

Epson Stylus Photo R800 – Print Permanence Ratings



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Ink System: Eight inks. Epson UltraChrome Hi-Gloss pigmented cyan, magenta, yellow, red, blue, photo black (for glossy papers), matte black (for matte photo papers), and clear “gloss optimizer” ink to minimize the specular gloss differential that may be visible with pigmented inks on glossy or semigloss photo papers. All inks are full concentration; no dilute inks are used. Eight individual ink tanks (the piezo inkjet heads are a permanent part of the printer). With glossy papers, 7 inks are used; with matte papers, 6 inks are used (no gloss optimizer). Maximum resolution: up to 5760 x 1440 dpi (dots per inch); minimum drop size: 1.5-picoliter.

Maximum Paper Width: Single sheet: 8.5 inches; roll paper: 8.3 inches; maximum printable area: 8.3 x 44 inches. Paper sizes: U.S. letter; legal; A4; statement; executive; user definable (4” to 44” in length); 4”x6”; 5”x7”; 8”x10”; 4” roll; 8.3” roll; borderless photo sizes: 4”x6”; 5”x7”; 8”x10”; and panoramic.

Photo Printing Speed: High quality 8”x10” image in 76 seconds with “Photo Mode”.

Operating Systems: Windows 98SE/2000/Me/XP; Mac 8.6–9.2; OS X 10.1.3 or later. Hi-Speed USB 2.0 and FireWire (IEEE 1394) connectivity.

Special Features: Gloss optimizer for pigmented ink. Direct printing on printable CDs/DVDs.

Price: \$399.00 (USA) Epson Model No. C11C550011. Announced in late 2003.



The fully-pigmented UltraChrome Hi-Gloss inkset used in the R800 printer consists of eight inks in individual cartridges: cyan, magenta, yellow, red, and blue inks, photo black and matte black inks, and a clear gloss-optimizer “ink”.

Display Permanence Ratings and Album/Dark Storage Permanence Ratings (Years Before Noticeable Fading and/or Changes in Color Balance Occur)¹

Papers Printed With Epson UltraChrome Hi-Gloss Inks	Displayed Prints Framed Under Glass ⁽²⁾	Displayed Prints Framed With UV Filter ⁽³⁾	Displayed Prints Not Framed (Bare-Bulb) ⁽⁴⁾	Album/Dark Storage Rating at 73°F & 50% RH (incl. Paper Yellowing) ⁽⁵⁾	Resistance to Ozone ⁽⁶⁾	Resistance to High Humidity ⁽⁷⁾	Resistance to Water ⁽⁸⁾	Are UV Brighteners Present? ⁽⁹⁾
Epson Matte Paper – Heavyweight	>150 years	>180 years	70 years	185 years	now in test	very high	moderate ⁽¹⁰⁾	yes
PremierArt Matte Scrapbook Photo Paper for Epson	now in test	now in test	now in test	>200 years	now in test	very high	moderate ⁽¹⁰⁾	no
Epson Enhanced Matte Paper	110 years ⁽¹¹⁾	110 years ⁽¹¹⁾	65 years	110 years	now in test	very high	moderate ⁽¹⁰⁾	yes
Epson Premium Glossy Photo Paper	104 years	>175 years	34 years	>200 years	now in test	very high	high	no
Epson Premium Semigloss Photo Paper	now in test	now in test	now in test	>200 years	now in test	very high	high	no
Epson Premium Luster Photo Paper	64 years	>150 years	34 years	>200 years	now in test	very high	high	yes
Epson Photo Quality Inkjet Paper	now in test	now in test	now in test	>200 years	now in test	very high	moderate ⁽¹⁰⁾	yes
Epson Premium Bright White Paper [plain paper]	now in test	now in test	now in test	>400 years	now in test	very high	moderate ⁽¹⁰⁾	yes

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Notes on These Tests:

