

PAPERS FOR INKJET PHOTO PRINTERS

INTRODUCTION TO PHOTO PAPER SELECTION



Two photo printing technologies.....	p. 3
Photo papers for inkjet printers	p. 5
- formats.....	p. 6
- paper weight	p. 6
- type of base	p. 7
- surface finish and texture	p. 7
First choice	p. 8
Most favorite papers.....	p. 9
The economical choice for FineArt photography.....	p. 9
Most popular papers in detail.....	p. 10
Benefits of FOMEI photo papers	p. 13
Digital photo laboratory - workplace ergonomics	p. 14
Monitor display brightness	p. 14
Workplace illumination, printed photo evaluation and paper handling	p. 14
List of FOMEI PAPER distributors in Europe	p. 19

HOW TO CHOOSE A PHOTO PAPER?

TWO PHOTO PRINTING TECHNOLOGIES

The market is dominated by two printer technologies, which are used for the production (printing) of photo-graphs in both the hobby and professional sector:

- inkjet photo printers
- thermosublimation (dye-sub, D2T2) photo printers

For each technology, there is unique (irreplaceable) photo paper. Thermosublimation printers are primarily used for kiosk and event photo printing and every thermosublimation printer has a determined type of photo paper made for the printer model. There are three dominant players on the world's market - producers of thermosublimation photo printers: DNP, HiTi and Citizen. DNP is the only producer of photo media for all thermosublimation photo printers.



At home and in professional minilabs, inkjet technology predominates and the range of papers for inkjet photo printers is very wide.

This photo paper selection guide covers **materials for inkjet photo printers** specifically. Let's name three well-known producers of inkjet photo printers: Canon, EPSON, HP. It should be added that none of the just named companies is a producer of photo papers. That is why the photographer has so many options – there is a huge amount of photo papers for inkjet printers on the market.

The aim of the Introduction to photo paper selection is to get knowledge about inkjet photo papers and to communicate them correctly. Another goal of this text is to choose a suitable desktop photo printer and master the ergonomics of the photographer-printer's workplace, i.e. digital photo laboratory.

Recommended inkjet Canon printers A4 and A3+

photo printers A4 (type and number of inks)	photo printers A3+ (type and number of inks)
Canon PIXMA iP7250 (D, 5)	Canon PIXMA iX6850 (D, 5)
Canon PIXMA G1430 / 2430 / 3430 (D, 4)	Canon PIXMA iP8750 (D, 6)
Canon PIXMA G540 / 640 (D, 6) FOMEI TIP	Canon PIXMA PRO-200 (D, 8)
	Canon iPF PRO-300 (P, 10) FOMEI TIP

D ... dye-based inks, P ... pigment inks, **FOMEI TIP** ... our favorite photo printer

FOMEI PAPER media are compatible with all dye-based and pigment inks from the Canon range, specifically with the following series of printers:

Canon PIXMA G / MG / MX / iX / iP / TS / PRO, imagePROGRAF (iPF), imagePROGRAF PRO (iPF PRO)



*Fig. 1a: Popular Canon printer of an amateur photographer: A4 model PIXMA G540
Popular Canon printer of a passionate hobby photographer: A3+ model iPF PRO-300*

Recommended inkjet EPSON printers A4 and A3+



photo printers A4 (type and number of inks)	photo printers A3+ (type and number of inks)
EPSON L1250 (D, 4)	EPSON L18050 (D, 6)
EPSON L8050 (D, 6) TIP FOMEI	EPSON L8180 (D, 6) TIP FOMEI
EPSON L8160 (D, 6)	EPSON SureColor P700 (P, 10)

D ... dye-based inks, P ... pigment inks, **FOMEI TIP** ... our favorite photo printer

Also, all dye-based and pigment inkjet printers from the EPSON offer are fully compatible with FOMEI photo papers. These are the series:

EPSON EcoTank L, Stylus Photo, Expression Home / Premium, Stylus PRO (SP), SureColor P (SC-P)



*Fig. 1b: Popular EPSON printer of an amateur photographer: A4 model EcoTank L8050
Popular EPSON printer of a passionate hobby photographer: A3+ model SureColor P700*

PHOTO PAPERS FOR INKJET PRINTERS

One of the charms of modern papers for inkjet photography is the fact that proven bases known for decades are used even today, but instead of a light-sensitive layer, a so-called ink-receiving layer is applied to the surface of the base.

