a great time to experiment.



Not all of my images are successful, so don't be disheartened if your ideas don't pan out first time round. 8 out of 10 of my photographs end up in the delete bin Or they frustrate me so much I have to leave them and come back at a later date, but I still have fun trying and if nothing else I'm constantly learning new skills.

Stay safe, have fun, and I'll look forward with great anticipation to seeing everyone's fabulous and innovative images taken at home in next season's competitions.

AWARDS FOR PHOTOGRAPHIC MERIT (APM) ONLINE ADVICE

We had arranged dozens of 1:1 meetings with Club Members at the Photography Show to help them to improve their APM entries. The Show, of course, had to be postponed and at least two Federation Awards Workshops were similarly cancelled. To help fill this gap, I have assembled a group of people who are prepared to look at potential APM entries online and offer their advice.

The service was offered first to those who had booked for the Photography Show and to those who have already entered for an Adjudication in 2020. Many of them have taken up the offer, and you can see some comments in the boxes. We still have some spare capacity and I am now opening the offer to any of our readers who want to apply. If you are preparing to enter, or are thinking about entering, for a CPAGB, DPAGB or MPAGB drop me an e-mail and we will do our best to find you a suitable adviser. This is a stopgap scheme for the period of the Covid emergency

After sending the images to my Adviser earlier this week he was good enough to provide feedback to me today during a phone conversation that lasted approximately one hour.

He had obviously spent a fair amount of time reviewing each image and developing a critique for each. The feedback was delivered in a positive and down to earth manner with points for improvement being made for each image.

Getting this kind of advice from an expert is excellent, not least in the quality and standard of review, but because the advice is coming from a totally unbiased source.

I would also like to thank you for the kind offer of advice and the swift manner with which everything was arranged and executed.

Hon Ed. I have made the reviews anonymous.

and is not designed to replace any of the Federation mentoring schemes. If you have access to such a scheme, that will be a better option.

You will have the opportunity to send your images online to a Volunteer Adviser who will critique them and give you useful advice for improvement. At the sole discretion of the Advisers, you may be able to get back to them, at a later date, for a follow up session when you have improved your images and your entry.

Don't delay. It will be strictly first come, first allocated!



We have quite a number of volunteers but we can use more. If you have the necessary familiarity with the APM and you would like to help us, please get in touch with a very brief APM CV.

Send your request to rod@creative-camera.co.uk with the following information –

- 1 Your name and distinctions already achieved**
- 2 Your Club and Federation**
- 3 Level being looked at and if you have applied or have been accepted for an Adjudication already**
- 4 Can you also mention if your application will be primarily Nature**

It will be helpful too, to know if you are applying in Print or PDI although we have no way of looking at your Prints and can only advise on content, rather than the quality of the Print

I will then send you further details about the process and the name and e-mail of a possible Adviser.

In the meantime, I would suggest that you should read APM Leaflet 8, especially page 2, which will give you an idea of what to expect

http://www.thepagb.org.uk/wp-content/uploads/apm_leaflet_8.pdf

The Mountain Scene by Tom Dodd DPAGB FIPF



I have been climbing and walking amongst the mountains for some 60 odd years. For most of that time I have photographed where I have been and what I have done and am fortunate enough to still be able to do so. I suppose from the early days the aim has been to create truthful stories, and where possible to display something of the atmosphere, grandeur and sometimes anger in the mountains.

When I'm out there, competitions and salons are the last thing on my mind, although I have amassed a few acceptances and boxfuls of awards along the way! The challenge is to have a great day out and to come home with some memorable photographs.

The places I go are where most photographers don't go, often not easily recognisable, and therefore perhaps unique and personal to me, especially in winter. If I were to carry a tripod most photographs would be missed. A tripod is not very conducive to changing light and weather in challenging places, and that is apart from having to carry it!

I have always printed my photographs, originally in the darkroom and now digitally using mainly Permajet FB Royal Gloss, FB Mono Gloss 320 & Photo Lustre 310. There is nothing to beat a print on quality paper. More recently I have produced books with Blurb.com and Fuji Create, which is a great and satisfying way of archiving snaps, especially if there are too many to print.



Tom is supported by PermaJet as a Lecturer on The UK Club circuit.

