



Paper Chase

Fotospeed Papers - The Range

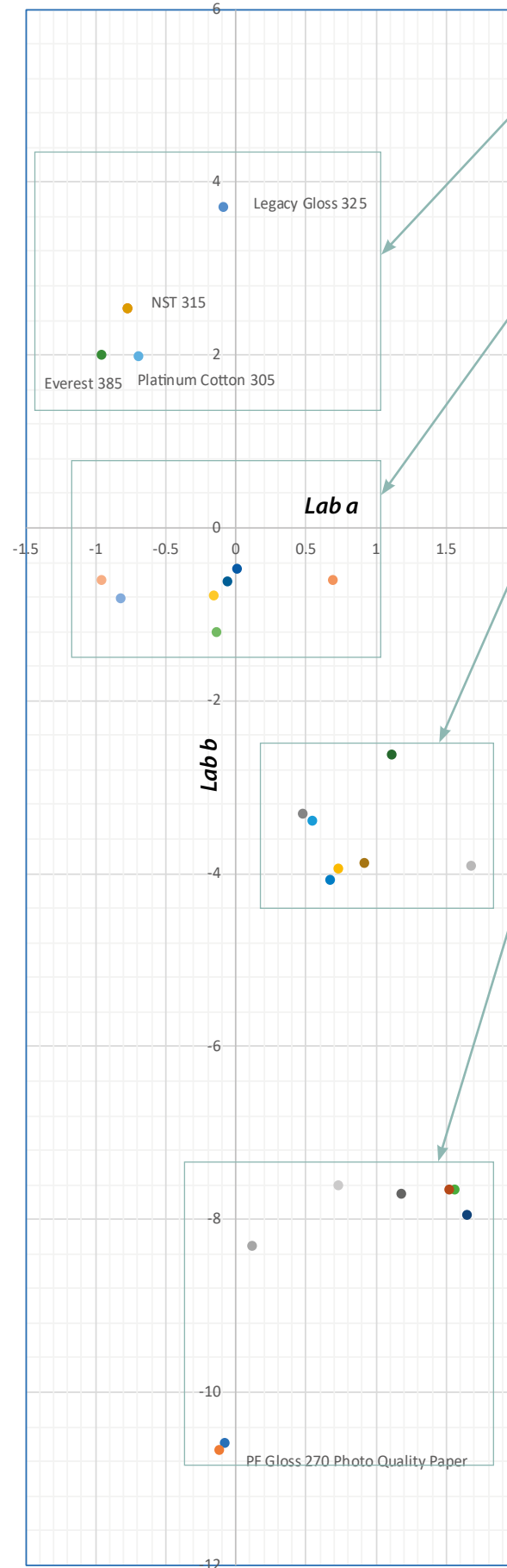


Such is the abundance of papers available from Fotospeed the decision on which to use for any given project becomes confusing. We always liken it (when teaching) to the problem faced by a hunting lion confronted with a panicked stampede of zebra. The lions knows that there is juicy steak in there somewhere, it's just not sure where to go first!

Our solution to the problem is to build tables according to properties that we can measure along with graphs where appropriate. We make no apologies for presenting so many - Fotospeed have all their own branded papers, but lots from Canson, Hahnemühle, and Epson as well.

We can start with the **Lab** plot of base white tone values. In this chart the horizontal axis plots greenness to redness (**Lab a**) and the vertical axis plots yellowness to blueness (**Lab b**). All the paper surfaces lie within a narrow vertical column with a values ranging from -1 (towards green) to +2 (towards red). The vertical range on the graph is larger from the +4s of the creamy surfaces down to the -11s of the cool blue surfaces. The entire Fotospeed range divides naturally in this plot into four subsets which we can categorise as 'warm/creamy', 'the neutrals', 'the slightly cool' and 'the very cool'. The coloured table opposite indicates the list in sorted form. This is not meant to imply that there are massive differences between the categories and there is certainly some overlap at the edges, but the values are what they are.