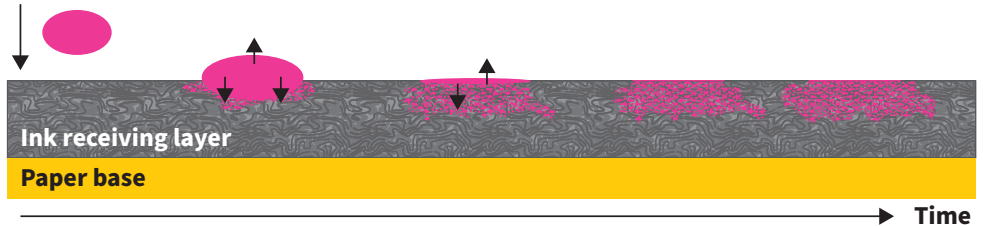


Fig. 2: Reaction of ink with the surface layer of photo paper

The ink does not remain on the surface, nor does it „fall“ into the base.

This layer (emulsion) is not present on common papers, and therefore the printing of photos on them is blurred and desaturated (faded colors), see Fig. 3.



Fig. 3: Comparison of printing on common graphic paper and photo paper with a special emulsion

Blurred and desaturated versus saturated sharp print (both on EPSON L810 in high quality)

The key to high-quality and color-true photos is a **well-adjusted monitor and printing on photo paper** using the ICC profile. For users of home and studio photo printers, we have prepared ICC print profiles for free download along with instructions and even video tutorials on how to use them.

You can find it all at www.fomei.com/profiles. The detailed video tutorials are divided according to the application you use (Photoshop, Lightroom, ZPS X...) and operating system of your computer.



Photo paper with a special emulsion allows you to print a photo like a professional laboratory even at home.

Photo papers for inkjet printers – formats

Most home inkjet printers are of A4 format (21 x 29.7 cm), which is the maximal printable format. The A4 sheets are extensively used.

Sheets in classic photoformats are also very popular: 10 x 15 (10.2 x 15.2 cm) and 13 x 18 (12.7 x 17.8 cm).

In the hobby and professional sectors, photo printers in A3+ format (32.9 x 48.3 cm) are also becoming more and more widespread. A3+ sheets are in great demand, especially for their „exhibition“ size.

For inkjet minilabs and large format printers, photo papers in rolls of 8.9 to 152.4 cm wide are available.

format designation	9 x 13	10 x 15	13 x 18	15 x 21	15 x 23
dimension [cm]	8,9 x 12,7	10,2 x 15,2	12,7 x 17,8	14,9 x 21,0	15,2 x 22,9

format designation	A4	A3	A3+	A2	A2+
dimension [cm]	21,0 x 29,7	29,7 x 42,0	32,9 x 48,3	42,0 x 59,4	43,2 x 63,5

In English-speaking countries, paper sizes are traditionally given in inches, where 1 “ (inch) = 2.54 cm. On the packaging of 10 x 15 cm or 13 x 18 cm photo papers, we often find designation 4 x 6 “ or 5 x 7 “.

All formats listed in the table (including the least common ones) can be found in the FOMEI photo paper range at www.fomei.com/en/paper.

Photo papers for inkjet printers – paper weight

Numbers at the end of the photo paper names generally indicate the weight in units of g/m². For illustration: 1 m² (sheet 1 x 1 m) paper XYZ 265 weighs 0.265 kg and then a **sheet A4 weighs 16.5 g**, it is 1/16*0.265 kg (1 m² consists of sixteen sheets of A4).

Quality photo paper weighs 200 to 350 g/m². On lower weight papers, only the basic ink receiving layer (emulsion) is applied, it cannot be premium. Carefully read the specifications of your photo printer to find out what maximum paper weight is recommended. The limitation is often given by the paper feeder system and the upper limit is usually 270 to 300 g/m².

