

With new introductions from both Epson and Canon (pictured below) inkjet prints have taken another step forward in longevity, says permanence authority Henry Wilhelm.



# INKJET PRINTS: ONE FOR THE AGES?

INKJET PRINTS CAN BE BEAUTIFUL AND, STORED PROPERLY, INCREDIBLY LONG-LASTING. BY GREG SCOBLETE

Smartphones, Snapchat and Instagram may be habituating the general public to thinking of photography as disposable and fleeting, but advances in print technology are radically reshaping expectations for what you can print on and how long those prints can last.

“It may not feel like it, but we’re living in something of a golden age of photo print technology,” says Henry Wilhelm, print permanence expert and founder of Wilhelm Imaging Research (WIR) in Grinnell, IA.

In 2014, Epson introduced the most fundamental revision of its ink chemistry in

years and in 2015, Canon unveiled its own new ink set that will trickle its way into a brand new line of large-format inkjet printers. At the same time, printing technology such as ChromaLuxe and UV curable inks have hit the photo market in force, opening the doors to exotic materials like metal and glass that are more durable than paper.

According to Wilhelm, it’s useful to think of output longevity, or how long a given print will resist fading, along a four-step hierarchy. Inkjet stands at the pinnacle.

WIR is currently evaluating the permanence of prints made with the newest Canon Lucia Pro

**LEVEL ONE:** The least stable prints Wilhelm has ever tested were printed with third-party dye-based inks, with some having WIR Display Permanence Ratings of less than three months.

**LEVEL TWO:** Modern silver-halide prints made from Kodak Endura, Kodak Edge, and Fujifilm Crystal Archive papers have very good dark storage stability and ozone resistance; however, when exposed to light on display, their stability is poor. For example, the WIR Display Permanence Ratings for Kodak Endura papers are generally less than 20 years. Framing the prints under UV-absorbing glass or acrylic offers relatively little additional protection for silver-halide color prints.

**LEVEL THREE:** ChromaLuxe metal prints made with the newest versions of Sawgrass 8-color sublimation inks and Epson F-Series 4-color sublimation inks have achieved WIR Display Permanence Ratings on the order of 50 years, says Wilhelm. ChromaLuxe prints are also extremely abrasion resistant.

**LEVEL FOUR:** Pigment inkjet prints using the newest Ultrachrome HD and HDX ink sets from Epson have WIR Display Permanence Ratings of up to 200 years, depending on the specific paper used. Wilhelm rates black and-white prints for Epson’s UltraChrome HD and HDX inks and select Epson papers at up to 400 years (or, with some papers, significantly beyond that). With these pigment inkjet prints—both black-and-white and color—framing under UV-absorbing glass or acrylic can greatly extend the life of displayed prints.

pigment inks used in the recently announced imagePROGRAF PRO 1000 printer but the data wasn’t available at press time.

Finally, relative newcomer to the photo print market, UV curable printing, may well produce the longest lasting images of all. Images created using a UV curable process can resist scratches and tough environmental conditions better than many competing processes, but Wilhelm cautions, much more testing will be required to sort out the best, longest lasting systems, inks, and the very wide range of substrates that can be used with these new systems.

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**ON OUR COVER:** From Zoe Adlersberg's "Nostalgia," a story for Kid-in, the online fashion and art magazine. Adlersberg posed girls in clothing and settings that recall adult fashion photography. She and other photographers discuss the growing demand for more sophisticated childrens' photography in our story on page 54.



© BROOK PIFER

**ABOVE:** Brook Pifer uses footage from personal projects such as "Lady Tramps/Malibu, CA" in the 90-second reel she shows to potential video clients. To learn how Pifer and other photographer/directors promote their motion work, see "Marketing Strategies That Land Video Assignments," page 32.

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**BY CONOR RISCH**

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**BY CONOR RISCH**

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### MORE TIPS ON IMPROVING YOUR VIDEO:

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# LETTER FROM THE EDITOR



© PETER HURLEY

**SIZZLE REELS, IPAD PORTFOLIOS,** Instagram, Facebook and Snapchat: These are some of the methods photographers-turned-directors are using to share their video work with clients. This month we look at motion and video directing as a business: What does it take to get work as a director, how do you make sure you are fairly

compensated, and how do you negotiate the budget you need to do the job right? We talked to photographers who have made the transition from stills to video and asked them for their advice on promoting their work. The platforms and media they use might be different, but the lessons they learned from marketing their photographic skills apply to promoting their skills as directors. For many of them, personal work is the most effective way to demonstrate their talents, passions and the kinds of stories they like to tell. Sharing a new video via social media or email helps a director grab attention. Having an up-to-date online portfolio of well-edited video clips offers a broader sampling of the director's accomplishments. But all these efforts are for one goal: To get meetings with potential clients. Brook Pifer, one of many directors who says that face-to-face meetings are crucial to gaining the trust of clients, notes, "They want to see your personality as a director."

Winning the confidence of clients is just one challenge. Another is educating them about how much time, money and expertise it takes to produce high quality, effective videos. Christopher Hatchett, a video director and producer, has shared with us the line-by-line budget he compiled to answer the questions prospective clients often ask him: "How much does it cost to shoot a video?" Hatchett frequently acts as a creative consultant, helping potential clients figure out how they can use video to reach customers or improve their brand awareness. He encourages clients to think of video as an investment that deserves as much time and care as any other aspect of their branding.

Enterprising photographer/directors are landing assignments by pitching clients ideas for videos that serve their needs. Clients want directors, photographers and other creatives who can solve problems and tell compelling stories. I talked to Rob Howard about how he applied his experience shooting editorial assignments to shooting for advertising clients. He expanded his storytelling skills by shooting video documentaries for himself. He is now being asked to apply the same techniques to shooting videos for a variety of brands. When he writes treatments for motion assignments, he says, he is pitching clients on the kind of authentic storytelling he's done throughout his career in different media. As he explains in this month's End Frame, he was inspired by an audio-plus-photography series published in *The New York Times* and shot by Todd Heisler. The "One in 8 Million" series explored the lives of ordinary New York City residents through a deceptively simple but potent combination of audio interviews and documentary photos. The series ended eight years ago, but it is still taught in journalism schools and history of photography classes. Its continuing appeal is a testament to the power of a good story told around a compelling character. As Howard notes, "There is nothing more interesting than the tales of people's lives."



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