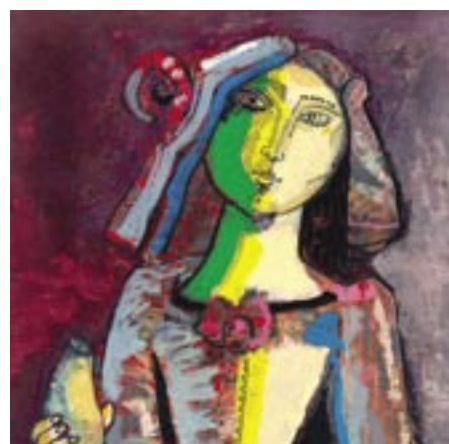# Hahnemühle
FINEART

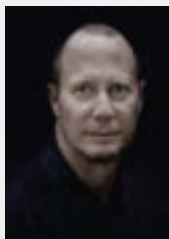# GuideLine to Digital FineArt Printing

The Hahnemühle Digital FineArt Collection:
InkJet papers for creative photography, original digital art and reproduction of paintings and photos

1584

"With Hahnemühle's new FineArt Pearl paper, I find myself back in the golden age of photography, producing pigment prints that no longer emulate, but surpass the silver prints of that era. This fiber base paper lets the power of my images stand alone, with deep saturated blacks, and smooth transitions throughout the gray scale. My photographs are no longer restricted by limited choices, or surface constraints of the media, but remain free to move off the page and open the doors of the viewers' imagination."

Steven Katzman
Photographer, USA

"Paper provides the texture and the tonality ... It determines whether your blacks will have the depth that you need for a rich vibrant image. Hahnemühle makes paper that delivers. You can see it in the results. When you hold up that print it looks great! The blacks look deep and the tonality is great. I get every detail of the image on the paper."

Al Satterwhite
Photographer, USA

"Photographs on Hahnemühle papers create a visual effect similar to past tempera or pastel paintings. The colour saturation in conjunction with the newest ink generation surpasses every print result up till now. I love working with Hahnemühle Photo Rag® as it makes my photos just much more precious."

Jacques Schumacher
Photographer, Germany

Hahnemühle FineArt

Digital FineArt

The Hahnemühle Digital FineArt Collection offers a unique selection of stunning papers with a variety of surfaces and the impressive touch and feel of genuine mould-made and cotton papers. Artists and photographers working with the digital medium can choose between the smooth, soft papers of the PhotoLine range for high quality FineArt prints as well as the more heavily textured ArtLine papers. The papers of the Hahnemühle Digital FineArt Collection comply with the most stringent conservational requirements and are produced in strict accordance with ISO Standard 9706, providing reproductions and images with excellent colour density and crispness.

PhotoLine
Artistic freedom, consistency and colour accuracy

Hahnemühle FineArt has developed the "PhotoLine" range specifically with photographers in mind who demand the best quality media to produce stunning pictures with excellent colour reproduction that resist the tests of time. "PhotoLine" has been specifically designed to meet the growing aesthetic requirements of FineArt photography.
The PhotoLine qualities are the perfect media for a wide variety of photographic applications. These include black and white photography, portraits, landscapes, abstract images, computer-generated artworks or historic photo reproduction.

ArtLine
The Image of Beauty

The "ArtLine" papers offer artists a wide range of different surfaces and white tones that allow them to display the creativity and beauty of their work on genuine artist's paper. These papers and canvases can be used for all traditional painting techniques such as watercolour, pastel, oil or acrylic painting to create limited editions, giclees or high end reproductions. The textured grades of the "ArtLine" range also impart a special sensuousness to photographs.

Hahnemühle FineArt produces grades ranging from 188 gsm to 460 gsm* to meet this extensive range of applications. To cover all eventualities of digital FineArt printing archival quality boards are also available. The media are available for large format prints as rolls ranging from 13" to 50", and as sheets up to A2 format and also A0 oversize. The papers vary in texture and colour to include fine, rough, matt and smooth textures and natural white and bright white tones.
Hahnemühle papers comply with the most stringent quality controls. This consistent quality excellence has made us the global market leader in developing FineArt inkjet papers. In collaboration with leading inkjet printer manufacturers we continuously develop and test our papers.