Many photo printers have an extra feeder for solid (so-called FineArt) media, where it is not problematic to load almost any photo material, typically up to 300 g/m². From the printers listed on pages 3 and 4, it is e.g. Canon iPF PRO-300 or EPSON L8180.

Photo papers for inkjet printers – type of base

There are five basic types of bases:

- **fibre-based (barite & alpha-cellulose papers)**
 - barite and alpha-cellulose papers are valuable „photographic“ papers for fine art photography
- **bavlna (cotton / watercolor papers)**
 - aquarelles, art papers
- **RC medium (RC / PE papers)**
 - resin-coated, both sides polyethylene coated paper, still primarily known as „minilab“ paper
- **polyester (backlit film / polyester film)**
 - solid and dimensionally stable media, clear and milky films for the production of negatives and advertising graphics
- **matte coated**
 - basic matte paper / cardboard, sturdy paper reminiscent of art lessons

The imitation of the canvas, inkjet canvas based on cotton and polyester, is largely famous since the beginning of the 21st century.

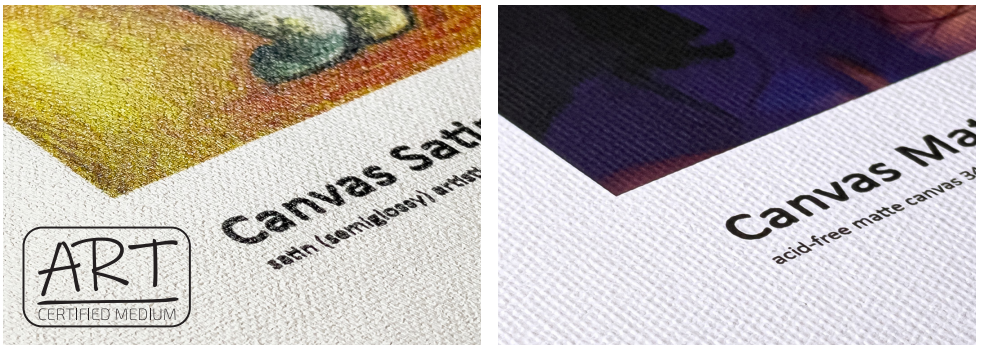


Fig. 4a: Detail of photo canvas

FOMEI Canvas Satin 350 and FOMEI Canvas Matt 340

Photo papers for inkjet printers – surface finish and texture

According to the type of emulsion applied to substrate, we distinguish three basic **surface finishes**:

- gloss,
- semigloss,
- matt.

And for each surface finish, we also define the **texture**, which we also divide into three categories:

- smooth,
- fine texture (also referred to as lustre, pearl, velvet),
- textured.



Thanks to the combinations of weight, base, surface type and texture, you can choose from a large number of inkjet photo media.

Examples of inkjet media names for experiencing terminology:

- FOMEI Baryta SILK 310 - semiglossy baryta paper with lustre texture and paper weight 310 g/m²
- FOMEI Cotton Textured 320 - deeply matte textured paper made from cotton, weight 320 g/m²
- FOMEI PRO Gloss 300 - smooth glossy RC paper with paper weight 300 g/m²
- FOMEI Photo Matt 230 - deeply matte smooth paper (cardboard) with paper weight 230 g/m²
- FOMEI Canvas Matt 340 - deeply matte cotton photo canvas with polyester, weight 340 g/m²



Fig. 4b: Detail of cotton art papers

FOMEI Cotton Smooth 240 and FOMEI Cotton Textured 320

First choice

Hobby photographers (and often even professionals) are discovering the technique of inkjet photo printing through RC papers. They are affordable and well known from minilabs and dark rooms.



The most common two variants of RC papers are smooth gloss and finely structured semigloss called lustre, pearl or velvet.

The minilab era distorted the terminology when the semigloss was labelled as matte. To be precise, we say that this is a structured gloss. But let us stay with the compromise terminology **RC gloss** (gloss, high gloss) and **RC semigloss** (lustre, pearl, velvet, semigloss). **Deeply matte photo papers** are the favorite option for portrait, abstract and FineArt photography, and thanks to the deep blacks are also suitable for black and white reproductions.