Fotospeed Papers **Lab** Values



Base Tone Category	Papers Sorted by <i>Lab b</i> Value	
Warm Creamy	Legacy Gloss 325	3.71
	NST 315	2.54
	NT 315	2.11
	Everest 385	2.00
	Platinum Cotton 305	1.99
Neutral	Impressions 360	1.76
	High White Smooth 315	-0.48
	Platinum Etching 285	-0.6
	Baroque 350	-0.6
	Platinum Baryta 300	-0.62
Slightly Cool	Smooth Cotton 300 (2)	-0.79
	High White Smooth Duo 225	-1.21
	Platinum Gloss Art Fibre 300	-2.62
	NT Bright White 315	-3.31
	Metallic Lustre 275 Photo Quality Paper	-3.38
Very Cool	Platinum Matt 280	-3.87
	Cotton Etching 305	-3.91
	Metallic Gloss 275 Photo Quality Paper	-3.94
	NST Bright White 315	-4.07
	Renaissance 350	-7.6
	Matt Duo 240 (Double Sided) Photo Quality Paper	-7.65
	Matt Ultra 240 Photo Quality Paper	-7.66
	PF Lustre Duo 280 Paper	-7.7
	Matt Proofing 170 Photo Quality Paper	-7.95
	Photo Smooth Pearl 290 Paper	-8.3
PF Lustre 275 Photo Quality Paper	-10.59	
PF Gloss 270 Photo Quality Paper	-10.67	

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- Photo Smooth Pearl 290 Paper
- Metallic Gloss 275 Photo Quality Paper
- Metallic Lustre 275 Photo Quality Paper
- Matt Ultra 240 Photo Quality Paper
- Matt Proofing 170 Photo Quality Paper
- Matt Duo 240 (Double Sided) Photo Quality Paper
- PF Lustre Duo 280 Paper
- Platinum Matt 280
- Platinum Baryta 300
- Platinum Gloss Art Fibre 300
- Legacy Gloss 325
- Platinum Etching 285
- Cotton Etching 305
- Smooth Cotton 300 (2)
- Platinum Cotton 305
- High White Smooth Duo 225
- High White Smooth 315
- NT 315
- NT Bright White 315
- NST 315
- NST Bright White 315
- Everest 385
- Impressions 360
- Baroque 350
- Renaissance 350

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Choice is personal but generally a softer tone-rendering is required for say female portraiture which would indicate a creamy or neutral choice of paper. If you want punch in your prints choose from the cool or very cool offerings which will depress skin tones a little, but still have a place in high-fashion portraiture, modern or avant-garde portraiture (or fashion). You may have an aversion to moving into the bright blue renderings as they are achieved with the use of OBAs, which can fade over time in daylight. However, if your print is for a competition entry then the fade life is of no consequence, it will be judged, hung and exhibited long before any deleterious effects begin to show. The same is true of qualification entries – they will be judged and back in the box before any effects show and the extra punch might just sway the adjudicators! For OBAphobics we show a table of the papers arranged by Fluorescence – values below 3 are generally fairly resistant to yellowing.

You will note we have yet to consider surface texture. In general art subjects can respond well to textured matt surfaces and certainly reproductions of paintings will do so if the paper matches the original (and don't forget canvas!). High key and pastel creative shots work well with the matt papers where their lack of Dmax is less of an issue. The eye is very good at accommodating the black depth and so the numerical values for Dmax are not as important as some like to think.

If colour reproduction accuracy is paramount, then the papers in the neutral group will perform best. This is especially important for proofing but even here when proofing a job that is going to press on a brightened paper it pays to match the brightness of the proofing paper to the brightness of the printing stock (Fotospeed do not make a press proofing stock).

