

# Photo Lustre 310gsm

Digital & Fine Art Archival Printing Solutions for the Imagemaker

## Description of Product:

A true luxurious lustre surface with a heavyweight 310gsm photographic weight, texture and finish. A bright white paper with a wide colour gamut and a high D-Max. The instant dry resin coated surface has a UV protection with a microporous super coating which provides a high degree of water and fade resistance. Totally compatible with dye and pigment based inks and ideal for both colour and monochrome reproductions.

## Technical Information:

- \* Weight – 310gsm
- \* Thickness – 0.30mm
- \* Whiteness – (CIE) 112
- \* Coatings – Single-sided with a highly pronounced Lustre instant dry microporous receiving layer
- \* Primary Features – Instant touch dry, Unique Lustre finish, Water resistant, Superb colour and monochrome reproduction, exceptional ink absorption and D-Max.
- \* Optical Brightening Agents (OBA) - Yes

## Media Availability:

Sheets	6"x4"	7"x5"	A4	A3	A3+	A2
Rolls	17"x30m	24"x30m	36"x30m	44"x30m		

## Applications of Use:

Design proofing & presentation, Graphics & print display, Post cards, Reproduction of colour & monochrome restoration, Wedding & portraiture, Photographic applications.

## Printer & Ink Compatibility:

PermaJet Photo Lustre has been designed for use with Dye & Pigment inkjet systems. The media has been designed, manufactured and tested for use with Epson, HP, Canon and Lexmark printers.

## Storage & Conditions of Use:

The storage and use of the product should be in a climate and a temperature of 10 to 30° C at a relative humidity of 30 to 75%. Always keep the product in its original packaging or in archival quality folders. Where possible, always handle the paper or printed surface by its edges.

All recommendations and product indications are for guidance, and are subject to our test criteria, these remain subject to change without prior notice. There is no guarantee that the same results can be consistent.

**PermaJet**

PROFESSIONAL INKJET MEDIA

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# Paper Chase

## PermaJet Photo Lustre 310

The world of paper has been quiet for a while, indeed it was 2015 when we last wrote more than 10 Paper Chases in a calendar year. PermaJet have enlivened the show with a new premium-weight paper PermaJet Photo Lustre 310.

Turning the scales at 310gsm the finish is a subtle texture with slightly more character than a silk but just the right amount to control glare when viewing from most angles. This combined with the extra weight and punchy brightness will make the media very suitable for exhibition, competition and qualifications panel printing.



## Base Characteristics

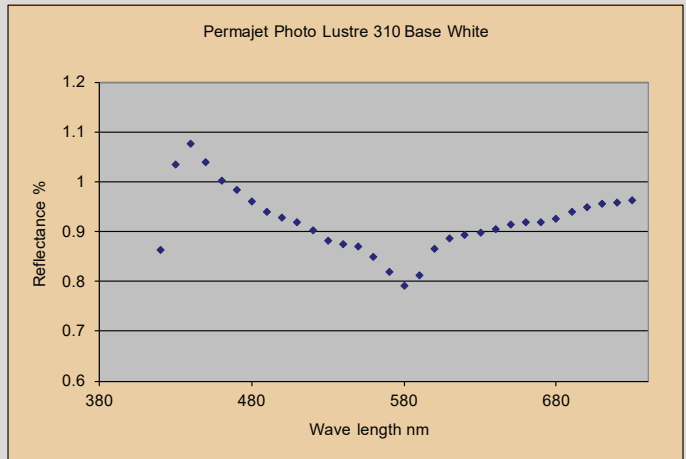
The base is a 310gsm, 300-micron material with an instant dry microporous coating suitable for both pigment and dye ink sets. The base white parameters are tabled. This is a brightened media with a Fluorescence of 8.4 points and a **Lab b** value of -8.5, ie it is quite cool. Within the PermaJet stable it lies above Gloss 271 and Oyster in terms of coolness and fluorescence ie it is less blue and less fluorescent. The spectral power distribution (SPD) which acts as a signature for the coating formulation is almost unique in our experience, matched only by Ultra Pearl 295 in having a distinct dip at 580nm.

The base is not too stiff, and we were able to load the paper through the normal automatic tray feed of our test-bed Epson 4900. We did not change the platen gap. The media is very flat out of the box. We can confirm that the coating is 'instant dry', we could not smudge it as it came out of the printer. There is no evidence whatsoever of gloss differential or bronzing.

