Aardenburg
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IMAGING & ARCHIVES

Tested System:
ID#:244

Printer: Epson Stylus Pro 9800

Inks/Colorants: Cone Piezography K7 Warm Neutral (gloss formulation)

Media: Museo Silver Rag 300gsm (by Intellicoat)

Coating(s): Piezography Gloss Optimizer (coated 2nd pass with the printer)

Sample #: AaI_20100806_SN001

Testing Status: 100 Megalux hours total light exposure

Testing Is ongoing, next update on approximately JAN 05, 2015

Conservation Display Rating (CDR)

Lower limit: passing – evaluation is ongoing
Upper limit: passing – evaluation is ongoing

Note: a CDR with narrow range (typically less than 2:1) indicates relatively even overall fading of the image. A wide range indicates faster fading in certain local colors/tones prior to general fading of most colors/tones in the entire image. Compare ratings for different systems directly and/or use the table on page 2 to estimate time (years) on display.

* Please read document AaI_2009_0118_TA-01.pdf, **"An Overview of the AaI&A Conservation Display Ratings"**, located on the Documents page of the AaI&A website for furhter explanation of the Conservation display ratings.

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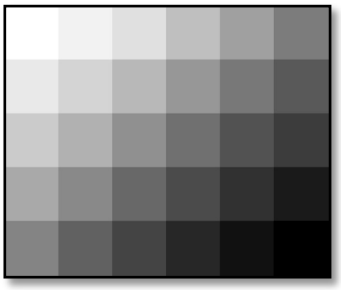
About this Report

This report contains light fastness information about a sample test print produced by a specific digital printing system. "System" refers to all hardware, software, and materials used to make the finished print. The hardware, software, material components, and printmaker's skills contribute to the final image quality and image permanence. The tested sample is made with current or recently discontinued stocks of commercially available products unless otherwise stated. Each sample has been prepared by Aardenburg Imaging & Archives or one of its members in accordance with customary print making practices unless otherwise noted. The sample may also contain additional finishing materials such as overcoats and laminates which are also noted when used. Finally, the sample has been tested under standardized conditions that are defined on the Sample Description page (see page 4). AaI&A makes every effort to ensure but cannot guarantee that the samples are properly identified and documented and that test results are accurate. For this reason, AaI&A also strives to test independently produced sample replicates in order to increase sampling confidence and to provide information on process variability. Please compare the results in this report to replicate test samples when the data become available.

Understanding this Report



The magnitude and visual appearance of fading depends not only on the chosen printing system but the chosen image as well. In other words, different images are comprised of different colors, and the fading relationships between those colors dictate how the image will look as it fades. The sample print in this test report was made by printing the digital image shown on the left. This image is designed specifically for monochrome printing applications. It contains 30 neutral colors ranging from maximum white (L*= 100, a*= 0, b*= 0) to maximum black (L* = 0, a*= 0, b*= 0). Any hue and chroma observed in the "Original Print Colors" were achieved by the printmaker's selection of media, RIP/driver settings, and choice of inks installed in the printer. The actual sample appearance reproduced in this report is digitally mastered from the colorimetric measurements of the test sample.

Information about the fading characteristics of the product is provided in three ways:

1) You can visually assess the fading. The target images reproduced in this report are digitally reconstructed from the spectrally measured color data rather than scanning or otherwise reproducing the physical print by conventional techniques. This method ensures a colorimetrically accurate representation of the print appearance as the print fades. A calibrated monitor is recommended to experience the best possible reproduction of the test sample appearance. The side-by-side "before and after" presentation of the target images simulates looking at a perfect copy of the unexposed original print along side the same print after light exposure. You can also use Adobe Reader's full screen mode to cycle through the pages and "animate" the fading.