Hahnemühle papers appeal not only because of their outstanding touch and feel but in particular due to their large colour gamut and colour depth (Dmax). These two features lend photographs and artworks a brilliancy and depth that is unequalled. In 2005 the whole Digital FineArt Collection won the coveted TIPA Award as "Best Fine Art InkJet Photo Paper" and for a second time in 2007 as "Best Fine Art Inkjet Paper" for Photo Rag® Pearl 320.
A further paper quality to receive an award in 2007 was the bright white FineArt Pearl 285 awarded as "Best Inkjet Paper" by the British Institute of Professional Photographers (BIPP).

Photo Rag® Pearl awarded as
"Best Fine Art Inkjet Paper"

FineArt Pearl awarded as
"Best Inkjet Paper"

*   The Hahnemühle papers achieve excellent results with both dye and pigmented base inks on a wide variety of printers. Papers with grammages above 300 gsm are not suitable for all desktop printers.

Tradition

The Hahnemühle paper mill has been producing quality mould-made artists papers for over 420 years. Since its founding in 1584 we have developed experience and a tradition of excellence in art materials that have now been brought to the digital age.

Excellence
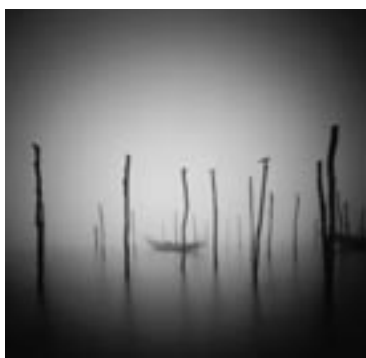
Quality

Innovation

The Art of Expression since 1584

Tradition · Quality · Excellence · Innovation

**1984 - Hahnemühle
400 years old**

1935 Process developed to coat printing papers
1905 Albert Einstein proves his Theory of Relativity
1904 William Rubel discovers offset printing

1864 The famous photographer Alfred Stieglitz is born
1850 Estimated 145 paper mills and 1.000 vats operating in Germany
1840 Claude Monet is born
1839 Paul Cézanne is born

**1784 - Hahnemühle
200 years old**

1698 First paper mill in North America opens

1610 Galileo discovers moons of Jupiter
1606 Rembrandt is born

2000

2007 **10 years anniversary of „Digital Fine Art Collection"**
2002 Since 1 July, Hahnemühle FineArt GmbH operates as an independent company
1997 Market introduction of the first Digital FineArt Paper by Hahnemuehle
1990 Photoshop 1.0 released
1981 IBM introduces first PC
1944 The paper mills of Schleicher & Schuell in Düren are transferred to Einbeck and Dassel

1900

1886 Carl Hahne takes over the Dassel paper mill and names it Hahnemühle, as it has been known ever since

**1884 - Hahnemühle
300 years old**

1881 Pablo Picasso is born
1876 Alexander Graham Bell invents the telephone
1866 Peter Mitthoffer invents the first typewriter

1816 Invention of the first camera
1805 The British inventor Joseph Bramah designs the first cylinder mould-made paper machine
1798 Louis Robert invents the first Fourdrinier paper machine

1800

1774 Karl Wilhelm Scheele discovers chlorine as a bleaching medium

1709 Invention of the piano

1700

**1684 - Hahnemühle
100 years old**

1670 The Dutch design the "Holländer", the first pulping machine to pulp rags into fibres to make paper.
1642 Sir Isaac Newton is born

1600

1594 Shakespeare writes Romeo and Juliet

1584 - Merten Spieß founded the Relliehäusische Paper mill

Photo Rag® 188, 308, 460
100% rag

This high quality inkjet paper is extremely age resistant. The smooth surface structure can be used for a variety of applications. This quality is ideal for archival printing of black and white or colour photographs and also art reproductions. This product is one of most popular papers and often considered to be the industry standard that photographers base professional output on. The white tone lies between natural and bright white.

Natural Art Duo 256
Double sided

Natural Art Duo has been especially designed for photographic use. The natural white paper appeals due to the impressive brilliancy of the colours and its archival quality. Using this finely textured paper the prints acquire a completely new sensuous feel compared with standard high gloss photos. Natural Art Duo is printable on both sides and the ideal medium for portfolios and photo albums.

Photo Rag® Duo 276
100% rag, double sided

Photo Rag® Duo is one of the most famous FineArt papers. Because of its smooth surface structure it can be used for many different applications. This quality – consisting of 100% cotton rag - is especially developed for archival printing of black and white and colour photographs. Photo Rag® Duo is printable on both sides. It is an ideal medium for portfolios and photo albums.