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FIAP We Stay Home Competition

After a false start, this competition is now Open for Entry at <http://www.fiap-weststayhome.net/fiap-WSAH.php>



Mountains by Tom Dodd



Tom Dodd_ Solo Climber Norway



Tom Dodd_ Tre Cima di Lavaredo Dolomites



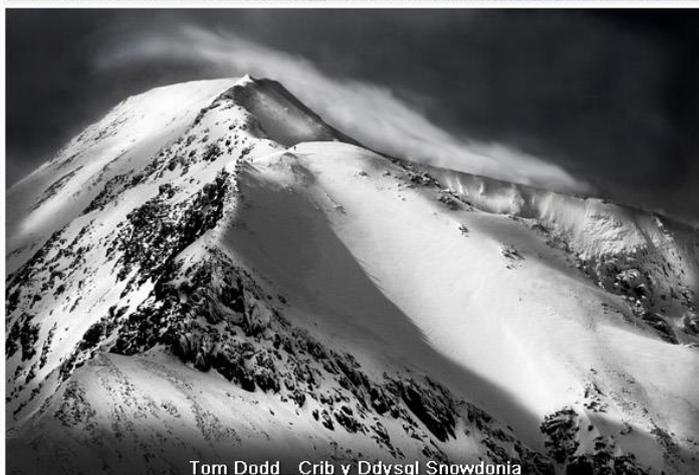
Tom Dodd_ South Gully Cwm Idwal Snowdonia



Tom Dodd_ Yr Elen Snowdonia



Tom Dodd_ Glacier Blanc Dauphine Alps



Tom Dodd_ Crib y Ddysgl Snowdonia



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With the Covid-19 stay home, save lives lockdown extended beyond the first three weeks, we still have the prospect of prolonged social distancing to follow. Staying home provides the opportunity to catch up on all sorts of things. Photographically, we might go through the back catalogue to find forgotten images to process, learn new editing skills or look for more photographic challenges within our home environment ... still life, family, or self-portraits or 365 projects, for example.

In order to take advantage of the fine weather, I've been looking for things to photograph outdoors and decided to re-visit nature photography in our garden. I normally do quite a lot of close-up shots of insects but there aren't many about yet, so it had to be birds. Since we had the conservatory built, my bird watching position has been built over and I needed to find somewhere else to set up. My blog post **linked below* tells of my efforts to set up a garden hide and make a reflection pool in a less than ideal location. If you haven't tried it, why not have a go and learn a new skill?

<https://christinewiddall.co.uk/2020/04/garden-bird-photography-in-lockdown/>



see lots more of Christine's work at <https://christinewiddall.co.uk/>

Christine is supported by PermaJet as a Lecturer on The UK Club circuit.
e-news IS SPONSORED BY **PermaJet** 

The Annual Review is normally presented at the PAGB Annual General Meeting but, as you all know, the AGM had to be postponed.

Recorded Lecture Service

The RLS was transferred to an online service in July 2019. Since the launch of the online service 78 Lectures have been downloaded between Jul 2019 and Dec 2019.

5 new lectures have been posted during the same period.

The most requested lecture is the Awards for Photographic Merit, Volume 7 with 9 downloads.

The most requested lecture other than a PAGB event is Paul Keene's 'Nature Photography' with 6 downloads closely followed by Eddy & Pam Lane's 'Svalbard, Kingdom of the Ice Bear' with 5 downloads.

All the PAGB competition slideshows are now available online. These are free to participating clubs and only a nominal fee to other clubs.

A full list of online lectures can be found at <https://pagbhost.co.uk/main/showlectures.php>

	Have I Got Nudes for You Author: Tim Pile (c)2018 Added: 17-06-2019	Portfolio Photography by Tim Pile Contains full frontal nudity. Created with PictorizeX (Running Time 6 mins) Photographers Portfolio with Narration	zip	File Size 529Mb Approx. Download Time: 1hr 30min Std Qtr: 7min 3s ADSL: 1hr 37min 30s	£15.00 Optional £4.00 pcp
	2019 PAGB Inter-Federation Digital Categories (10) Author: Adrian Lines (c)2019 Added: 10-06-2019	Selected Digital Images from the 2019 Inter-Federation Competition hosted by the ICFP. 1080p High Video Compression Version. (Running Time 15 mins) Competition Slide Show with Music	mp4	File Size 264Mb Approx. Download Time: 1hr 10min 5s Std Qtr: 10min 15s ADSL: 1hr 21min 27s	£5.00
	People, Portraits and Psychodelics Author: Adrian Lines (c)2017 Added: 15-06-2019	A Selection of Creative Images by Adrian Lines. Showing Transitions from original photo to finished image. (Running Time 45 mins) Photographers Portfolio with Music	mp4	File Size 2,087Mb Approx. Download Time: 1hr 13min 54s Std Qtr: 23min 00s ADSL: 1hr 38min 13s	£15.00 Optional £4.00 pcp
	PAGB GB Cup 2019 (HD) Author: Adrian Lines (c)2019 Added: 11-06-2019	GB Cup Slideshows (Open, Nature and Small Clubs) 1080p General Version (Running Time 40 mins) Competition Slide Show with Music	zip	File Size 1,905Mb Approx. Download Time: 1hr 08min 45s Std Qtr: 20min 23s ADSL: 1hr 30min 29s	£5.00

To download the lectures or view samples, login at <https://pagbhost.co.uk/main/main.php>

You can now preview many of the lectures once you have logged into the RLS. To view samples of the lectures, click the image of the lecture thumbnail on the left.