1) Display Permanence Ratings (DPR) are based on accelerated light stability tests conducted at 35 klux with glass-filtered cool white fluorescent illumination with the sample plane air temperature maintained at 24°C and 60% relative humidity. Data were extrapolated to a display condition of 450 lux for 12 hours per day using the Wilhelm Imaging Research, Inc. “Visually-Weighted Endpoint Criteria Set v3.0.” and represent the years of display for easily noticeable fading, changes in color balance, and/or staining to occur. See: Henry Wilhelm, “How Long Will They Last? An Overview of the Light-Fading Stability of Inkjet Prints and Traditional Color Photographs,” *IS&T’s 12th International Symposium on Photofinishing Technologies*, sponsored by the Society for Imaging Science and Technology, Orlando, Florida, February 2002: <www.wilhelm-research.com> <[Wilhelm_IS&T_Paper_Feb_2002.pdf](#)>. For a study of endpoint criteria correlation with human observers, see: Yoshihiko Shibahara, Makoto Machida, Hideyasu Ishibashi, and Hiroshi Ishizuka, “Endpoint Criteria for Print Life Estimation,” *Final Program and Proceedings: IS&T’s NIP20 International Conference on Digital Printing Technologies*, pp. 673–679, sponsored by the Society for Imaging Science and Technology, Salt Lake City, Utah, November 2004.

See also: Henry Wilhelm, “A Review of Accelerated Test Methods for Predicting the Image Life of Digitally-Printed Photographs – Part II,” *Final Program and Proceedings: IS&T’s NIP20 International Conference on Digital Printing Technologies*, pp. 664–669, sponsored by the Society for Imaging Science and Technology, Salt Lake City, Utah, November 2004. Also available, with *color illustrations*: <www.wilhelm-research.com> <[WIR IST_2004_11_HW.pdf](#)>. High-intensity light fading reciprocity failures in these tests are assumed to be zero. Illumination conditions in homes, offices, museums, and galleries do vary, however, and color images will last longer when displayed under lower light levels; likewise, the life of prints will be shortened when displayed under illumination that is more intense than 450 lux. Ink and paper combinations that have not reached a fading or color balance failure point after the equivalent of 100 years of display are given a rating of “more than 100 years” until such time as meaningful dark stability data are available (see discussion in No. 5 below).

Eastman Kodak, AgfaPhoto, and some others base their home display-life calculations on 120 lux/12 hours per day, rather than 450 lux/12 hours per day. Some of Kodak’s display-life predictions for Kodak Ultima Picture Paper are *almost 15X* longer than the predictions obtained in the more conservative tests conducted by WIR for this ink/media combination, and can be accounted for by differences in the two test methodologies. For example, Kodak uses 80 klux UV-filtered cool white fluorescent illumination; WIR uses 35 klux glass-filtered cool white fluorescent illumination. Kodak uses a starting density for fading measure-

Table 1. “Standard” Home Display Illumination Levels Used by Printer, Ink, and Photo Paper Manufacturers

120 lux/12 hrs/day	450 lux or 500 lux/10 hrs/day or 12 hrs/day
Kodak AgfaPhoto ⁽¹²⁾	Fuji
	Hewlett-Packard
	Epson
	Canon
	Lexmark
	Ilford
	Konica Minolta
	Agfa-Gevaert
	DuPont
	Ferrania
	InteliCoat
	Somerset
	Arches
	LexJet
	Lyson
	Luminos
	Hahnemuhle
American Inkjet	
MediaStreet	

ments of only 1.0; WIR uses starting densities of both 0.6 and 1.0. Kodak uses the “ISO Illustrative” endpoint criteria set; WIR uses the visually-weighted WIR Endpoint Criteria Set v3.0. Kodak’s display environment light exposure assumption for calculating display life is 120 lux for 12 hours per day (UV filtered); WIR uses 450 lux for 12 hours per day (glass filtered). Kodak maintains 50% RH in their accelerated tests; WIR uses 60% RH. Key aspects of Kodak’s test methodology and assumptions for calculation of “years of display” are also very different from those used by most other manufacturers of printers, inks, and media. The display lux level assumption of 120 lux (see Table 1) alone makes Kodak’s display-life predictions 3.75X greater than the display-life predictions provided by other manufacturers and by WIR. With many ink/media combinations, Kodak’s use of a UV filter instead of the glass filter used by other companies in accelerated light fading tests (see Table 2) further increases Kodak’s display-life predic-