FineArt Pearl 285
Pearl finished

FineArt Pearl is a superior, fibre-based FineArt media that has the look and feel of a traditional darkroom paper. Remarkably similar to a traditional silver gelatine double-weight photo paper, FineArt Pearl delivers the deepest blacks, brightest whites and deep, vibrant colours. As with all Hahnemühle papers, FineArt Pearl has been developed to the highest standards with exceptional archivability and quality consistency as well as the highest achievable dmax and brightness currently available on the market.
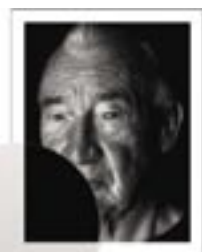
Photo Rag® Satin 310
100% rag, satin

The popular Photo Rag® is also available with an innovative satin coating. The result is a unique white quality that enables novel, creative inkjet applications. Photo Rag® Satin lends FineArt reproductions and photographs a satiny sheen and is ideal where a slight surface variation is desired. The unprinted areas remain matt in this quality. This paper is also extremely age resistant and complies with the highest lifespan requirements.

Photo Rag® Bright White 310
100% rag, bright white

One of our most popular inkjet qualities – Photo Rag® – is now available in an even brighter white. Photo Rag® Bright White with its smooth, soft surface is designed to give extra brilliance to both colour and monochrome images and excellent image sharpness. This bright white quality is ideal for printing black and white or colour photographs. This high-end inkjet paper also meets and exceeds any museum standard for FineArt digital papers.

Photo Rag® Pearl 320
Pearl finished

Photo Rag® Pearl is a natural white, 100% fine art rag paper without OBA's. Photo Rag® Pearl combines the texture and base of the popular Photo Rag® with the unique pearl-finish. The paper features a high Dmax and a large colour gamut that enables the reproduction of finest colour and black and white nuances in three-dimensional prints. The precious feel of a real cotton paper offers also a "4th dimension": sensuality and emotion. The exclusive use of cotton linters in this premium paper makes it extremely age resistant and conforms to the highest conservation requirements. It is espacially suitable for black and white and colour photographies with warm grey and colour tones and for art reproductions.

FineArt InkJet Photo Album
Natural Art Duo 256 (+ 22 sheets interleaf paper)

The popular FineArt inkjet albums are available as a set. The lavishly designed hardcover albums in black and silver include 20 sheets Natural Art Duo and 22 sheets interleaf paper.
The elegantly designed screw post albums can be used to produce individual layouts on your own computer and prints using an inkjet printer.
The natural art sheets – printable on both sides – are bound together with a concealed screw post placket.
The printable area corresponds to A4 and A3 formats. The sheets have punch holes and are easy to handle thanks to the easily detachable extension screws. The album sheets can be printed with dye base or pigment inks in colour or black and white. The Fine Art paper from Hahnemühle specially coated for inkjet printing ensures impressive and long lasting photo prints that wow with their look and feel, and above all in completely individual layouts.

FineArt Inkjet Leather Album
Photo Rag® Duo 276 (+ 22 sheets interleaf paper)

Individual photo presentations in an elegant leather album –the sought-after FineArt inkjet albums are available with a leather cover. The high-end albums are ideal for professional portfolios, individual photo albums, limited edition booklets, etc. The leather albums contain the new double-sided printable Photo Rag® Duo quality that weighs 276 grammes per square metre. The Photo Rag® paper is made of 100% cotton linters and with its double-sided premium coating guarantees brilliant, high-contrast and above all long lasting FineArt photo prints. 22 interleaf sheets are provided to protect the individual album pages.

William Turner 190, 310
100% rag

This genuine mould-made paper specially coated for inkjet printing is naturally age resistant and complies with the highest lifespan requirements. The material and the matt watercolour structure of the natural white paper correspond exactly to what artists have come to expect from our traditional artist's paper with regard to appearance and feel. This inkjet quality is ideal for reproductions of traditional artworks and also for special and striking photo reproductions or original photographic artwork with warm grey and optimum colour gradation.

Albrecht Dürer 210
50% rag

The fine, natural watercolour structure and the warm white of Albrecht Dürer impart both a classical as well as a rustic feel to art reproductions and photographs. This age resistant mould-made quality with 50% rag provides the look and feel that artists have come to appreciate with traditional artist's papers.

