

Epson SureColor P7570 and P9570 – Print Permanence Ratings¹

Ink System: Twelve new-generation pigment inks are provided, with eleven inks used at any given time as determined by the paper type and print mode selected. The Epson UltraChrome PRO12 pigment inks include Cyan, Light Cyan, Vivid Magenta, Vivid Light Magenta, Yellow, Orange, Green, Violet, Photo Black (for glossy and luster papers) or Matte Black (matte papers), Gray, and Light Gray.

Special Features: The SureColor P7570 and P9570 printers feature a new “Black Enhance Overcoat Mode” for increased dmax and reduced gloss-differential on luster, semigloss, and glossy papers. Both printers also feature Epson’s “Advanced Black and White Print Mode” which primarily employs the highly-stable carbon-based black, gray, and light gray inks, and also employ small amounts of the color inks for subtle hue adjustments across the completely linear tonal scale to produce beautiful and extremely long-lasting black and white prints.

Depending on the type of paper, the greatly improved light stability of the new yellow ink in the PRO12 inkset provides a 2X to 3X improvement in WIR Display Permanence Ratings compared with earlier generation Epson UltraChrome K3 and HDR inks.

Maximum Paper Width: 24 inches (61 cm) for the SureColor P7570 and 44 inches (112 cm) for the P9570. The printers handle cut sheet media from U.S. Letter size (8.5”x11”) up to 24 inches for the P7570 and 44 inches for the P9570. Cut sheet paper thickness up to 500gsm and 1.5mm poster board can be accommodated. Rolls and sheet papers are easily top-loaded from the front. A built-in rotary cutter is provided for roll papers and canvas.

Price: \$4,695 (USA) for the Epson SureColor P7570 (24-inch/61 cm) and \$6,595 for the P9570 (44-inch/112 cm). These printers and the improved-stability PRO12 pigment inks were introduced in 2019.

Display Permanence Ratings and Album/Dark Storage Permanence Ratings (Years Before Noticeable Fading and/or Changes in Color Balance Occur) ²								
Photo Paper, Fine Art Media, or Canvas Printed With Epson UltraChrome PRO12 Pigment Inks	Displayed Prints Framed Under Glass ⁽³⁾	Displayed Prints Framed With UV Filter ⁽⁴⁾	Displayed Prints Not Framed (Bare-Bulb) ⁽⁵⁾	Album/Dark Storage Rating at 73°F & 50% RH (incl. Paper Yellowing) ⁽⁶⁾	Unprotected Resistance to Ozone ⁽⁷⁾	Resistance to High Humidity ⁽⁸⁾	Resistance to Water ⁽⁹⁾	Are Optical Brighteners Present? ⁽¹⁰⁾
Epson Exhibition Canvas Satin	>220 years	>350 years	112 years	>300 years	>100 years	very high	moderate ⁽¹¹⁾	yes
Epson Premium Luster Photo Paper (260)	135 years	>250 years	76 years	>300 years	>100 years	very high	high	no
Epson Exhibition Fibre Paper	122 years	184 years	77 years	>300 years	>100 years	very high	moderate ⁽¹¹⁾	yes
Epson Legacy Baryta II Paper	to be tested	to be tested	to be tested	to be tested	to be tested	to be tested	to be tested	–
Epson UltraSmooth Fine Art Paper	109 years	>220 years	62 years	>400 years	>100 years	very high	moderate ⁽¹¹⁾	no
Epson Legacy Fibre Paper	143 years	>250 years	69 years	>400 years	>100 years	very high	moderate ⁽¹¹⁾	no
Epson Legacy Platine Paper	122 years	>250 years	65 years	>400 years	>100 years	very high	moderate ⁽¹¹⁾	no

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Black-and-White prints made with Epson UltraChrome PRO12 inks printed with the Epson “Advanced Black and White Print Mode”

Note: These Display Permanence Ratings given here are based on long-term testing with the new generation of Epson UltraChrome PRO12 pigment inks. These tests show that significant increases in Display Permanence Ratings for black-and-white prints can be expected because the three-level, extremely-stable carbon pigment based black inks in Epson UltraChrome PRO, HDX, and HD inksets (as well as the earlier UltraChrome K3 and HDR inksets) largely replace the cyan, magenta, and yellow color inks in B&W prints when they are made with the “Advanced Black and White Print Mode” (see printer dialog box to the right) Very high stability inks such as these require extended test times. “>400 Years” means “greater than 400 years” and that the tests are continuing.



