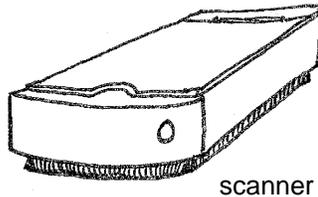


# INKJET, LASER & PHOTOCOPIER PAPERS

*In addition to regular bond papers for inkjet, laser printers and photocopiers, there are a number of alternative papers which are designed for graphic design, fine art and experimental applications. Opus carries a selection of inkjet compatible papers including satin and glossy photographic paper, artist's canvas, iron-on transfers, and watercolour paper. We also carry papers which are labeled photocopier and laser printer compatible, and a number of smooth, lightweight fine art papers which are printer friendly – all it takes is a little care and experimentation on your part to produce satisfying results.*

## INKJET PAPERS

There are a number of different types and brands of paper available for inkjet printers now that these printers have become less expensive and accessible to the consumer. Digital papers are offered in a variety of surfaces, finishes and weights leaving the artist with a number of possibilities. Each paper affects colour images differently: some papers make colours appear more subdued, while others make colours appear more saturated. There are also papers which make it difficult to reproduce the subtle colour variations found in some scanned and built images. It takes some patience, care and experimentation to decide which papers are best suited for your needs.



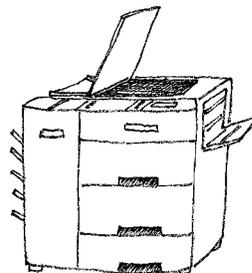
Most inkjet manufacturers will recommend the use of both their brand of paper and ink, this implies that only their products will produce the best printing results. By no means should this limit the artist in experimenting and combining other papers and inks. At Opus we have tested many different papers to a wide variety of results, some good and some bad, using one type of printer and ink. Many of the best results were from papers specifically designed for inkjet printers and not necessarily from papers which are from the same company as our printer. Papers that are designed for inkjet printers often have a coated side which has been altered to better accept printer inks, making the images and colours more true.

When testing digital papers it is important to note the absorption rate of the ink on the paper. Ideally the ink should be absorbed on the first layer without bleeding and then dry immediately leaving a smooth finish on the paper. Look to see how reflective the paper is, is there build up of ink in the dark areas? Did the ink bleed along the edges? The ink should not smudge or bubble on the surface, nor should the paper warp when it is printed on.

Achieving the results you desire relies on more than just a good printer and paper. It is important to calibrate your monitor (most computers will take you through this in a step by step process under your monitor settings). By calibrating your monitor there is a much better chance that what you see on screen is what you will see on paper. Also, knowing how to properly scan images and use image software will help you to achieve great print results.

At Opus, we are frequently asked questions regarding the archival nature of our papers, matboard and many other products. This is a concern which has carried over into printer papers and inks. In the past, printer inks were not labelled as archival as it was not a concern in most offices, however, a new generation of inks which are designed not to fade for up to 30 years and papers labelled as archival has begun to open up a new market for digital fine art. For more information on the life span of various inks and papers please visit [www.wilhelm-research.com](http://www.wilhelm-research.com).

## LASER PRINTER & PHOTOCOPIER PAPERS



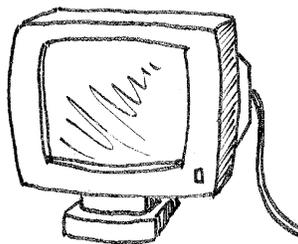
Of the large selection of papers Opus carries there are a number which we can confidently say are laser printer and photocopier friendly. These papers include SETH COLE Coralene, Shi Shi Mai, CHARTPAK Design Applique Film, Echizen Washi, and GRAFIX Transparency Film (photocopier only). Printer and photocopier friendly

# INKJET, LASER & PHOTOCOPIER PAPERS

papers are great tools for making photo album pages with digital images and handmade books and book covers. These papers can also be used in mixed media, collage and decoupage projects.

## Staff Tips

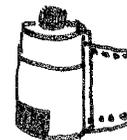
- When scanning from a primary source you should consult your scanner's manual settings for particular types of images. Depending on the source of the original image you can adjust the settings on your scanner to achieve the best results possible. Although you can manipulate scanned images once they are in your digital imaging program, the higher the quality of the original scan (input) and your printer (output), the better your final print will be. Consult your computer manuals on how to best use your software and equipment.



- When working with coloured images, it is important to calibrate the colour of your monitor with the colour of your printer. This will assure you that the colour you see on your screen will be close to the colour of the final printed image.

- It is not necessary to use a scanner to import images into your computer. Check with your local photolab to see if they

will transfer your photos or negatives to CD ROM or a diskette, or download copyright-free images off the net.



- Print your images on "test" sheets first before using your "good" paper. Test, test, test and test once again.

- 80-20 rule for scanning original images: the final image size should be taken into consideration before scanning, i.e., the final image should be no greater than 20% larger or smaller than the original scan to achieve better reproduction results.

- Scanning 3-D objects is an easy way to obtain "photos" without using a camera. You can place 3-D objects directly on the scanner bed and scan the object to see where the light and shadows fall. Then shine a desktop lamp between the scanner lid and the bed, to adjust the lighting and shadows for your final scan.

- Often a dpi of between 250 and 350 is best for most pictures to be viewed at normal viewing distances.



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