White Etching 268
25% rag

White Etching deliberately takes its name from the oldest and most successful Hahnemühle FineArt paper on the inkjet market – German Etching. This paper is an etching board that has been coated for inkjet printing. White Etching is slightly whiter and has a soft, very homogenous surface structure due to the 25% rag content. This quality is also extremely age resistant and is produced in compliance with DIN 6738 and ISO 9706 for archive grade paper.

White Etching Satin 270
25% rag, satin

The paper quality and structure of White Etching Satin is the same as White Etching. In addition this inkjet paper offers an innovative surface that presents the printed artwork or image in a satin or "luster" look. The unprinted area remains matt. This quality is also extremely age resistant and is ideal for reproductions of oil and acrylic paintings.

Torchon 285

The term "torchon" is taken from French and means "rough structure". So is the special surface of this paper. This archival, bright white, age resistant paper can capture the original beauty and three dimensionality of a print.

German Etching 310

The heavy-weight etching board German Etching has a matt, velvety surface and the attractive warm white shade of a traditional artist's board. This genuine mould-made paper is ideal for sophisticated original prints. This archive grade paper is one of the most popular media worldwide for art reproductions.

Museum Etching 350

With a grammage of 350 gsm Museum Etching is an OBA free artist's board made of 100% cotton linters. The new quality features the typical texture of a copperplate board and due to its surface texture and natural white colour it is the ideal medium for art reproductions and photographs with warm shades or grey nuances. Due to the exclusive use of cotton linters, a fiber difficult to extract from the cotton plant, Museum Etching complies with the high archival standard for age resistance.

Canvas Artist 340

Canvas Artist is a natural white poly-cotton canvas with a matt surface and a special inkjet coating. The surface has a true canvas texture which can be stretched and varnished after printing. The inkjet coating guarantees excellent image definition and colour gradation. Canvas Artist is ideal for art reproductions with a three dimensional effect. Using very good digitalisation this medium is capable of reproducing for example the multi-layered effect of oil paintings. The reproduction has the same spatial effect as the original. Canvas Artist is also ideal for inkjet printing of digital artworks.

Canvas Satin 340
Satin

Canvas Satin is a natural white poly-cotton canvas coated for wide format inkjet printing. The surface has a true canvas structure with excellent drying, stretching and varnishing properties. Canvas Satin has a satiny surface that gives the printed artwork a glossy sheen. It is therefore ideal for reproducing oil or acrylic paintings. Due to the special surface texture and the feel of the canvas modern artworks also achieve striking effects.

FineArt Canvas 350
100% cotton

FineArt Canvas is a natural white canvas with a matt surface made of pure high quality cotton with a matt inkjet coating. The surface has a perceptibly slightly finer linen structure than Canvas Artist that makes it ideal for printing portraits. The inkjet coating ensures outstanding definition and colour gradation. FineArt Canvas is also suitable for art reproductions with 3D effects.

Photo Art Board Smooth 1,2mm

The smooth surface of this board is made of 100% rag and is the same quality as the popular Photo Rag®. It is ideal for presentations and displays as well as for high-end reproductions. The hefty weight of this white quality means that the image does not have to be framed or mounted after printing.

Hahnemühle Protective Spray

The Hahnemühle Protective Spray offers incredible protection for your valuable ink-based images. This odorless spray seals the printed surfaces and protects them from dirt, fingerprints and moisture. It increases the water-resistance of printouts and protects images from ink fading caused by UV rays.
The protective spray is fast-drying and does not turn yellow. It is completely transparent and had no influence on the original colors of the paper.
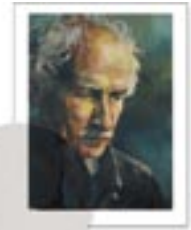
Certificate of Authenticity

The Hahnemühle Certificate of Authenticity is designed to protect the security and exclusivity of your limited edition art works and reproductions, and reduce the risk of forgery. Each certificate has a serialized numerical hologram already affixed to the certificate. The certificate can then have your customised design and wording printed onto it, eg: description of art work, publisher, artist, edition number and date, through inkjet, laser, thermal transfer or offset litho printing. An identical numerically serialized hologram is also provided, to be fixed directly to the art work itself, usually on the reverse image side. This combination assures that the Certificate of Authenticity relates directly to that particular piece of artwork. The certificates are manufactured to the strict standards and regulations of Europay and Clearstream, the world leaders in forgery resistant printing. The forgery resistant security characteristics found in this system are both visible and invisible in the forms of serial number, Guilloche with relief, rainbow-pressure, watermarks and a special UV signature. The certificates and hologram systems are available in packs of 100 sequenced numbers. We also keep an additional record at our offices for added security.