Display Permanence Ratings and Album/Dark Storage Permanence Ratings (Years Before Noticeable Fading and/or Changes in Color Balance Occur)²

Photo Paper, Fine Art Media, or Canvas Printed With Epson UltraChrome PRO12 Pigment Inks	Displayed Prints Framed Under Glass ⁽³⁾	Displayed Prints Framed With UV Filter ⁽⁴⁾	Displayed Prints Not Framed (Bare-Bulb) ⁽⁵⁾	Album/Dark Storage Rating at 73°F & 50% RH (incl. Paper Yellowing) ⁽⁶⁾	Unprotected Resistance to Ozone ⁽⁷⁾	Resistance to High Humidity ⁽⁸⁾	Resistance to Water ⁽⁹⁾	Are UV Brighteners Present? ⁽¹⁰⁾
Epson Exhibition Canvas Satin*	>400 years	>400 years	>250 years	>300 years	>100 years	very high	moderate ⁽¹¹⁾	yes
Epson Premium Luster Photo Paper (260)	>400 years	>400 years	>250 years	>300 years	>100 years	very high	high	no
Epson Exhibition Fiber Paper	>400 years	>400 years	>250 years	>200 years	>100 years	very high	moderate ⁽¹¹⁾	yes
Epson Legacy Baryta II Paper	to be tested	to be tested	to be tested	to be tested	to be tested	to be tested	to be tested	–
Epson Legacy Etching Paper	>400 years	>400 years	>250 years	>400 years	>100 years	very high	moderate ⁽¹¹⁾	no
Epson UltraSmooth Fine Art Paper	>400 years	>400 years	>250 years	>400 years	>100 years	very high	moderate ⁽¹¹⁾	no
Epson Legacy Platine Paper	>400 years	>400 years	>250 years	>400 years	>100 years	very high	moderate ⁽¹¹⁾	no

*Note: For technical reasons, the Epson’s “Advanced Black and White Mode” cannot be used when printing Epson Exhibition Canvas Satin or other canvas materials. However, long-term WIR tests show that when printing a neutral or near-neutral black and white image as a gray-scale image using the printer’s normal “color” printing modes, the WIR Display Permanence Ratings for the Epson canvas will still be significantly greater than 400 years. This will also be true when printing an original color image that has been converted to black and white using Photoshop’s “Grayscale” mode.

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Notes on These Tests:

1) The print permanence data presented here are based on extensive tests with Epson UltraChrome PRO12 pigment inks printed with an Epson SureColor P9570 printer. Tests were also conducted with the earlier generation Epson UltraChrome K3 pigment inks printed with a Epson Stylus Pro 9880, and Epson UltraChrome HDR inks printed with a Epson Stylus Pro 7900 printer.

With black-and-white prints, the Display Permanence Ratings for all three inksets are significantly higher than for the color data because the three-level highly stable carbon pigment-based black and gray inks are used over the entire tone scale and largely replace the inherently less stable cyan, magenta, and yellow pigment inks in B&W prints when made with the Epson “Advanced Black and White Print Mode.” Tests are continuing and this report will be updated from time to time, and additional papers will be added (very high stability inks such as these require extended test times). Regarding the comparative permanence statement given on the first page of this report: *“Depending on the type of paper, the greatly improved light stability of the new yellow ink provides a 2X to 3X improvement in WIR Display Permanence Ratings compared with previous UltraChrome K3 and HDR inks,”* is based on paired-comparison tests with thirteen types of media printed with an Epson Stylus Pro 9900 printer and Epson UltraChrome HDR inks. This WIR print permanence report is based on a large-scale study involving multiple printers and thirteen types of media (twelve different papers and one type of canvas) commissioned by Epson America, Inc.

2) There are currently no ISO or ANSI “Specification” standards that provide a means for making “lifetime” or “noticeable change” predictions for the permanence of inkjet or other digitally-printed photographs under a standardized set of indoor display and storage conditions (display illumination levels, spectral power distribution, ambient temperature, relative humidity, and indoor ozone concentrations) together with image-change criteria and limits (endpoints) for fading, changes in color balance, and d-min or paper white stain formation.