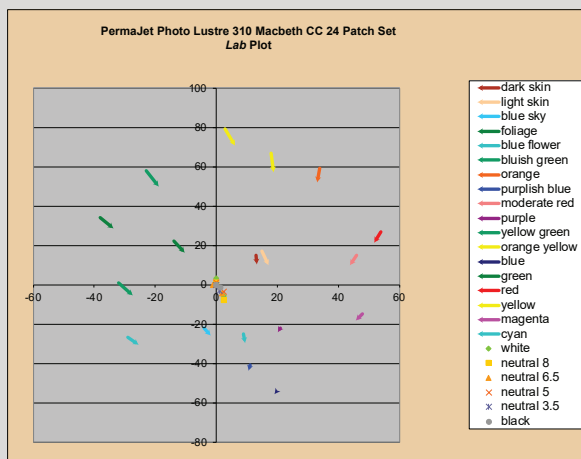
## Colour Testing

A bespoke profile was made using a 400-patch target and i1 Profiler. The usual colour audit was carried out.

As might be expected, the very high fluorescence compromised the average colour accuracy slightly with all the hues pushing downwards towards the base blue of the media. The average error from the Macbeth CC24 patch set was 4.74 $\Delta E_{00}$ . The majority of the error was in the Lightness channel suggesting that the coating is capable of holding a lot of ink – the average patch values were between 2 and 3% too dark. The Dmax from the colour profile was 2.32 and the metamerism was excellent at 1.59 CII ( $\Delta E_{00}$  D65 to Tungsten A on 50 % grey). The gamut volume was a little over the 1 million mark which is good shooting! The skin tones suffered just a little from the rotation towards blue and some desaturation, again typical of what is expected from a cool bright paper. The highlights were preserved all the way to 251 RGB points, the shadows down to 20 RGB points, the subtle texture is not overly affecting these tones.



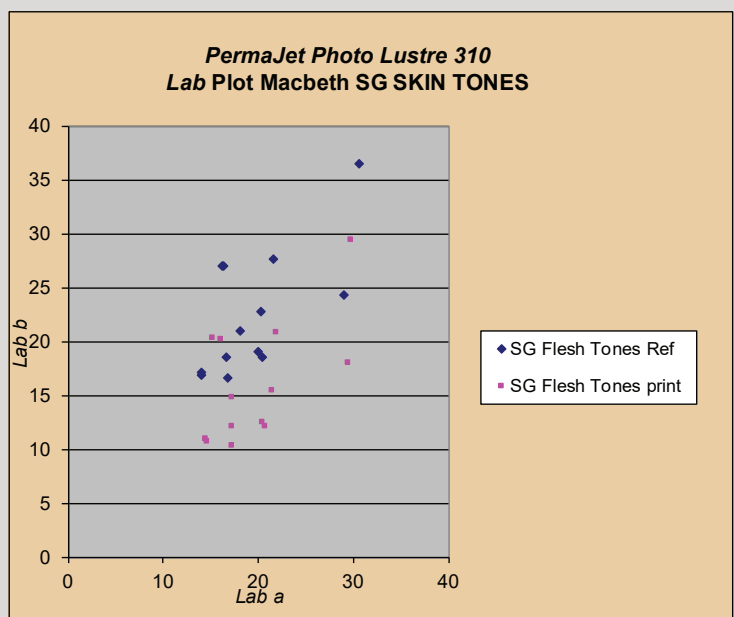
Statistics			Weighted Component Errors			
Patch Set	Avg ΔE00	MEDIAN	ΔL/w	ΔC/w	ΔH/w	
All 216	4.53	4.17	-2.49	1.21	-0.46	
Fogra V3	3.63	3.11	-1.55	1.48	-0.19	
CC 24	4.74	4.22	-2.97	0.23	-1.42	
HiGAM	4.76	4.68	-4.04	-0.93	-0.29	
Skin Tones	5.48	5.77	-3.46	-1.75	-3.77	
Greys	6.03	6.33	-2.43	5.21	-0.46	
MMcN4900_Pjet PL 310_PLPP_400patch_SDA.xlsx						
Dmax	CII	Gamut Volume				
2.32	1.69	1,052,572				
Whiteness	Tint	Fluorescence	Brightness	L	a	b
100.7	1.86	8.4	99.3	94.7	1.98	-8.54



**TOP RIGHT:** Note the dip in the SPD at 580nm

**ABOVE:** All the patches are shifting southwards towards the blue base tone of the media. This has the effect of desaturating all the warm colours while adding saturation to the cool colours.

**RIGHT:** Note the same effect as described above this time in the skin tone patch set from the GretagMacbeth SG Chart.



## Monochrome Testing

We made a monochrome using Epson ABW settings of Dark Tone and Neutral colour rendering. This produced a spot-on mid-grey patch of 49% Lightness so, on our machine at least, the Dark setting is close to the colorimetric optimum. The overall colour tone of the greys was in line with the coolness of the base to produce a bright print with plenty of pop. The Dmax was high at 2.54 and the CII had risen to 2.83.