PhotoLine

	Photo Rag®	Natural Art Duo	Photo Rag® Duo	FineArt Pearl	Photo Rag® Satin	Photo Rag® Bright White	Photo Rag® Pearl	Photo Art Board Smooth
Rolls								
13" x 12m	•							
17" x 12m	•			•	•	•	•	
24" x 12m	•			•	•	•	•	
36" x 12m	•			•		•	•	
44" x 12m	•			•	•	•	•	
Packaging								
DIN A0+	•							
DIN A2	•	•	•	•	•	•	•	
DIN A3+	•	•	•	•	•	•	•	
DIN A3	•	•	•	•	•	•	•	
DIN A4	•	•	•	•	•	•	•	
Special sizes								
36" x 44"								•
36" x 22"								•
24" x 30"								•

ArtLine

	William Turner	Albrecht Dürer	White Etching	White Etching Satin	Torchon	German Etching	Museum Etching	Canvas Artist	Canvas Satin	FineArt Canvas
Rolls										
17" x 12m			•	•	•	•	•			
24" x 12m	•	•	•	•	•	•	•	•	•	•
24" x 30,5m										
36" x 12m	•	•	•		•	•	•	•	•	•
44" x 12m	•	•	•	•	•	•	•	•	•	•
50" x 12m								•		
Packaging										
DIN A0+	•					•				
DIN A2	•	•	•	•	•	•	•			
DIN A3+	•	•	•	•	•	•	•			
DIN A3	•	•	•	•	•	•	•			
DIN A4	•	•	•	•	•	•	•			

Further sizes available on request.

# Main steps to creating a digital artwork

The 7 main steps to creating a FineArt print on Hahnemühle papers are:

1. **Create artwork or photography**
2. **Scan**
3. **Manipulate image**
4. **Print**
5. **Hand Embellishment**
6. **Protective Coating (Glass, Spray, Finish)**
7. **Framing**

There are other steps in between that need consideration such as the best way to capture the artwork, how to adjust the digitised image once it is in the computer, using image manipulation programs such as Photoshop, and colour management to create as close a copy to the original as possible.

If you are looking to create FineArt prints, whether you are a publisher, artist, photographer, or creating any reproduction that needs to be archival, the basic equipment you will require is:

1. **Scanner or digital camera**
2. **Computer - PC or Mac**
3. **Inkjet printer**
4. **Hahnemühle Digital FineArt papers**
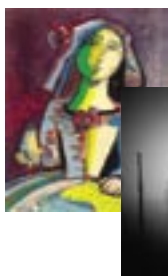
Artwork or Photography

- Take your original piece of artwork: watercolour, oil, acrylic, silk painting, pastel, pencil, pen and ink drawing, etching, screen-print, photograph or digitally created artwork, textiles or any 2 dimensional work.

- Prepare for scanning or photographing by:
  · fixing pastel drawings
  · making sure oil and acrylic paintings are completely dry.
  · removing all frames and mounts if possible.
  · If it is not your own artwork, check the copyright to ensure you can legally reproduce the work.

Scanning
Any artwork that is flat can be scanned.
- It is always best to scan from the original artwork wherever possible
- However, if the piece of work is too big to fit on your own flatbed scanner, there are a number of other ways to digitise your artwork:·
  · Take work to a professional photo lab or repro print service that can scan your image for you onto CD (Hahnemühle work with a number of print services that offer this service. Please call for details).
  · If your work has a lot of texture or you want to reproduce a 3D image or sculptural work you will need to get this photographed professionally onto a transparency or scanned with a large format scanner.

- A good tip is to think how you want to capture your artwork when creating it if possible. Think about format and size.

Types of scanner:
Large Format Scanner – Large artworks can be digitalised by a scan service provider. The images are mugged 3-dimensional with a special shading effect (e.g. Cruse or Imacon Scanner), so that it is no longer possible to distinguish the InkJet print from the original.
Flatbed scanner – Scans from an original artwork or photograph. Some models come with a transparency adapter to scan from slides or negatives up to 5 x 4".
Film scanner – For scanning from film or transparencies only.
Professional scanner – The same as a standard flatbed scanner but will usually scan up to A3 size from originals and transparencies and is capable of much higher scanning resolutions.
Drum scanner – Capable of extremely high quality results, highly skilled operation. Not suitable for original artwork, only film.
Digital camera – The image is captured into a digital file and there is no intermediate processing stage. The image can be downloaded straight onto the computer.