As a long-standing member of the ISO/TC 42, WG-5/TG-3 (ISO Technical Committee 42, Working Group 5, Task Group 3) print permanence test methods standards development group, WIR is actively involved in the development of new ISO standards for evaluating the permanence of digital prints. However – after more than 40 years of effort that began in 1978 by the ISO groups charged with developing a consumer-oriented “Specification Standard” for indoor display and storage of photographs – work on such a standard has resumed. However, because of an on-going lack of agreement among members on the selection of appropriate fading, color balance, d-min stain endpoint criteria, and on environmental assumptions (including average daily light exposure), it is uncertain when – if ever – such an ISO “Specification Standard” will be published. ISO (International Organization

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 Alaris (for Kodak silver-halide papers and Kodak dye-sub prints)	HP Inc.
	Epson
	Canon
	Fujifilm
	ChromaLuxe
	Ilford
	Canson
	DNP Konica
	Kodak (for Kodak consumer inkjet prints)
	Ferrania
	InteliCoat
	Somerset
	Harman
	LexJet
	Lyson
Luminos	
Hahnemuhle	
Premier Imaging Products	
American Inkjet	
MediaStreet	

for Standardization), headquartered in Geneva, Switzerland, is a consensus-driven organization with fourteen country members. ISO has no enforcement capability to address misuse or abuse of its standards.

The WIR Display Permanence Ratings (DPR) given here are based on accelerated light stability tests conducted at 25 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

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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 Alaris (for Kodak silver-halide papers and Kodak dye-sub prints)	HP Inc.
	Epson
	Canon
	Fujifilm
	ChromaLuxe
	Ilford
	Canson
	DNP Konica
	Kodak (for Kodak consumer inkjet prints)
	Ferrania
	InteliCoat
	Somerset
	Harman
	LexJet
	Lyson
	Luminos
	Hahnemuhle
	Premier Imaging Products
American Inkjet	
MediaStreet	

Technology, Orlando, Florida, February 2002. This paper may be downloaded in PDF form at no charge from: <http://www.wilhelm-research.com/pdf/is_tWIR_IST-paper_2002_02_HW.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 Pro-*

ceedings: 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 licensed WIR image permanence data for the Kodak line of consumer inkjet printers, and WIR data for these printers was posted on the WIR website (see, for example, <<http://www.wilhelm-research.com/kodak/esp9.html>> WIR's tests with the Kodak consumer inkjet printers are performed using the exact same methodologies employed for all other inkjet printers and other print products posted on the WIR website.

Kodak's internally-developed print permanence test methodologies have been used by the company for many years and the company continues to base its home display-life calculations for Kodak silver-halide (chromogenic) color papers and Kodak dye-sub (thermal dye transfer) prints on 120 lux/12 hours per day, rather than the 450 lux/12 hours per day adopted by WIR. It is important to understand this and other differences between WIR's test methods and Kodak's test methods (see, for example, the article by Charlie Brewer titled "At Least For Ink Jet Print Permanence, WIR and Kodak Mend Fences," *The Hard Copy Supplies Journal*, Lyra Research, Newtonville, MA 02460, March 2008, pp. 1–2. The article is available for download at <http://www.wilhelm-research.com/hc/Kodak-WIR_Permanence2008_03.pdf>). Some of Kodak's display-life predictions for the now-obsolete Kodak Ultima Picture Paper (a swellable inkjet paper designed for dye-based inks) were *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 25 klux glass-filtered cool white fluorescent illumination.

Kodak uses a starting density for fading measurements 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

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Notes on These Tests (continued from previous page):

120 lux for 12 hours per day (UV filtered); WIR uses 450 lux for 12 hours per day (glass filtered). Both Kodak and WIR maintain 50% RH in their accelerated tests. 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 predictions. 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. Together with Kodak's own test data, the articles also include 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.

Kodak Alaris was wholly acquired out of bankruptcy in the UK, by the Sino Promise Group, a Chinese company, on November 1, 2020.

- 3) 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.
- 4) 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 benefiting 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 (marketed as Plexiglas OP3 in Europe), a "museum quality" UV filter was used.