Peter Fry DPAGB Recorded Lecture Service Secretary

AWARDS FOR PHOTOGRAPHIC MERIT

We cannot be certain of the date of any Adjudication but hopefully the situation will become clearer in the next few weeks. The postponed April Adjudication is provisionally scheduled in August.

In the meantime, we are still taking applications for the November Adjudication which is filling up. Currently there are opportunities at all levels.

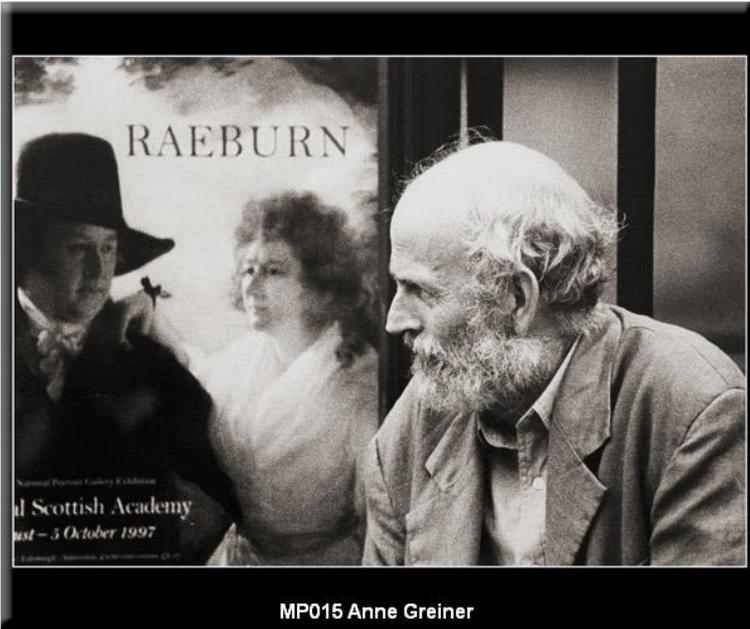
We have three MPAGB applications in PDI and two in MPAGB Print but we will need a minimum of 4 in each, to run the section.

Two elderly PAGB "key workers" who we hope are keeping safe.



MPAGB AWARDS FOR PHOTOGRAPHIC MERIT FROM THE LAST CENTURY

The PAGB Awards for Photographic Merit began in April 1994, in Darwen in the L&CPU and there have now been 58 Adjudications. The first MPAGB were awarded at Gateshead in the NCPF in November 1995. We now retain at least one Print and all the PDI from every successful entry but we didn't do that in the early years and only have a few prints prior to 2000. These were darkroom prints from negatives and slides so the PDI copies that we have are photographed from the actual prints. Here are a few gems from MPAGB recipients in the last century.



MP015 Anne Greiner



MP011 John Leadbeter



MP061 Roy Elwood



MP003 Rod Wheelans



MP063 Leigh Preston



MP081 Eileen Gamble



“e-news is always a great publication and our club members look forward to reading it, but I feel the very last link in the latest edition for those considering a PAGB award in AV, should have had a warning for the bad language”.

Hon.Ed. I certainly take the point and apologise if anyone was upset. I failed to mention it because the clip opens with exactly that warning which I had thought that this would be sufficient. If you missed this clip which contains profanities go to -

<https://www.youtube.com/watch?v=VEoO81KFYxk> and see more by Ian Bateman at - <http://www.ibateman.co.uk/ian/index.html>

#BeatTheBoredom Photo Competition

WIN £100 every week during #Lockdown to spend on www.vanguardworld.co.uk



SPA SURREY PHOTOGRAPHIC ASSOCIATION

serving photographic clubs in surrey and west sussex since 1960

website at - <https://surreypa.org.uk/wp-content/uploads/2020/04/SPA-2020-Biennial-Exhibition-Catalogue.pdf>

The SPA Biennial Exhibition, selected by Paul Keene and Gwen & Phil Charnock, was to be open during the month of April. It has been postponed, but the catalogue of Award Winners can be seen on the SPA



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Audio Visual One Minute Challenge

AV Challenge to produce a 1 minute AV during the Covid-19 Lockdown Period

over a minute. And if interested you can see them all if you follow this link “.