- The other important thing to understand about scanning is the resolution of the scanned image. The higher the resolution of a scanned image the more information is held. The resolution of an image is measured in 'dpi,' dots per inch. The 'dots' refer to the pixels that make up the image, for example a resolution of 150 dpi means that in each inch of the image there are 22500 pixels.

There is a basic rule of scanning that if followed will give you good enough quality results to print successfully;

- If you are scanning from an image and want a print to be the same size – scan at 300 dpi (e.g. if your original is A4 and you scan it and print on an A4 sheet = 300 dpi)
- To print to twice the size - scan at 600 dpi, and so on doubling the scanning resolution in relation to the size of the original image. (e. g. if your original is A4 and you scan it to print on an A3 sheet = 600 dpi.)
- This also applies to computer generated artwork, so make sure the original document size when you create new work is at least 300 dpi.
- **Remember**: It doesn't matter how good the quality of the printer is, if you don't capture enough information initially, it will always appear pixelated.
- If scanning from 35 mm or 5 x 4" transparencies, remember you will be increasing the image size quite substantially, so set your scanning resolution accordingly.

Image Manipulation and Colour Management

- Open your scanned artwork into an image manipulation program on your computer.
- These programs allow you to do any tidying up of the image such as cropping, rotation, resizing, add text and change contrast and colour balance.
- If you are working from a good scan all you should need to do is crop any edges from the scan.

  *Hint: It is a good idea at this stage to do a print as a guide to see what kind of results you get, as what you see on the monitor is not always a true representation of what will print out. This is because various printers and inks will have different colour ranges or gamut (see Colour Management).
- Then you can adjust the colours or contrast accordingly, proofing the image as you go along.
- All scanners scan in RGB mode, and for inkjet printing it is best to keep working within this colour space, as it has a larger range of colours. The only time you need to work in CMYK is if you are setting up images for press reproduction with 4 colour off set litho. I.e. for magazines or book reproduction.

Colour Management

Colour Management is an important concern to the whole workflow environment. Colour profiles are the key to consistent and repeatable results. Simply put, profiles make life easier by handling the mathematical calculations to define and maximize the colour relationship between the different devices, (monitors, scanners, cameras, and printers) which are used to create an image. The profiles supplied by Hahnemühle FineArt define the relationship between the ink, printer and paper. Hahnemühle FineArt designs its papers for the greatest colour gamut and saturation available. Each paper has its own unique look and feel and therefore needs to have its own profile.

Shows the visible spectrum and the colour gamut that can be achieved with a particular combination of ink, printer, and paper.
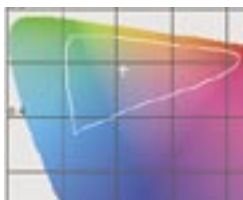
Shows the colour gamut between the same printer and ink combination and two different papers. The one paper is clearly able to reproduce more colours than the other.,therefore requiring its own profile to maximize its potential.

Shows the colour gamut between the same paper and three different printers and three different inks.
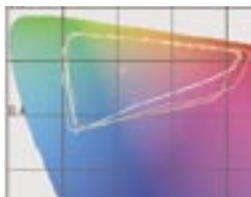
By not using the correct profile or by not using a profile at all, the relationship between the printer, ink and paper can be disrupted and adverse results could occur, such as incorrect colour reproduction or the clipping of colours. There are other factors to consider when using profiles and they involve:

- Using the same print driver settings as when the profile was created.
- If the profile was created using a dpi of 1440 and you wish to print at a dpi of 720 you can expect a colour shift. A separate profile would need to be generated at a dpi of 720 to get the proper colour reproduction.
- If a Hahnemühle paper was profiled as "Watercolour Paper" this profile has to be use while printing

Hahnemühle FineArt supplies you with the proper driver settings for each of the profiles it provides. You can download them from our webpage www.hahnemuehle.com

All profiles supplied by any manufacturer should be considered generic profiles, meaning that they were produced under their working conditions. For optimum results Hahnemühle FineArt recommends that you create you own profiles under your own working environment. This can be easily accomplished by using profiling equipment supplied by several different manufacturers.