- 5) Illumination from bare-bulb fluorescent lamps (with no glass or plastic sheet between the lamps and prints) contains significant UV emissions at 313nm and 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. Resistance to ozone exposure varies considerably, depending on the specific type and brand of dye-based inks and photo paper. In some locations, displayed unframed prints made with certain types of 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

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Notes on These Tests (continued from previous page):

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, the data given here will be limited by the “Unprotected Resistance to Ozone” ratings. That is, when ozone resistance tests are complete, in cases where the “Unprotected Resistance to Ozone” predictions are less than the “Display Permanence Ratings” for displayed prints that are NOT framed under glass (or plastic), and are therefore exposed to circulating ambient air, the “Display Permanence Ratings” will be reduced to the same number of years given for “Unprotected Resistance to Ozone” even though the “Display Permanence Rating” for unframed prints displayed in ozone-free air is higher.

For all of the reasons cited above, all prints made with microporous papers and dye-based inks should always be displayed framed under glass or plastic. For that matter, ALL displayed prints, regardless of the technology with which they are made, should be framed under glass or plastic sheets. This includes silver-halide black-and-white and color prints, dye-sub prints, and inkjet prints made with dye-based or pigmented inks on swellable or microporous papers, canvas, or other materials.

6) 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 employ a series of elevated temperatures (e.g., 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.

7) Tests for “Unprotected Resistance to Ozone” are conducted with an accelerated ozone exposure test using a SATRA/Hampden Test Equipment Ltd. Model 903 Automatic Ozone Test Cabinet (with the test chamber maintained at 23°C and 50% 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: Henry Wilhelm, Kabenla Armah, Dmitriy Shklyarov, Barbara Stahl, and Dimitar Tasev, “A Study of ‘Unprotected Ozone Resistance’ of Photographs Made with Inkjet and Other Digital Printing Technologies,” *Proceedings: Imaging Conference JAPAN 2007, The 99th Annual Conference of the Imaging Society of Japan*, June 6–8, 2007, pp. 137–140.

See also: 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, November

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Notes on These Tests (continued from previous page):

2004. The IS&T article is also available in PDF format from <www.wilhelm-research.com> <WIR_IST_2004_11_MB_HW.pdf>.
- 8) 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 86°F (30°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 under development since 1996 by Mark McCormick-Goodhart and Henry Wilhelm at Wilhelm Imaging Research, Inc. See: Mark McCormick-Goodhart and Henry Wilhelm, “New Test Methods for Evaluating the Humidity-Fastness of Inkjet Prints,” *Proceedings of “Japan Hardcopy 2005” – The Annual Conference of the Imaging Society of Japan*, Tokyo, Japan, June 9, 2005, pp. 95–98. Available in PDF format from <www.wilhelm-research.com> <WIR_JapanHardcopy2005MMG_HW.pdf>
- See also, 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 Technology, 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.
- 9) Data from water resistance tests are reported in terms of three subjective classes: “high,” “moderate,” and “poor.” Both “water drip” tests and “standing water droplets/gentle wipe” tests are employed. See also: Henry Wilhelm (Wilhelm Imaging Research, Inc.); Richard Adams (Ryerson University); Ken Boydston (MegaVision, Inc.); and Charles Wilhelm (Wilhelm Imaging Research, Inc.): “Improved Water-Resistance Test Methods Utilizing a Multispectral Imaging System to Quantify Black and Color Ink Bleeding for Plain Paper Office and Legal Documents Printed With Pigment- and Dye-Based Inkjet Inks,” *Technical Program and Proceedings: IS&T NIP33: The 33rd International Conference on Digital Printing Technologies and IS&T Digital Printing for Fabrication 2017*, Denver, Colorado; November 5–9, 2017.
- 10) Optical Brightening Agents (OBA’s) which are also called “UV brighteners” or “optical brighteners,” 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. Optical brighteners absorb ultraviolet (UV) radiation, causing the brighteners to fluoresce (emit light) in the visible region, especially in the blue portion of the spectrum. Optical Brightening Agents can lose activity – partially or completely – as a result of exposure to light. OBA’s 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), optical brighteners are not activated and, comparatively speaking, the paper appears to be somewhat yellowed – and not as “white.” This spectral dependency of OBA’s 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 OBA’s, this causes the brighteners to strongly fluoresce. When the same print is displayed under LED or incandescent tungsten illumination, which have a low UV component, the brighteners have little effect. Another potential drawback of OBA’s

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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 Optical Brightening Agents should be avoided where possible.

11) Although the water resistance 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 water resistance of this paper/ink combination is listed as “moderate.”