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Notes on These Tests (continued from previous page):

Table 2. Filtration Conditions Used by Printer, Ink, and Paper Manufacturers with CW Fluorescent Illumination

UV Filter	Glass Filter
Kodak	Fuji
	Hewlett-Packard
	Epson
	Canon
	Lexmark
	Ilford
	Agfa-Gevaert
	AgfaPhoto ⁽¹²⁾
	Konica Minolta
	DuPont
	Ferrania
	InteliCoat
	Somerset
	Arches
	LexJet
	Lyson
	Luminos
Hahnemuhle	
American Inkjet	
MediaStreet	

tions. For a description of the Kodak tests, see: D. E. Bugner, C. E. Romano, G. A. Campbell, M. M. Oakland, R. J. Kapusniak, L. L. Aquino, and K. E. Maskasky, "The Technology Behind the New KODAK Ultima Picture Paper – Beautiful Inkjet Prints that Last for Over 100 Years," *Final Program and Advanced Printing of Paper Summaries – IS&T's 13th International Symposium on Photofinishing Technology*, pp. 38–43, Las Vegas, Nevada, February 8, 2004. See also: D. E. Bugner, C. E. Romano, G. A. Campbell, M. M. Oakland, R. J. Kapusniak, L. L. Aquino, and K. E. Maskasky, *The Technology Behind the New Kodak Ultima Picture Paper – Beautiful Inkjet Prints that Last for Over 100 Years – Update – May 8, 2004*, Eastman Kodak Company, Rochester, New York. Available as a PDF file from <www.kodak.com>. Together with Kodak's own test data, the articles also in-

clude light stability data for Kodak Ultima Picture Paper obtained from ongoing tests conducted by the Image Permanence Institute at the Rochester Institute of Technology (Rochester, New York), and from Torrey Pines Research (Torrey Pines, California). The tests were conducted using the Kodak test procedures and included the use of a UV filter with cool white fluorescent illumination; the Image Permanence Institute and Torrey Pines Research also based print-life calculations on 120 lux for 12 hours per day.

- 2) In typical indoor situations, the "Displayed Prints Framed Under Glass" test condition is considered the single most important of the three display conditions listed. *All* prints intended for long-term display should be framed under glass or plastic to protect them from staining, image discoloration, and other deterioration caused by prolonged exposure to cigarette smoke, cooking fumes, insect residues, and other airborne contaminants; this precaution applies to traditional silver-halide black-and-white and color photographs, as well as inkjet, dye-sub, and other types of digital prints.
- 3) Displayed prints framed with ultraviolet filtering glass or ultraviolet filtering plastic sheet generally last longer than those framed under ordinary glass. How much longer depends upon the specific print material and the spectral composition of the illuminate, with some ink/paper combinations benefitting a great deal more than others. Some products may even show reduced life when framed under a UV filter because one of the image dyes or pigments is disproportionately protected from fading caused by UV radiation and this can result in more rapid changes in color balance than occur with the glass-filtered and/or the bare-bulb illumination conditions. For example, if a UV filter protects the cyan and magenta inks much more than it protects the yellow ink in a particular ink/media combination, the color balance of the image may shift toward blue more rapidly than it does when a glass filter is used (in which case the fading rates of the cyan, magenta, and yellow dyes or pigments are more balanced in the neutral scale). Keep in mind, however, that the major cause of fading with most digital and traditional color prints in indoor display conditions is visible light and although a UV filter may slow fading, it will not stop it. For the display permanence data reported here, Acrylite OP-3 acrylic sheet, a "museum quality" UV filter supplied by Cyro Industries, was used.
- 4) Illumination from bare-bulb fluorescent lamps (with no glass or plastic sheet between the lamps and prints) contains significant UV emissions at 313nm and

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Notes on These Tests (continued from previous page):