<https://rps.org/groups/audio-visual/one-minute-av>

Malcolm Imhoff tells me that “The AV community has been very active, communicating via the AV News Facebook page, and one of the ideas was a “challenge” to produce a One Minute AV. To date there have been over 100 AVs posted, on every subject and style imaginable, a few a little

Available now from the PAGB Recorded Lecture Service



APM Guidance Volume 7
Author **Rod Wheelans** (c)2019
Added 30-08-2019

The PAGB Awards for Photographic Merit. Successful pictures and complete entries at all three levels from 2017-2018. A great show, even for those not yet intending to apply for an award.
(Running Time 70 mins)
Awards for Photographic Merit



NEW! Titanium Gloss 300

Bring images with vivid colours or reflective subjects to life with PermaJet's new metallic gloss paper.

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While preparing for a printing demo at an Irish National event in February, I compiled a list of some papers to use as part of the demo. One of those was the new PermaJet Titanium Gloss 300. I was curious about this new paper and eager to try it out. When it was announced earlier this year, there was a lot of buzz about it, and it was due to be officially launched at The Photography Show in Birmingham in March. In the run up to the show, (which was postponed until September), I received a lot of questions from people asking me if I had tried it yet. It's not unusual to get asked about my thoughts on paper types and varieties, new or old, but there were more than the usual amount about this particular paper. For that reason, I thought I would make a video discussing the paper, which you can watch at <https://youtu.be/GFffQb2jJyM>

In the meantime, here is a summary of my thoughts, which might help you with any queries. It is important to remember that there is no way to demonstrate the qualities of a paper in an article or video, and no objective way to give you, the experience of using, viewing, and touching it. The best I can do is try to describe my experience of printing with it, how it works on the images, and how I feel about it.

So what kind of paper is it? It is a bright white, heavyweight gloss paper with a silver metallic coating. Because of the metallic coating, it's difficult to judge the whiteness of the paper and compare it to others, but it does look quite bright, for example, when compared to FB Pearl 300. First impressions are that it is quite a flexible paper, which is always nice and usually means an easy trip through the printer. It feels deceptively light though. At 300gsm, it is almost as heavy as Museum Heritage (310gsm) but it feels lighter and more manageable. It's a pleasant paper to handle and manage. It glides through the printer like a dream! The Canon Pro 1000 I was using is a very good printer for paper handling but, even this machine occasionally leaves slight marks on the edges of heavy papers, though to a lesser extent than other machines on the market. The Titanium Gloss 300, with its ballet-like flexibility, glides through the printer like a Swan... on a lake... like the ballet... O.Kaaaayy.

Michael O'Sullivan FIP FRPS, of OSM Photography, is a Commercial and Fine Art Photographer based in County Cork, Ireland. He lectures and leads workshops throughout Ireland and UK and has judged at numerous PAGB events.

www.osmcommercial.com

www.mosullivanphoto.com



But how does it print? It's all well and good admiring the paper without a drop of ink on it, but the real proof is in the finished product. To test it, I chose some images from different genres, to see how they worked on this paper. They were all images that I had printed previously on other papers, so I knew how they should look, and I would be able to spot any colour shifts immediately. I selected two commercial Fashion/Beauty images, one moody and contrasty, and one colourful and punchy. I also selected a dramatic landscape with lots of contrast, and colour, strong oranges and subtle hues of teals and blues and lastly, I selected a Fine Art image from my Ballet Fairy-tale set, with more muted colours and a good contrast range, with a lot of subtle colour gradations and tonal gradations, as well as delicate highlight and shadow detail.

Colour Accuracy:

Let's get this bit out of the way first, because, apart from being a crucial requirement of any high quality paper, it's going to be the easiest part to discuss. All I can say is that the colour accuracy is absolutely spot on. This is no surprise to me, as PermaJet's profiles tend to be fantastic. Putting the new prints on Titanium Gloss next to prints of the same images on different papers showed this very clearly. At first glance, in isolation, the colours appeared to be more saturated on the Titanium, but when placed side by side with the same print on other papers, it became obvious that this was not the case. The colours were identical.