2) I* Color and tonal accuracy scores are reported. This report includes I* metric scores that compare the color and tonal relationships of the light exposed samples to the color and tonal relationships existing in the original print prior to light exposure. Perfect I* scores of 100% can be approached when no significant fading occurs. Average scores above 90% generally indicate excellent retention of original quality, 80% good, 70% fair, etc., but your conclusions may vary depending on your image quality requirements. I* color rates the retained color accuracy (hue and chroma) while I* tone rates the retained tonal accuracy (lightness and contrast). The score is on a percentile scale where 100% is a perfect match between the comparison image (e.g., "after" light exposure) and the reference image (e.g., "before" any light exposure). 0% I* color means no color accuracy is left. 0% I* tone means essentially no tonality remains and all image information content is lost. Negative I* values have significance as well and contribute to the average I* score when they occur. Negative I* color values mean false color has occurred, for example, when a skin tone turns green or a neutral gray becomes distinctly colorful. Negative I* tone scores mean visual contrast between colors has become inverted (i.e., like the tonal relationships in a photographic film negative). Serious image quality problems must arise before false colors and/or tones appear. For more information on the I* metric, please refer to the AaI&A web site.

3) Color changes are also reported using the classic color difference model, ΔE. Note that ΔE values lose perceptual scaling significance when they become large (e.g., > 15). Also, the ΔE equation does not unambiguously measure changes in image contrast. This limitation is generally not a problem for paints and textiles, but can be a serious oversight when evaluating photographic images. Properly tracking changes in image contrast was a major reason behind the development of the I* metric.

Table to Convert Megalux-hours of Light Exposure to estimated "Years on Display"											
Indoor Light Levels for Print Display		Multiply Mlux-hrs by	Megalux-hours in test								
Light Exposure	**Description**		**10**	**20**	**30**	**40**	**50**	**60**	**70**	**80**	**90**	**100**
≤ 10 Lux 24 hours per day	Interior rooms, storage areas, or hallways without windows, illuminated sparingly by artificial lighting	**11.4**	**114**	**228**	**342**	**457**	**571**	**685**	**799**	**913**	**1027**	**1142**
50 Lux 12 hours per day	"Museum Standard" display condition	**4.6**	**46**	**91**	**137**	**183**	**228**	**274**	**325**	**365**	**411**	**457**
120 Lux 12 hours per day "Kodak Display Years" (1)	Average home illumination level for photos is ~ 60 lux. 90% of all displayed photos do not exceed 120 lux (1).	**1.9**	**19**	**38**	**57**	**76**	**95**	**114**	**133**	**152**	**171**	**190**
228 Lux 12 hours per day	Relatively bright home or office. Note the simple 1:1 relationship between "years on display" and Mlux-hr values at this condition.	**1.0**	**10**	**20**	**30**	**40**	**50**	**60**	**70**	**80**	**90**	**100**
450 Lux 12 hours per day "WIR Display Years" (2) Also equals 500 lux for 11.8 hours per day	A bright home or commercial office building illumination level is 200-500 lux. Also, good illumination for color critical viewing and color matching tasks begins at about 500 lux.	**0.5**	**5**	**10**	**15**	**20**	**25**	**30**	**35**	**41**	**46**	**51**

Light levels commonly encountered in the real world fluctuate widely throughout indoor print display environments and produce large variations in how long it takes for artwork to acquire light-induced damage. Use this table as a guide to estimate how many "years on display" (denoted in red text) it takes to accumulate the light exposure test dosage. Review the test results to decide which Megalux-hour dose has caused fading to your level of concern (e.g., just noticeable, easily noticeable, objectionable, etc.). Then choose the print display description that best represents how your print is likely to be displayed. You may want to obtain a lux meter and make some measurements in your own display environment!

Note that as the years of display time increase, light-induced fading can be eclipsed by other serious aging mechanisms such as fading and/or staining caused by heat, humidity, and air pollutants. Mould damage can also occur at high humidity. Even when colorants remain water fast, direct contact with liquids may result in physical deformation and staining of the substrate. Also, temperature and especially humidity cycling can cause physical cracks and/or flaking, etc. Handling damage such as scratching, abrasion, tears and creases, and catastrophic damage by smoke, fire, flood, etc., also degrade print quality over time. Thus, as illumination levels are reduced other forms of degradation take on greater proportion of risk and may appear in shorter time intervals.

(1) Eastman Kodak cited this exposure condition with a 90% confidence limit as a rationale for estimating print fading times of traditional color photo materials in typical home display environments. For light fading claims regarding its newer line of pigment-based inkjet printers, Kodak adopted the higher level of 450lux/12 hours per day which is also used by Wilhelm Imaging Research, Inc. (See below).