These are some of the reasons why the non-brightened barytas make superb all-rounders. Platinum Baryta 300 is almost pure neutral which will deliver fabulously accurate colours and spectacularly accurate skin tones. By-the-by it has really rich black-depth, perfect for monochromes, and enough thickness to make window mounting a doddle. The characteristic slight gloss of the 'fibre base-like' surface is also forgiving in gallery and competition viewing. It would certainly be the go to surface for a panel in a nature category. For competition use the surface is also less vulnerable than a high gloss – damage is a near certainty in many judging environments; not huge damage, but just brushing a print across another can produce quite a lot of scratches (this is also why our print handlers in the 20x16 competition wear gloves at all times and the prints are stacked with an interleaving of tissue paper – not everybody takes such care of your prints!).

If you are not exhausted already you have to choose from the vast array of sizes and shapes available. Fotospeed have special papers in square format, panorama format, canvas, roll and sheet offering for every possible need. We have tabled the papers available in the various formats. Additionally, there is the 'Signature' range which brings together papers endorsed by various leading lights in the industry – this could be important if the bragging rights are an issue for you!

You will note that we have not got around to talking about price! There is a reason for this, the price of a print to the client should reflect the work and craftsmanship that has gone into making it. This time/cost far outweighs any considerations of paper or ink costs – they should be dwarfed by the selling price. By all means slam out proofs on inexpensive, lightweight papers but don't use these for your masterpieces! Similar considerations apply to competition prints – there's no point in entering a print unless it represents the very best that you can do, and that includes the window mounts and their adhesives as well (a print arriving with a detached window does not suggest a commercially acceptable offering to our judges).

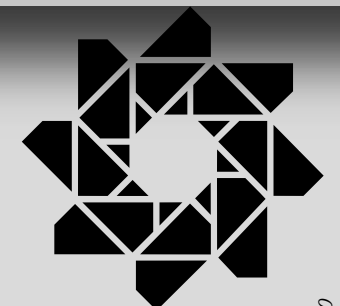
Papers Sorted by Fluorescence	FI
Impressions 360	0.7
NST 315	1.1
Metallic Gloss 275 Photo-quality Paper	1.1
Metallic Lustre 275 Photo-quality Paper	1.2
Platinum Cotton 305	1.3
NT 315	1.7
Baroque 350	2.4
Legacy Gloss 325	2.5
Everest 385	2.8
High White Smooth 315	2.9
Platinum Etching 285	3.6
High White Smooth Duo 225	3.8
Platinum Baryta 300	4.2
Smooth Cotton 300 (2)	4.4
NST Bright White 315	6.4
Platinum Matt 280	6.6
NT Bright White 315	7.1
Matt Proofing 170 Photo-quality Paper	8.7
Platinum Gloss Art Fibre 300	9.1
Matt Ultra 240 Photo-quality Paper	9.4
Matt Duo 240 (Double Sided) Photo-quality Paper	9.5
Photo Smooth Pearl 290 Paper	9.9
PF Lustre Duo 280 Paper	10.3
Cotton Etching 305	10.8
Renaissance 350	11.5
PF Gloss 270 Photo-quality Paper	12.2
PF Lustre 275 Photo-quality Paper	13.0



You can glean a lot about the uses for a paper by examining the swatch books. Manufacturers can source their showcase images from around the world and choose them with care; the papers are thus shown with images to show them at their best. Here a selection of the papers is photographed in D65 light and UV Light. The differences show up the effect of OBAs, in the case of the canvas media (bottom) quite spectacularly!



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Fotospeed Papers - The Range