Models of popular hobby printers in the table on p. 3 and 4 are distinguished by the size of the maximum printable sheet and also by the type of inks the model uses: whether they are dye-based or pigment inks. The pigment ink set has **two basic blacks**: photo and matte. **Matte black ink** (Matte K) is used for printing on deep matte and FineArt papers. **Photo black ink** (Photo K) is used for printing on glossy and semiglossy papers. The pigment printer chooses the right black ink itself, based on the paper set in its driver.

MOST FAVORITE PAPERS

The most commonly used photo paper in hobby photography is glossy photo paper of medium weight - [FOMEI PRO Gloss 265](#). Semiglossy paper of lower weight, eg [FOMEI PRO Pearl 205](#) is excellent for photo albums. Thinner paper prevents the photo album from „opening“. Photos that will be displayed in a frame with pressure (plexi) glass, should be made on heavier paper, such as [FOMEI PRO Pearl 300](#). This will avoid curling the photo. In addition, semiglossy papers do not stick to the album foil or frame glass.

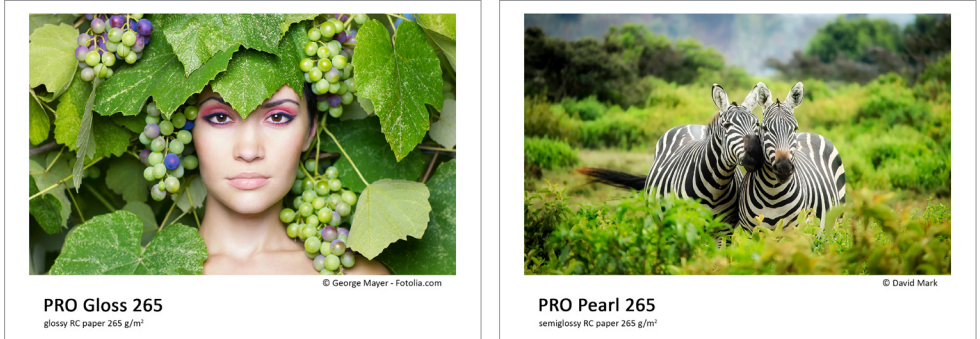


Fig. 5: Favorite RC papers

glossy FOMEI PRO Gloss 265 and semiglossy FOMEI PRO Pearl 265

The economical choice for FineArt photography

In the **hobby sphere** for abstract and FineArt photography - [FOMEI Photo Matt 230](#).

In the **professional sphere** is the most popular [FOMEI Archival Matt 260](#).

Deeply matte paper, resembling the sturdy paper from the art classes in elementary school, will surprise with its drawing and expression skills in relation to abstract, FineArt and portrait photography. [FOMEI Photo Matt 230](#) is bright white, whereas [FOMEI Archival Matt 260](#) (preferred by starting artists) has a pleasant warmer tone. Moreover: [FOMEI Photo Matt DUO 230](#) is a double-sided printable version of Photo Matt paper designed for the production of calendars and photo books.

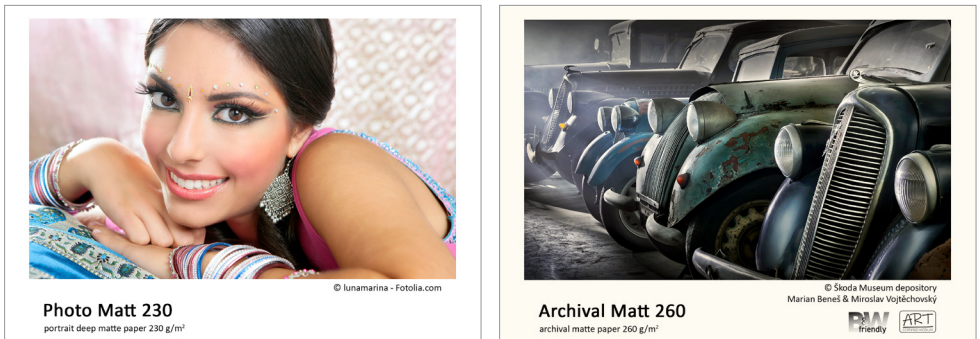


Fig. 6: Popular deep matte photo papers

bright white FOMEI Photo Matt 230 and naturally white FOMEI Archival Matt 260

Most popular papers in detail

- **glossy photo paper category**

[FOMEI PRO Gloss 265](#) - photos from holidays and trips, family and fashion photos