365nm which, with most print materials, increases the rate of fading compared with fluorescent illumination filtered by ordinary glass (which absorbs UV radiation with wavelengths below about 330nm). Some print materials are affected greatly by UV radiation in the 313–365nm region, and others very little. “Gas fading” is another potential problem when prints are displayed unframed, such as when they are attached to kitchen refrigerator doors with magnets, pinned to office walls, or displayed inside of fluorescent illuminated glass display cases in schools, stores, and offices. Field experience has shown that, as a class of media, microporous “instant dry” papers used with dye-based inkjet inks can be very vulnerable to gas fading when displayed unframed and/or stored exposed to the open atmosphere where even very low levels of ozone and certain other air pollutants are present. In some locations, displayed unframed prints made with microporous papers and dye-based inks have suffered from extremely rapid image deterioration. This type of premature ink fading is not caused by exposure to light. Polluted outdoor air is the source of most ozone found indoors in homes, offices and public buildings. Ozone can also be generated indoors by electrical equipment such as electrostatic air filters (“electronic dust precipitators”) that may be part of heating and air conditioning systems in homes, office buildings, restaurants, and other public buildings to remove dust, tobacco smoke, etc. Electrostatic air filtration units are also supplied as small “tabletop” devices. Potentially harmful pollutants may be found in combustion products from gas stoves; in addition, microscopic droplets of cooking oil and grease in cooking fumes can damage unframed prints. Because of the wide range of environmental conditions in which prints may be displayed or stored, Display Permanence Ratings for the bare-bulb illumination condition will not be listed for paper/ink combinations of known susceptibility to gas fading. For all of the reasons cited above, prints made with microporous papers and dye-based inks should always be displayed framed under glass or plastic.

5) Prints stored in the dark may suffer slow deterioration that is manifested in yellowing of the print paper, image fading, changes in color balance, and physical embrittlement, cracking, and/or delamination of the image layer. These types of deterioration may affect the paper support, the image layer, or both. Each type of print material (ink/paper combination) has its own intrinsic dark storage stability characteristics; some are far more stable than others. Rates of deterioration are influenced by temperature and relative humidity; high temperatures and/or high relative humidity exacerbate the problems. Long-term dark storage stability is determined using Arrhenius accelerated dark storage stability tests that em-

ploy a series of elevated temperatures (e.g., 50°C, 57°C, 64°C, 71°C, and 78°C) at a constant relative humidity of 50% RH to permit extrapolation to ambient room temperatures (or other conditions such those found in sub-zero, humidity-controlled cold storage preservation facilities). Because many types of inkjet inks, especially those employing pigments instead of dyes, are exceedingly stable when stored in the dark, the eventual life of prints made with these inks may be limited by the instability of the paper support, and not by the inks themselves. Due to this concern, as a matter of policy, Wilhelm Imaging Research does not provide a Display Permanence Rating of greater than 100 years for any inkjet or other photographic print material unless it has also been evaluated with Arrhenius dark storage tests and the data indicate that the print can indeed last longer than 100 years without noticeable deterioration when stored at 73°F (23°C) and 50% RH. Arrhenius dark storage data are also necessary to assess the physical and image stability of a print material when it is stored in an album, portfolio box, or other dark place. The Arrhenius data given here are only applicable when prints are protected from the open atmosphere; that is, they are stored in closed boxes, placed in albums within protective plastic sleeves, or framed under glass or high-quality acrylic sheet. If prints are stored, displayed without glass or plastic, or otherwise exposed to the open atmosphere, low-level air pollutants may cause significant paper yellowing within a relatively short period of time. Note that these Arrhenius dark storage data are for storage at 50% RH; depending on the specific type of paper and ink, storage at higher relative humidities (e.g., 70% RH) could produce significantly higher rates of paper yellowing and/or other types of physical deterioration.