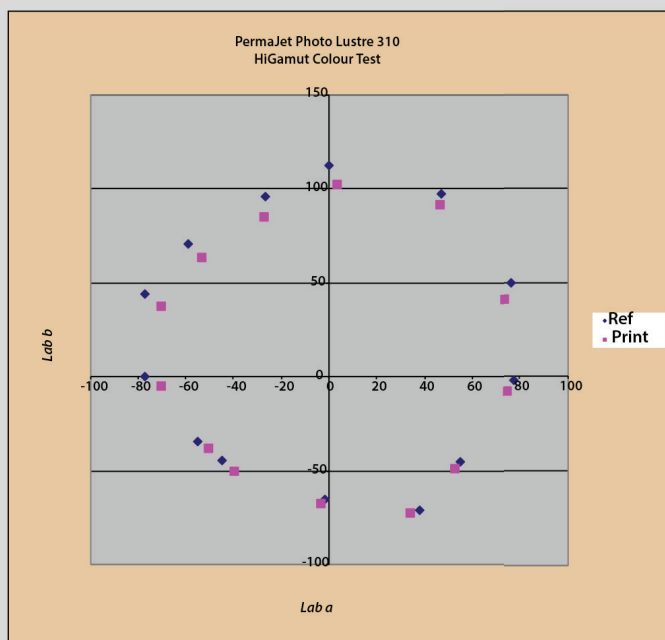
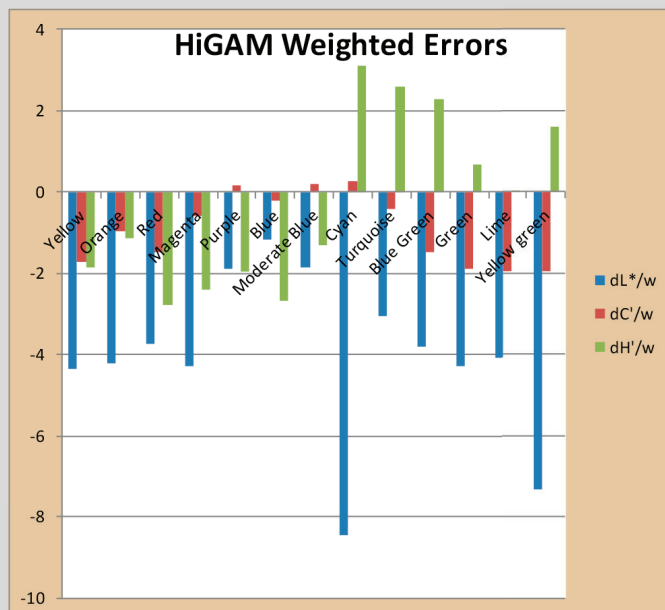
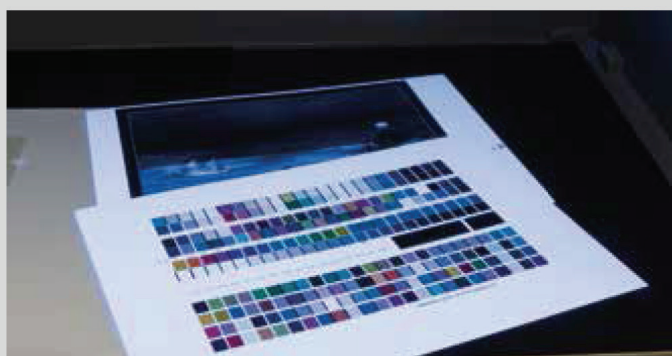
Overall it was an excellent mono print, bright, neutral and punchy.

## Real Prints

We made a couple of real prints with quite cool colours which complemented the base tone well. The slight darkening could be detected with very careful comparisons against the same file contract proofed but not enough that would demand a reprint – it was perfectly adequate for any purpose.

## Overall

If you want a bright punchy print with a bit of weight to it and a glare-free surface then this new offering fits the bill. It is an excellent all-rounder.



**TOP:** The errors in the high-gamut patch set are distributed for hue and chroma but skewed towards too dark all round for the Lightness component.

**ABOVE:** The high gamut and good ink holding keeps the High GAM patch set (pink) well out in the gamut field. Note the general drift towards the base blue of the coating. This high gamut delivers rich punchy prints.

**LEFT:** Test prints top and in the UV booth in the lower image. In the bottom picture the left-hand piece of paper is the zero OBA backing for paper whiteness testing, so the difference on the prints is down purely to the brightening agents.