Fig. 7a: Detail of glossy photo paper

- **semiglossy photo paper category**

[FOMEI PRO Pearl 265](#) - nature and city architecture photography, portrait photography
- best for photos into albums and frames up to size 15 x 20 cm

[FOMEI PRO Pearl 300](#) - all photography genres, studio photography
- photos in frames larger than 15 x 20 cm (does not wave)

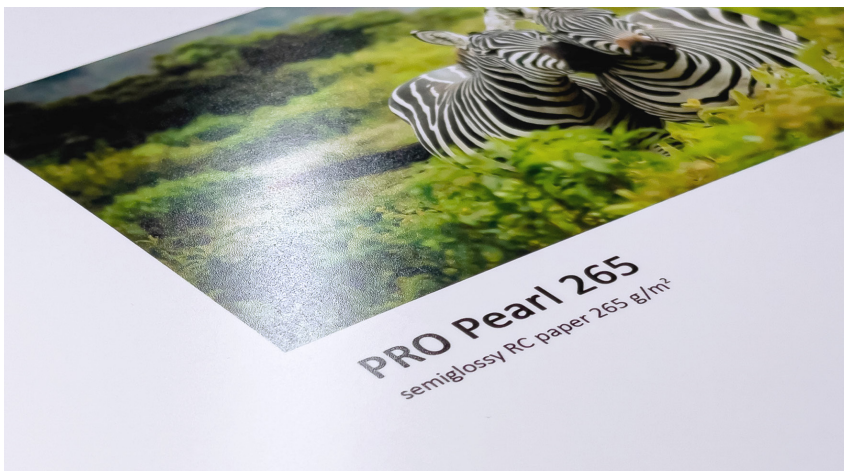


Fig. 7b: Detail of semiglossy photo paper

- **deep matte photo paper**

[FOMEI Photo Matt 230](#) - portrait photography, reportage, documentary

[FOMEI Archival Matt 260](#) - portrait, historical and artwork reproductions



Fig. 7c: Detail of deep matte photo paper

- **artistic matte paper - watercolor**

[FOMEI Aquarella Art Matt 210](#) - art and abstract photography, artwork reproductions



Fig. 7d: Detail of textured matte photo paper

- **satin art paper category**

[FOMEI Baryta MONO 290](#) - B&W and color art photography, photos for long-term archiving



Fig. 7e: Detail of barite photo paper

[FOMEI Jazz Art 310](#) - cotton paper with an exclusive satin finish, photos of luxury products, concert, theater and portrait photography



Fig. 7f: Detail of a cotton paper with a satin surface

BENEFITS OF FOMEI PHOTO PAPERS

FOMEI PAPER branded media for the production of photos and artistic graphics on inkjet printers - www.fomei.com/en/paper - is a proven choice for hobbyists and professional photographers - printers for the following reasons:

- compatibility with Canon, EPSON, HP printers (dye-based and pigment inks, see below)
- ICC profiles and guides on [www.fomei.com/profiles\(icc.center/en\)](http://www.fomei.com/profiles(icc.center/en))
- the widest range of sheet formats on the market: 9 x 13 to A2+ (for desktop printers)
- availability in rolls 30.5 to 152.4 cm wide (for large format printers)
- availability in rolls 89 to 305 mm wide (for inkjet minilabs EPSON, Fuji, Noritsu)
- ISO certification for the paper durability and image permanence
- responsible technical support at paper@fomei.com, +420 495 056 140, TeamViewer

FOMEI PAPER - media for Canon, EPSON, HP photo printers



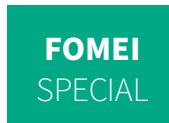
FineArt media



canvases and fabriques



photo papers



double-sided papers, stickers, transparent and milky film, photo wallpaper

Sample books and trial packs

Printed sample books, five-sheet packs of A4 format and 61 cm wide short length sample rolls of all **FOMEI PAPER** materials at www.fomei.com/en/samples.