Fotospeed Fine Art		Fotospeed Photo Quality	Baryta Inkjets
Fotospeed Fine Art – Glossy	Fotospeed Fine Art – Matt		
Platinum Baryta 300 Signature	Smooth Cotton 300 Signature	PF Lustre 275 Photo Quality	Platinum Baryta 300 Signature
Platinum Gloss Art Fibre 300	Platinum Cotton 305	PF Gloss 270 Photo Quality	Platinum Gloss Art Fibre 300
Legacy Gloss 325	Cotton Etching 305 - Signature	Photo Smooth Pearl 290	Hahnemühle Fine Art Baryta 325
Platinum Gloss 290	Platinum Etching 285 Signature	Metallic Gloss 275 Photo Quality	Hahnemühle Photo Rag® Baryta 315
Platinum Lustre 270	NST Bright White 315 Signature	Metallic Lustre 275 Photo Quality	Hahnemühle Fine Art Baryta Satin 300
Platinum Gloss WT 290	High White Smooth 315	Metallic Pearl 295 Photo Quality	Hahnemühle Baryta FB 350
	High White Smooth Lite 215	Matt Ultra 240 Photo Quality	Hahnemühle Photo Gloss Baryta 320
	High White Smooth Lite DUO 225	Matt Proofing 170 Photo Quality	Hahnemühle Photo Rag® Pearl 320
	Fotospeed Fine Art - Matt	Matt Duo 240 (Double Sided) Photo Quality	Hahnemühle Photo Silk Baryta
	Natural Soft Textured 315	PF Lustre 190 Photo Quality	Canson Infinity Baryta Photographique 310
	Natural Textured 315	PF Lustre Duo 280	Canson Infinity Platine Fibre Rag 310
	Natural Textured Bright White 315	PF Gloss 190 Photo Quality	Canson Infinity Baryta Prestige 340
	Art Smooth 210	Matt Vinyl 230µ	
		Digital Contact Film 160µ	

Fotospeed Inkjet Canvas
Rococo Glossy Canvas 380
Everest Glossy Canvas 385
Canvas Matt Impressions 360
Canvas Matt Baroque 350
Canvas Matt Renaissance 350
Canvas Matt Graffiti 340
Canvas Matt Polyester 260

Fotospeed Square
Fotospeed PF Lustre 275
Fotospeed Platinum Etching 285
Fotospeed Platinum Baryta 300

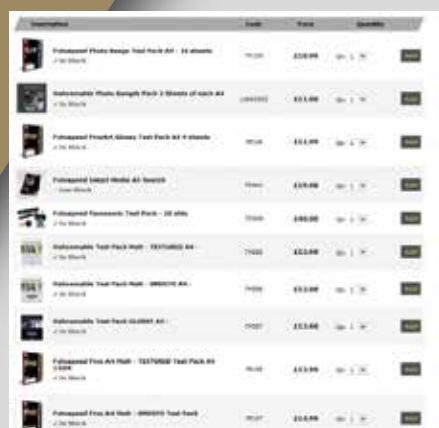
Fotospeed Signature Range
Smooth Cotton 300 Signature Paper
Platinum Baryta 300 Signature Paper
Platinum Etching 285 Signature Paper
Cotton Etching 305 Signature Paper
NST Bright White 315 Signature Paper
Canvas Matt Graffiti 340
Canvas Matt Polyester 260

Fotospeed Panoramic
Matt Ultra 240gsm
PF Lustre 275
PF Gloss 270
Photo Smooth Pearl 290
Platinum Etching 285
Platinum Baryta 300
Smooth Cotton 300

How to choose?

All paper manufacturers have addressed the problems of choosing papers with 'Test Packs' which consist of small numbers of different surfaces clumped together by a common characteristic. They are the best way to trial a surface if you are a novice at producing top-quality prints. Take your time, use the correct icc profiles and MAKE NOTES! We have said it before but will repeat it here – nothing is more frustrating than having a perfect print in your hand and no idea of which set of settings you used to make it – write on the back of the paper before you even start printing onto it and record every detail!

Fotospeed can supply any of 15 test packs for you to try. You might usefully buy a swatch book set as well (we took one to pieces to measure for this feature!).



The Bibliography

We hope you file your *Imagemakers!* If so you will find reviews of Fotospeed paper in the following issues although some of the papers have since been discontinued:

- August 2005** The Range
- April–May 2008** Platinum Matt
- July 2009** PF Lustre Duo
- June–July 2010** The Four Barytas (Platinum Lustre, Platinum Gloss, Platinum Gloss WT, Canson Photographique)
- June–July 2011** The Award Winners –Platinum Gloss, Platinum Baryta, PF Lustre
- May 2012** Fotospeed Fine Art – Natural Textured, Natural Soft Textured, NST Bright White, NT Bright White
- April–May 2015** Panorama Papers – Smooth Cotton 300, Platinum Etching 285, Platinum Baryta 300, PF Gloss 270, PF Lustre 275, Photo Smooth Pearl 290
- July 2019** Legacy Gloss 325
- Oct–Nov 2013** Baryta Round-up (4 Fotospeed, 3 Hahnemühle, 45 papers in all)

