

# Designer, photographer and film maker Clive Booth brings his work to life in vivid colour

## Clive Booth

Wide Format Printing



### Case Study

Company	Clive Booth
Location	Derbyshire, UK
Services	Design, photography and filmmaking
Website	<a href="http://www.clivebooth.com">www.clivebooth.com</a>
Twitter	@cliveboothphoto
Products	Canon imagePROGRAF iPF6450

**“Print is special, beautiful, tactile and valuable. The Canon iPF6450 enables me to retain complete control over all aspects of my pictures, the deep rich blacks, wide colour gamut and archivable Lucia EX inks mean that my work will live on for many years into the future. In my opinion, ink on paper is still the best way to present my pictures offering the ultimate in creative expression as well as the most reliable way to archive them. Museo Silver Rag fibre based paper is the perfect partner consistently delivering excellent results for the most demanding black & white and colour imagery, it completes an all Canon journey from camera to printer to paper in a way that no other brand can.”**

### Overview

Designer, photographer and filmmaker Clive Booth is known for his distinctive style of selective focus in available, continuous and found light, giving his work an atmospheric, intimate and at times ethereal quality along with experimentation and early adoption of new technologies and techniques. Through his graphic design background, he developed a deep love of print; a love that has influenced his belief that there is something special about being able to hold a printed photograph in your hand.

Five years ago, his long history of using Canon cameras and lenses, together with his passion for the printed image, led Booth to begin printing his work on a 24 inch (60.9 cm) Canon imagePROGRAF water-based-pigment inkjet printer and in 2013 he upgraded to a new model that features a spectrophotometer. He says the control over his work that the printer gives him is really important to his business and recommends the device to other photographers producing fine art prints.

### A passion for the printed image

“As a photographer, there is no better way of giving another person an example of your work than as a print,” says Booth. “There’s something about holding a print in your hand. If you buy a piece of art, it’ll usually be on a canvas. It’s the same with photography; when you buy it, you want to buy it on paper, you don’t buy it on a monitor because when prints are made on paper, you can hold them in your hand and there’s something special about that. That’s the main reason why I have a printer.”

“Today I am a designer, photographer and filmmaker, but I trained as a graphic designer and so have 20 years’ experience of working in print. That design background really gave me a passion for the printed image, so although I also produce moving imagery for the web and even work in 4K resolution cinematography, I still have a deep love of seeing ink on paper.”

Booth is regularly commissioned to create images for advertising campaigns and short films for

global brands as well as for publications. He says that, although his love of print is the primary reason that he has a printer, he also has it because he needs it to produce A3 prints for his ‘book’, the 40-page, leather-bound portfolio that his agent shows to advertising agencies and art directors. “There’s a degree of your work that goes out on iPad and other digital portfolio formats, but art buyers and agencies still like to see print, so if you’re shortlisted for a campaign, it will come to a point where the agency or the art buyer want to see your book.”

“I also use the imagePROGRAF to produce prints for exhibitions, as well as prints to sell,” continues Booth. Whatever he is using the wide format printer to produce, print quality is crucial.

### Quality is fundamental

Booth says that many photographers outsource their print and that this can become extremely complicated: “If I outsourced my work I wouldn’t be able to have full control over the colour and quality of the output, but if I make the prints myself, I know that the image I produce will be exactly as I want others to see it.”

“All computer screens are different, so if I were outsourcing my print work I wouldn’t be able to look at an image exactly as I would on the colour-calibrated, 30-inch reference monitor in my studio. The printer’s monitor wouldn’t necessarily be calibrated the same and nor would their printer. As a result, it’s very likely that I’d be spending a lot of money on outsourcing my print, but wouldn’t like the prints I received back.”

“That’s why I have a colour managed workflow within my studio. My monitor is calibrated, my printer is calibrated, the paper is profiled and even the light that illuminates the prints is measured. Within this space, I can then control how the ink and the colour will sit on the paper. Having this capability to control my work is really important to me.”

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Speaking highly of the image quality he is able to produce using the Canon imagePROGRAF, Booth says: “Using Adobe® Lightroom® and Photoshop® gives me not only the best results but it is now easier than ever to produce fine art prints. This means I can get the maximum amount of data from my camera onto the paper. The colour gamut is really broad, so when you print in 16-bit you get a lovely transition of tone across the page. The imagePROGRAF also has a built-in spectrophotometer, which makes colour calibration of the printer easy.”

“Quality is the most important building block of anything to do with print, and with every print you make with this printer, you get excellent quality. Quality is what is vital for me and for other photographers; speed you can wait for – although this device really prints very quickly anyway – but quality is what you need. The printer has 12 colour inks, giving it an impressive colour gamut, so its capacity to accurately reproduce just about any colour I can record on my camera is absolutely incredible. It also has two different black inks, so if I create portraits or landscapes in black-and-white, the two blacks make for really superb black-and-white prints auto-switchable for either matt or gloss papers. Even at full-bleed edge-to-edge the quality is phenomenal. People are always amazed when I show them my prints.”

#### Closing the loop

As to why he chose to go with a Canon printer, Booth states simply that as an experienced Canon camera-user, working with Canon for print was a natural step: “There’s no point having products that I don’t like. I love Canon cameras. I love Canon lenses. I love Canon film cameras. Frankly for me, as a designer, photographer and filmmaker, they are the only brand that ticks every box of my creative output. No other manufacturer makes stills cameras, lenses, printers and film cameras like Canon. Some of the technology from the cameras is built into the printers, so it’s an entire workflow for me; a complete loop.”

In addition to the quality and speed it offers, Booth says that the printer is also easy to use and extremely reliable. It is also versatile in terms of the media that can be used for prints: “Media plays an important part in print quality too. With



the acquisition of Océ, which is internationally recognised for making some of the finest papers in the world, the range of Canon papers has really expanded, and I now use a mixture of Canon, Hahnemühle and Museo papers.”

Booth also praises the imagePROGRAF’s in-built cost management software: “For people who are making lots of prints – like wedding photographers – you can monitor exactly how much it costs to make an individual print. That can be big advantage.”

“For people who’ve been outsourcing their work, these printers are quite cost-effective, so I think that anybody producing a lot of prints could very quickly recoup their investment. Another photographer I know who has recently bought a Canon imagePROGRAF had been spending hundreds of pounds on each print, so he’s going to recoup his money within the first few weeks.”



**Canon**

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