Contrast:

PermaJet says that this paper has a high D-Max, and this to be true. The paper was able to reproduce all the tonal range of the test images with impeccable accuracy and contrast. Shadows are sufficiently deep, while retaining all of the subtle details and local contrast. Blacks are deep and rich, mid-tones are incredible. Highlight detail is preserved correctly too, though as with all gloss papers, and especially metallic papers, the angle of view greatly affects how we perceive the lightest or most delicate highlight details while viewing the print.

Detail reproduction, sharpness etc:

How the coating on an inkjet paper handles the drying ink will affect the sharpness of the printed final result. Excessive bleed or diffusion of the droplets can have a major effect on sharpness and clarity of details. High performance in this area should be a given before any paper could even be considered suitable and it is no surprise that this paper excels in this area too.

Impressions and the subjective stuff:

Overall, Titanium Gloss 300 is fantastic. Apart from the accuracy, and excellent technical performance, the subjective experience of using the paper, or viewing prints on it is an enjoyable one. Because it's a Gloss Metallic type of paper, it fools the eye into thinking that it enhances contrast and colours, while not actually doing anything to change them at all. It just presents them amazingly well for how we perceive them. The mid-tones appear to glow out of the shadow areas, highlights look luminescent against deep mid-tones or shadows, and the colours glow, almost as if they are backlit, due to the reflective silver metallic surface underneath. Shiny surfaces, such as water, commercial hair styling, metals, wet rocks etc. look amazing due to the contrast and reflectance but it still looks smooth and slick. Some Metallic papers have looked garish to me, with a tin-foil effect which distracts from the image.

I knew that punchy commercial images would work on this type of paper before I tested it, but I was really surprised at how well the more delicate Fine Art images worked. The Sleeping Beauty image I printed really surprised me. I have never liked that image on any Gloss or Semi-Gloss Paper before and have only ever liked it on Matt papers, specifically Museum Heritage 310, or Portrait Rag 285. When it came off the printer for the first time on the Titanium Gloss, I was blown away by the result.

What does it work for?

This paper can handle high contrast, medium and low contrast, saturated colours, muted colours, delicate details, pronounced details, sharp transitions, subtle transitions, pretty much everything I threw at it. The first selection of prints I did with it, were at the aforementioned live event, just before I had to give a talk on paper types. The idea was to show how the commercial images would work on the glossy metallic surface, and how the more delicate fine Art images would not but, when the prints came off the printer, I had to re-assess. I focussed mainly on colour images in the above testing, but I have since started printing monochrome images on it. So far, everything I have described above for colour images, holds true for monochrome too. It handles contrast, tone, detail extremely well, and really compliments the three dimensionality, with rich deep blacks, rich shadows, and bright whites.

What are the limitations?

Honestly, there are very few. I would be careful about images which rely on subtle tonal changes and faint details, such as very pale, diffused, Fine Art Landscapes. I'm confident that this paper can handle those images, but like all gloss papers, and all metallic papers, these types of images will suffer in less than ideal viewing conditions or with poor lighting angles due to the inherent reflectivity of the paper. If highlights in clouds or skin etc. are very bright, then the reflectance can give viewers the impression that they are blown out, unless they can get close and control the viewing angle.

Would I display it in an exhibition? Absolutely, especially if the lighting is well handled in the venue. Would I bring it on lecture visits to clubs? Definitely, although I would not display it on the print stand or easel at the top of the room while everyone views it in a "theatre style" arrangement. I would stick to Matt papers for that, to give everyone in the room, at every angle, the best view on the images, but I would have the prints on Titanium Gloss 300 on the side somewhere for people to view them up close so that they could enjoy them properly.

This paper would also be an amazing choice for compiling a portfolio, or print book, again, where the viewer can take control of the tilting and angling of the print, to truly appreciate the quality of this paper.

In summary, all I can say is that PermaJet Titanium Gloss 300 is my new favourite gloss paper, and my favourite metallic paper. Testing this paper has made me excited about gloss printing again!

For videos on all things photographic, subscribe to The OSM Photography YouTube channel at <https://www.youtube.com/c/osmphotography>



CLICK ON any of the pictures to view them more comfortably on our e-news website and too see many more examples of Michael's demonstration prints.





This charming pictures was sent in by a reader as a possible May Day cover but I was fairly confident that he wasn't the photographer who took it and I wasn't sure that he had the right to distribute it. As an ex-pro photographer I think that it is important not to publish other photographers' work without permission. However, I liked the picture and a little research showed it to be "**May Day festivities, Forest Glen, Maryland - Young women, dressed in white, holding ribbons from a May Pole, poised for a dance, circa 1907**" Unfortunately, I couldn't find out who the photographer was but I did find a photo library who had publication rights. Just a few pounds and now I have the right to publish it here.

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