Visit www.fotospeed.com to see all the test packs, papers and icc profile information

Fotospeed Whiteness Data for Entire Range

Paper Whiteness	Whiteness	Tint	Fluorescence	Brightness	Opacity	L	a	b
Legacy Gloss 325	88.3	-1.08	2.5	87.7	99.6%	97.2	-0.09	3.71
NST 315	92.8	0.32	1.1	90	99.8%	97.5	-0.77	2.54
NT 315	93.2	0.62	1.7	91.4	98.6%	97.8	-0.88	2.11
Everest 385	91.1	0.88	2.8	88.5	98.6%	96.5	-0.96	2
Platinum Cotton 305	93.5	0.38	1.3	90.4	99.3%	97.3	-0.69	1.99
Impressions 360	92.4	0.68	0.7	89.2	99.1%	96.7	-0.82	1.76
High White Smooth 315	97.9	0.25	2.9	94.2	99.2%	97.4	0.01	-0.48
Platinum Etching 285	97	-0.59	3.6	93.6	99.8%	97.1	0.69	-0.6
Baroque 350	89.5	1.82	2.4	90.1	99.5%	95.6	-0.96	-0.6
Platinum Baryta 300	98.9	0.51	4.2	97.5	99.3%	98.6	-0.06	-0.62
Smooth Cotton 300 (2)	98.6	0.62	4.4	96.8	99.2%	98.3	-0.16	-0.79
High White Smooth Duo 225	98.3	0.72	3.8	95.5	98.3%	97.5	-0.14	-1.21
Platinum Gloss Art Fibre 300	102.3	-0.22	9.1	100.9	99.5%	98.8	1.11	-2.62
NT Bright White 315	99.7	1.02	7.1	97.5	99.0%	97.1	0.48	-3.31
Metallic Lustre 275 Photo-quality Paper	91.7	1.12	1.2	79	96.8%	89.2	0.54	-3.38
Platinum Matt 280	102.9	0.6	6.6	100.9	99.1%	98.1	0.92	-3.87
Cotton Etching 305	102.5	-1.15	10.8	102.4	97.5%	98.7	1.68	-3.91
Metallic Gloss 275 Photo-quality Paper	92.1	1.11	1.1	78.6	97.8%	88.7	0.73	-3.94
NST Bright White 315	103	0.84	6.4	101.4	98.9%	98.2	0.67	-4.07
Renaissance 350	96.4	2.29	11.5	100.2	99.6%	95.6	0.73	-7.6
Matt Duo 240 (Double Sided) Photo-quality Paper	106.2	1.23	9.5	104.8	99.4%	97.4	1.52	-7.65
Matt Ultra 240 Photo-quality Paper	106.4	1.14	9.4	104	99.4%	97.1	1.56	-7.66
PF Lustre Duo 280 Paper	102.6	1.61	10.3	100.7	96.7%	95.8	1.18	-7.7
Matt Proofing 170 Photo-quality Paper	106.6	1.18	8.7	104.3	98.3%	97	1.65	-7.95
Photo Smooth Pearl 290 Paper	87.2	3.4	9.9	106.4	97.8%	97.5	0.12	-8.3
PF Lustre 275 Photo-quality Paper	65	4.92	13	110.2	96.2%	97.6	-0.08	-10.59
PF Gloss 270 Photo-quality Paper	61.7	5.08	12.2	110.2	97.4%	97.5	-0.12	-10.67
Metallic Pearl 295Photo-quality Paper	NR							
PF Lustre 190 Photo-quality Paper	NR							
PF Gloss 190 Photo-quality Paper	NR							
Matt Vinyl 230µ	NR							
Digital Contact Film 160µ	NR							