Printing

Print set up guides
small format up to A3+:

- When using the Hahnemühle Digital FineArt papers the best paper setting is generally Photoquality Inkjet or Water-colour Paper. However, try different settings to get a result you are happy with.
- We recommend you only feed one sheet of paper through the printer at a time. You may have to guide the heavier sheets into the feed position by hand, desktop printers are not a handsfree printing process.
- Printers that feed the paper from a tray at the bottom will generally take papers up to a weight of 210 gsm.
- Within your Page Set Up Menu you can set the printed resolution of the printed output from 600 - 2800 dpi, depending on your printer type.
- Always make sure you print on the coated side of the paper. Usually you can feel the coating on the paper surface. It is also a good idea to blow any coating residue from the surface of the paper before printing to avoid white marks later on.
- Only handle the paper by the edges, try not to touch the surface too much.

Wide Format
rolls sizes up to 44"

- If you are using a wide format printer, you will probably be printing more than one image at a time, and therefore be using some kind of RIP (Raster Image Processor) software.

  The advantages of using a RIP are:
- You will have more precise colour management provided by inbuilt colour profiles for the papers and inks you are using.

- To allow the most economical use of the paper, a RIP will layout all the images you want to print on the roll using the paper capacity to its best.
- As a RIP is usually run from a separate work station, it will save time by freeing space on your main working computer.
- For most wide format printers Hahnemühle papers are perfectly suitable. For HP printers we recommend paper with up to 280 gsm as well as Canvas. Also check the core size of your roll holder as many of our roll sizes have a 3" core as standard.

Choice of media

Which Hahnemühle paper should you use? The advantage of a coated watercolour paper is that the ink doesn't sink into the highly absorbent surface of an art paper. The coating allows the ink to sit on the surface so you don't get ink bleed and you retain the colour and resolution quality. It is a personal preference; however, some papers do seem more suited to certain types of work. For example, the Photo Rag® compliments detailed and continual tones of photographic or computer generated work. German Etching is also a matt surface but with a softer surface texture, and is more natural white in colour which suits art reproductions as detailed watercolours or sketches. Other papers that have a more prominent surface texture tend to suit pastels and oil reproductions or special FineArt photography.

Limited Edition Printing

The main advantage of publishing digitally, is that you can print on demand, hence cutting costs by only printing what you sell in the edition. You don't have unsold prints to store, and you have the option to print your work in different sizes and on different paper types with ease. You are not committed to the high quantities or costs of offset litho printing. This means the artist, gallery or publisher has much greater control over the whole process.

- Always sign, date and number your limited editions.
- Use the Hahnemühle Hologram system for added authenticity and security.

Archivability

- Papers must be acid free and between pH 7 - 9 to comply with the Fine Art trade guild specifications for a FineArt print (Norm ISO Standard 9706).
- In recent years the market for limited edition FineArt prints has moved to a new level with the introduction of pigment ink sets. In some cases artists prefer these inks as they have set new standards in this area. (Generally desktop printers use inks that are dye based but will fade faster.)
- Major advances in ink technology have helped bring the standards to what they are today.
- Several tests certify Hahnemühle InkJet papers a durability of many 100 years. The durability of the print depends on the ink quality.
- If the paper is not framed behind glass you should use a finish or spray to protect the paper against environmental influences. Hahnemühle recommends a special spray which matches our FineArt InkJet paper "Hahnemühle Protective Spray".

Other points to consider…

There are a number of other steps that can be taken to enhance a FineArt print after printing.

These include:

- Hand embellishing - painting onto the print with paints to pick out certain colours or textures.
- Varnish the print - which will protect and can create a gloss finish. This is particularly effective when printing onto canvas.
- Framing - mount and frame your FineArt print. Try printing directly onto the Hahnemühle Art boards, which can be put straight into a frame without the need to mount first.
- Promote your work by creating flyers, exhibition invitations and postcards of the work onto the same paper.
- Remember, it is the correct combination of media, ink and equipment that makes a successful FineArt print.

Experiment, print and enjoy the professional quality print options brought to you by Hahnemühle Digital FineArt papers.

1 **Artwork Photography**

Original

Scan Image Capture
2

3 **Manipulate Image Colour Management**

6 **Limited Edition Hand Embellishment**

Print

5 **Proof Print**

Hahnemühle Paper
4

Hahnemühle is pleased to announce its collaboration with many acclaimed artists and photographers

The following photographs and artworks, printed on papers from the Hahnemühle Digital FineArt Collection, are reproduced in this brochure:

You can find further tips, information and news by visiting

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