(2) Wilhelm Imaging Research (WIR) standardized its light fastness ratings on 450 lux for 12 hours per day in order to estimate the years on display necessary to reach "easily noticeable" fading. This average daily light exposure dose (at 75˚F/60%RH assumed temperature and humidity levels) used in conjunction with WIR's visually weighted densitometric endpoint criteria set V3.0 became a de facto industry standard during the first decade of the 21st century in the absence of a published International Standards Organization (ISO) test standard. However, the WIR V3.0 visual criteria set used to predict "easily noticeable fade" was designed for traditional 20th century silver–halide color photofinishing processes. It is not well suited to the evaluation of modern digital media. Nevertheless, the WIR assumed daily light exposure dose is one of many commonly encountered light exposure conditions existing within the range of real world picture display locations.

Sample Description

Sample # **AaI_20100806_SN001** **Batch #:** L1
Printer: Epson Stylus Pro 9800
Ink: Cone Piezography K7 Warm Neutral (gloss formulation)
Media: Museo Silver Rag 300gsm (by Intellicoat)
Coating(s): Piezography Gloss Optimizer (coated 2nd pass with the printer)

Test Print Prepared by: AaI&A member
Printed: August 6, 2010
Initial Print colors measured February 5, 2012
Test Started: February 6, 2012

Test Image: AaI_StandardB&Wset(v2).tif
RIP?Driver settings: Studio Print RIP,, 2880 x1440 dpi

Media Setting Premium Luster Photo

Profile: (dot gain 20%, from gamma 2.2 profile) **Rendering** n.a.
Profile type: n.a.

Paper White Color (UV-included versus UV-excluded)

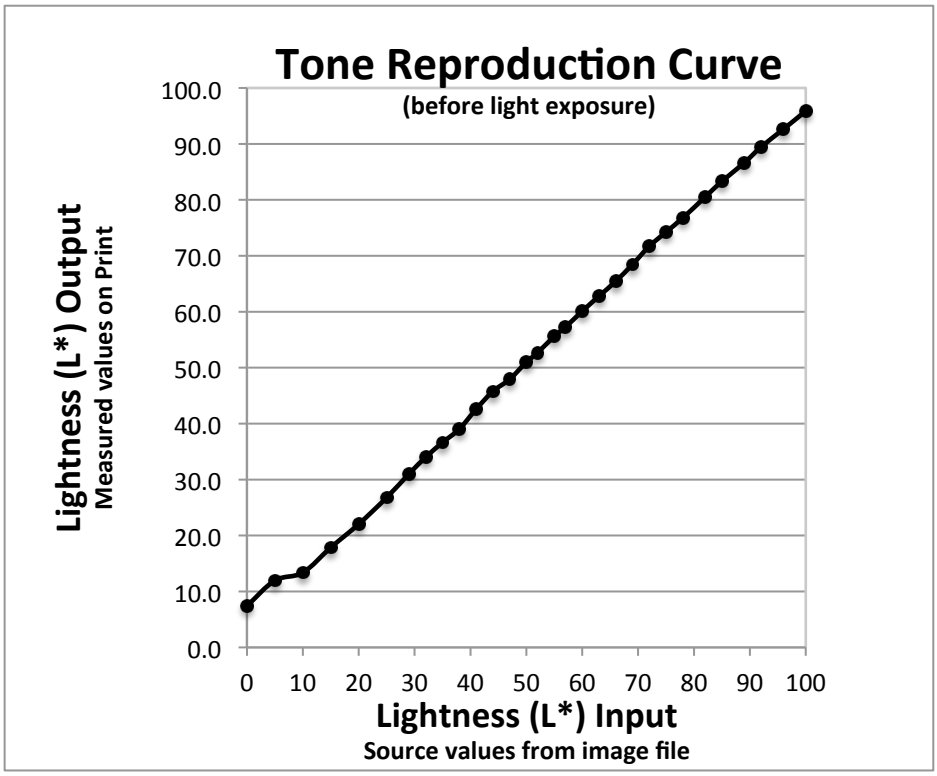
Optical Brighteners Present? *no*	**L***		**a***		**b***	
	UV inc	UV exc	UV inc	UV exc	UV inc	UV exc
Media Whitepoint Color	95.9	95.8	-0.1	-0.2	2.3	2.3
	UV-inc/UV-exc ΔL*, Δa*, Δb* respectively					
	0.1		0.1		0.0	
	Calculated differences, especially for Δb, indicate the role and magnitude of fluorescence on original paper color*					