6) Tests for resistance to ozone are conducted using an accelerated ozone exposure test (conducted at 23°C and 60% RH) and the reporting method outlined in: Kazuhiko Kitamura, Yasuhiro Oki, Hidemasa Kanada, and Hiroko Hayashi (Seiko Epson), “A Study of Fading Property Indoors Without Glass Frame from an Ozone Accelerated Test,” *Final Program and Proceedings – IS&T’s NIP19: International Conference on Digital Printing Technologies*, sponsored by the Society for Imaging Science and Technology, New Orleans, Louisiana, September 28 – October 3, 2003, pp. 415–419. WIR test methods for ozone resistance are described in: Michael Berger and Henry Wilhelm, “Evaluating the Ozone Resistance of Inkjet Prints: Comparisons Between Two Types of Accelerated Ozone Tests and Ambient Air Exposure in a Home,” *Final Program and Proceedings: IS&T’s NIP20 International Conference on Digital Printing Technologies*, pp. 740–745, sponsored by the Society for Imaging Science and Technology, Salt Lake City, Utah, No-

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ember 2004. Also available in PDF format from <www.wilhelm-research.com> <WIR_IST_2004_11_MB_HW.pdf>.

7) Changes in image color and density, and/or image diffusion (“image bleeding”), that may take place over time when prints are stored and/or displayed in conditions of high relative humidity are evaluated using a humidity-fastness test maintained at 80°F (27°C) and 80% RH. Depending on the particular ink/media combination, slow humidity-induced changes may occur at much lower humidities – even at 50–60% RH. Test methods for resistance to high humidity and related test methods for evaluating “short-term color drift” in inkjet prints have been developed over the past 6 years by Mark McCormick-Goodhart and Henry Wilhelm at Wilhelm Imaging Research, Inc. See, for example, Henry Wilhelm and Mark McCormick-Goodhart, “An Overview of the Permanence of Inkjet Prints Compared with Traditional Color Prints,” *Final Program and Proceedings – IS&T’s Eleventh International Symposium on Photofinishing Technologies*, sponsored by the Society for Imaging Science and Technology, Las Vegas, Nevada, January 30 – February 1, 2000, pp. 34–39. See also: Mark McCormick-Goodhart and Henry Wilhelm, “Humidity-Induced Color Changes and Ink Migration Effects in Inkjet Photographs in Real-World Environmental Conditions,” *Final Program and Proceedings – IS&T’s NIP16: International Conference on Digital Printing Technologies*, sponsored by the Society for Imaging Science and Technologies, Vancouver, B.C., Canada, October 15–20, 2000, pp. 74–77.

See also: Mark McCormick-Goodhart and Henry Wilhelm, “The Influence of Relative Humidity on Short-Term Color Drift in Inkjet Prints,” *Final Program and Proceedings – IS&T’s NIP17: International Conference on Digital Printing Technologies*, sponsored by the Society for Imaging Science and Technology, Ft. Lauderdale, Florida, September 30 – October 5, 2001, pp. 179–185; and: Mark McCormick-Goodhart and Henry Wilhelm, “The Correlation of Line Quality Degradation With Color Changes in Inkjet Prints Exposed to High Relative Humidity,” *Final Program and Proceedings – IS&T’s NIP19: International Conference on Digital Printing Technologies*, sponsored by the Society for Imaging Science and Technology, New Orleans, Louisiana, September 28 – October 3, 2003, pp. 420–425.

8) Data from waterfastness tests are reported in terms of three subjective classes: “high,” “moderate,” and “low.” Both “water drip” tests and “standing water drops/gentle wipe” tests are employed.

9) Fluorescent brighteners (also called “UV brighteners,” “optical brighteners,” or “optical brightening agents” [OBA’s]) are white or colorless compounds added to