Certified archival papers



- designation of paper with confirmed long-term image stability
- suitable for archiving, gallery prints and limited editions

Compatible with inkjet printers

FOMEI PAPER media are compatible with dye-based and pigment inks, i.e. with printers:

Canon PIXMA G / MG / MX / iX / iP / TS / PRO, imagePROGRAF (iPF), imagePROGRAF PRO (iPF PRO)

EPSON EcoTank L, Stylus Photo, Expression Home / Premium, Stylus PRO (SP), SureColor P (SC-P)

HP Smart Tank, DesignJet Z

DIGITAL PHOTO LABORATORY – WORKPLACE ERGONOMICS

We will briefly describe the correct arrangement of the workplace, where the photographer edits the images on the monitor screen and then produces (prints) and evaluates the paper photos.

Monitor display brightness

Darkened room and too bright monitor or tablet display is unfortunately a typical, widespread mistake. Excessive contrast between the display and ambient light and dramatically higher than required display brightness damages our visual system and results in dark photos. On a too bright display we tend to darken the image when editing it, without realizing that the display is not showing us the truth.



Fig. 8: Too bright display leads to a dark photo, a calibrated display leads to a faithful paper photo

Therefore, to avoid printing dark photos, reduce the brightness of the display

- to 40-50 %, if we work in a well-lit room,
- to 20-25 %, if we work in the shady room,
- forbid working in the dark, please.

The best way to adjust the monitor display is to calibrate it using a probe - colorimeter. If you can rely on the monitor, fully trust it, it is a beautiful feeling.

Workplace illumination, printed photo evaluation and paper handling

The previous paragraph linked the brightness of the display and the illumination level of the workplace. We highly recommend an honest level and illumination quality to all who not only edit images but also produce paper photographs. This is the only way to evaluate paper photographs against the image on the display (preferably probe-calibrated). The desired illumination is provided either by natural daylight or artificially, most often by special fluorescent tubes.

Artificial lighting for graphic purposes is defined primarily as non-distorting colors of objects illuminated by it. Its task is therefore to faithfully simulate natural daylight. E. g. Philips MASTER TL-D 90 Graphica 18W/950 tubes are such an artificial source.

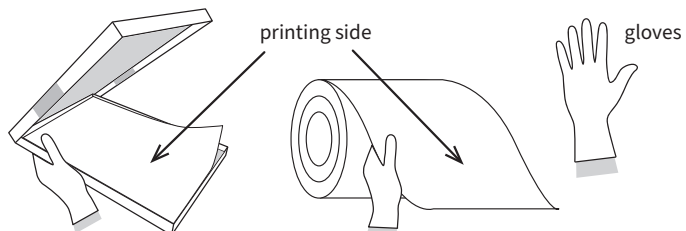


As a minimalist solution, we recommend hanging a light body equipped with two graphic tubes above the work table. There are two general conditions imposed on artificial lighting for the purpose of assessing color fidelity: color temperature $T = 5\ 000$ to $5\ 300$ K and color rendering index $CRI \geq 97$. If the photographer has the opportunity to evaluate photos at the window, in rich diffused daylight, this is the best solution.

We evaluate stable photos, not freshly printed ones. The delay between printing a photo and evaluating it depends on the type of applied inks. If they are pigment inks, a 15-minute „maturation“ of the print is usually sufficient. In the case of dye-based inks, which predominate in the hobby sector, the hourly delay is absolutely minimal. The type of inks that the printer uses is indicated in the tables on pages 3 and 4.

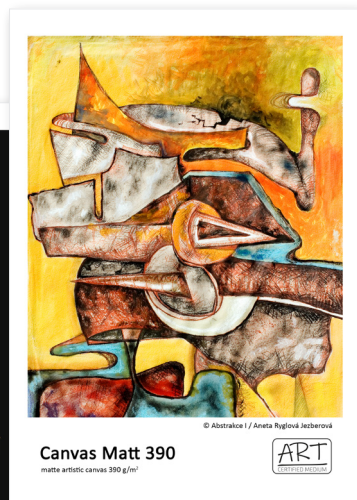
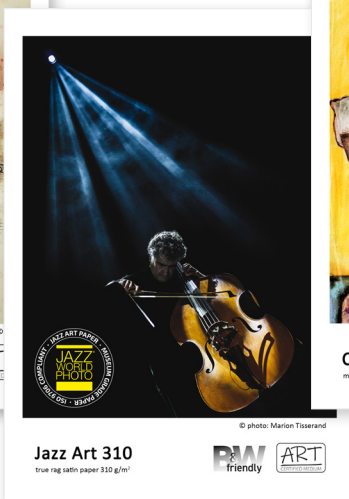
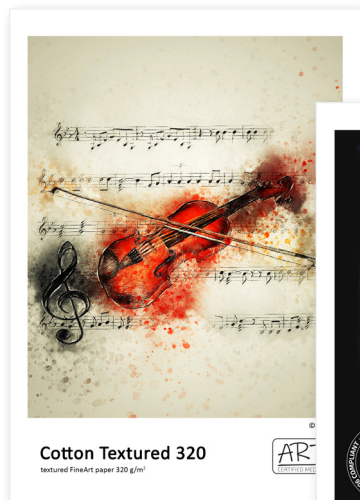
The **evaluation of the lightness and color fidelity** of a paper photograph compared to its preview on the monitor screen is performed by calmly observing the paper photo (in rich daylight or artificial standard light) and the image on the screen. We do not attach the photo to the monitor, the human eye is not ready for that. The physical interpretation of the on-screen image (created by the three lights and the dark screen of the monitor) and the paper photo (printed using inks on white paper and illuminated by a natural or artificial source) are completely different. It is practically impossible to reach a complete agreement when the evaluator is a human observer with all its „exceptionalities“.

Paper handling:



FOMEI PAPER

papers and canvases for photographers and graphic artists



Cotton Textured 320



Jazz Art 310



Canvas Matt 390

FOMEI ART

FOMEI PHOTO


FOMEI CANVAS

FOMEI SPECIAL





FOMEI is a proud partner of an international photographic competition and exhibition
JAZZ WORLD PHOTO





© photo: Stanislav Petera / postproduction: Lukáš Kouřil


Baryta SILK 310
true baryta paper 310 g/m²

© George Meyer - Fotolia.com


Baryta MONO 290
true baryta paper satin 290 g/m²





© Dr. Britta Warner

Cotton Smooth 320
smooth FINEART paper 320 g/m²




© Felix / Aneta Rychová Inzerbova

Aquarella Art Matt 210
artistic cellulosic paper 210 g/m²




© Patrick / Aneta Rychová Inzerbova

Cotton Textured 240
textured artistic paper 240 g/m²





© ArtzyBee - Pixabay.com

Art Matt Warmtone 230
artistic matte paper, warmtone, 230 g/m²





© Dancers / Matthias Böckel - Pixabay.com

Canvas Fine Matt 360
fine textured, natural white matte canvas 360 g/m²



© Edita Bioná

Canvas Matt 340
acid-free matte canvas 340 g/m²



© Jan Kail

Canvas Matt PES 260
multi-application synthetic (polyester) fabric 260 g/m²

Examples of FineArt papers from **FOMEI ART** line and fabrics from **FOMEI CANVAS** line.



© Petr Jan Juračka

Archival Velvet 265

archival semiglossy RC paper 265 g/m²



© Tama66 - Pixabay.com

Metallic Gloss 255

high metallic glossy RC paper 255 g/m²



© George Mayer - Fotolia.com

PRO Gloss 265

glossy RC paper 265 g/m²



© Michael Boll - Pixabay.com

Satin DUO 265

double-sided semiglossy paper 265 g/m²



© Viscious-Speed

SA Vinyl Glossy 270

high glossy self-adhesive vinyl 270 µm



© Dušan Holovej

Matte Backlit Film 290

rigid backlit & reflective film 290 g/m²

Examples of photo papers from **FOMEI** PHOTO line and special media from **FOMEI** SPECIAL line.

I want to print like a profi. **Guides and ICC profiles:** www.fomei.com/profiles (icc.center/en). I print like a profi.



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