the image-side coatings of many inkjet papers – and nearly all “plain papers” – to make them appear whiter and “brighter” than they really are. Fluorescent brighteners absorb ultraviolet (UV) radiation, causing the brighteners to fluoresce (emit light) in the visible region, especially in the blue portion of the spectrum. Fluorescent brighteners can lose activity – partially or completely – as a result of exposure to light. Brighteners may also lose activity when subjected to high temperatures in accelerated thermal aging tests and, it may be assumed, in long-term storage in albums or other dark places under normal room temperature conditions. With loss of brightener activity, papers will appear to have yellowed and to be “less bright” and “less white.” In recent years, traditional chromogenic (“silver-halide”) color photographic papers have been made with UV-absorbing interlayers and overcoats and this prevents brighteners that might be present in the base paper from being activated by UV radiation. It is the relative UV component in the viewing illumination that determines the perceived “brightening effect” produced by fluorescent brighteners. If the illumination contains no UV radiation (for example, if a UV filter is used in framing a print), fluorescent brighteners are not activated and, comparatively speaking, the paper appears to be somewhat yellowed – and not as “white.” This spectral dependency of fluorescent brighteners makes papers containing such brighteners look different depending on the illumination conditions. For example, prints displayed near windows are illuminated with direct or indirect daylight, which contains a relatively high UV component, and if an inkjet paper contains brighteners, this causes the brighteners to strongly fluoresce. When the same print is displayed under incandescent tungsten illumination, which has a low UV component, the brighteners have little effect. Another potential drawback of brighteners is that brightener degradation products may themselves be a source of yellowish stain. These problems can be avoided by not adding fluorescent brighteners to inkjet photographic papers during manufacture. When long-term image permanence is of critical importance – with museum fine art collections, for example – papers with fluorescent brighteners should be avoided where possible.

10) Although the waterfastness of the color image itself is very high with this paper, the absorbent paper base itself may become cockled, curled, and physically distorted after contact with water. For this reason, the waterfastness of this paper/ink combination is listed as “moderate.”

11) The glass-covered light stability test for Epson Enhanced Matte Paper resulted in a 150 year prediction; however, because the Album/Dark Storage Rating for this paper is 110 years (40 years less than the 150-year Display Permanence Rating), the Display Permanence Rating is being limited to 110 years.

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12) For calculating “years of display,” AgfaPhoto became the first company in the world to adopt Kodak’s “120 lux/12 hours per day” criterion for reporting indoor light stability predictions. And, like Kodak’s “100 year” claims for Kodak Generations and Endura silver halide color negative papers and Ultima Picture Paper, AgfaPhoto is also claiming a “100 year” display life for its newest, analog/digital silver-halide color negative papers. See, for example: *Agfa Technical Data: Agfacolor Splendix Paper and Agfacolor Sensatis Paper, Technical Data Sheet P-90-E3*, 3rd Edition, 03/2004: “With optimum processing the prints can be stored under typical domestic and exhibition conditions (120 Lux / 12 hours per day) approx. up to ca. hundred years without significant bleaching of the dyes.” (See page 4.) The Agfacolor Data Sheet is available in PDF format from <www.agfaphoto.com> AgfaPhoto has indicated that it will continue to use a glass filter in its indoor light stability tests. Kodak is currently using a polycarbonate UV filter in its cool white fluorescent accelerated indoor home light stability tests with inkjet papers.

On November 1, 2004, Agfa-Gevaert NV, headquartered in Mortsel, Belgium, was split into two completely separate companies. The part of the original company that manufactures traditional B&W and color silver halide materials, finishing, and lab equipment became a new, independent company called AgfaPhoto GmbH, with its headquarters located in Leverkusen, Germany. Agfa-Gevaert NV, which manufactures inkjet papers and other imaging products, has indicated that it will continue to use 450 lux/12 hours per day with a glass filter as the “standard home display condition” for making display-life predictions.

Although now separate companies, both Agfa-Gevaert and AgfaPhoto will continue to use “Agfa” in their names and in product advertisements for a transitional period. “Agfa” is the historic abbreviation of the company name Agfa-Gevaert, and the brand “Agfa” remains in the ownership of Agfa-Gevaert NV. The brand “Agfa” (AGFA + rhombus logo) has been licensed by Agfa-Gevaert to AgfaPhoto for a transitional period for communication related to silver halide film rolls and consumer products on the market as of November 1, 2004. Because Agfa has *not* been licensed as a company name, however, a clear distinction should be made between Agfa (Agfa-Gevaert NV) and AgfaPhoto.