Maximum Printed Black	**L***	**a***	**b***	Optical Density (Dmax)
	7.4	-0.3	-2.0	2.09

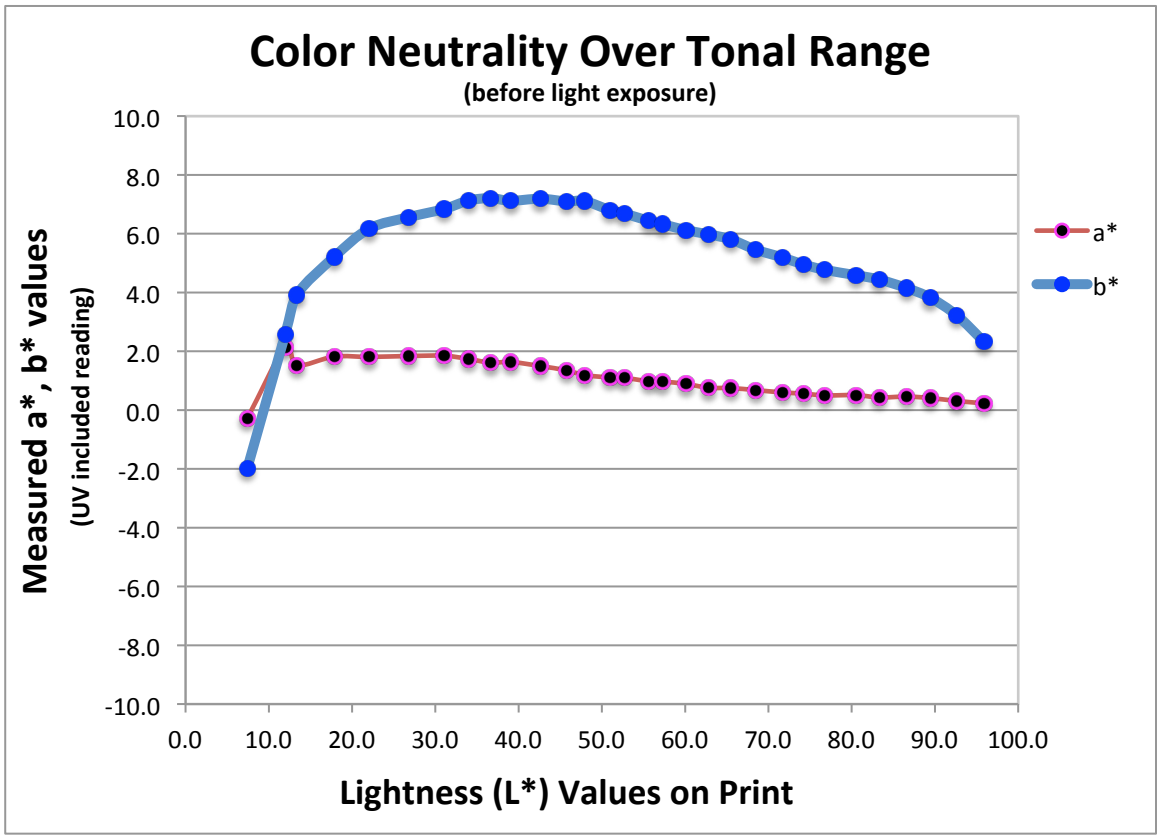
Light source: Phillips Colortone F40T12/C50 – 5000˚K full spectrum fluorescent. Color rendering Index (CRI) =92), soda lime glass filtered
Light Exposure Cycle: 8 hours on, 4 hours off, twice per 24 hours
CIELAB measurements: D50 2˚ observer, Xrite Gretag/Macbeth Spectrolino/Spectroscan

Average Illuminance during "on" cycle: 10429 Lux
Average Temperature: 23.8˚C over full test duration, 25.3˚C during light exposure.
Average Relative humidity: 55.7%RH over full test duration, 55.7%RH during light exposure.

Epson Stylus Pro 9800, Cone Piezography K7 Warm Neutral (gloss formulation), Museo Silver Rag 300gsm (by Intellicoat), Piezography Gloss Optimizer (coated 2nd pass with the printer)



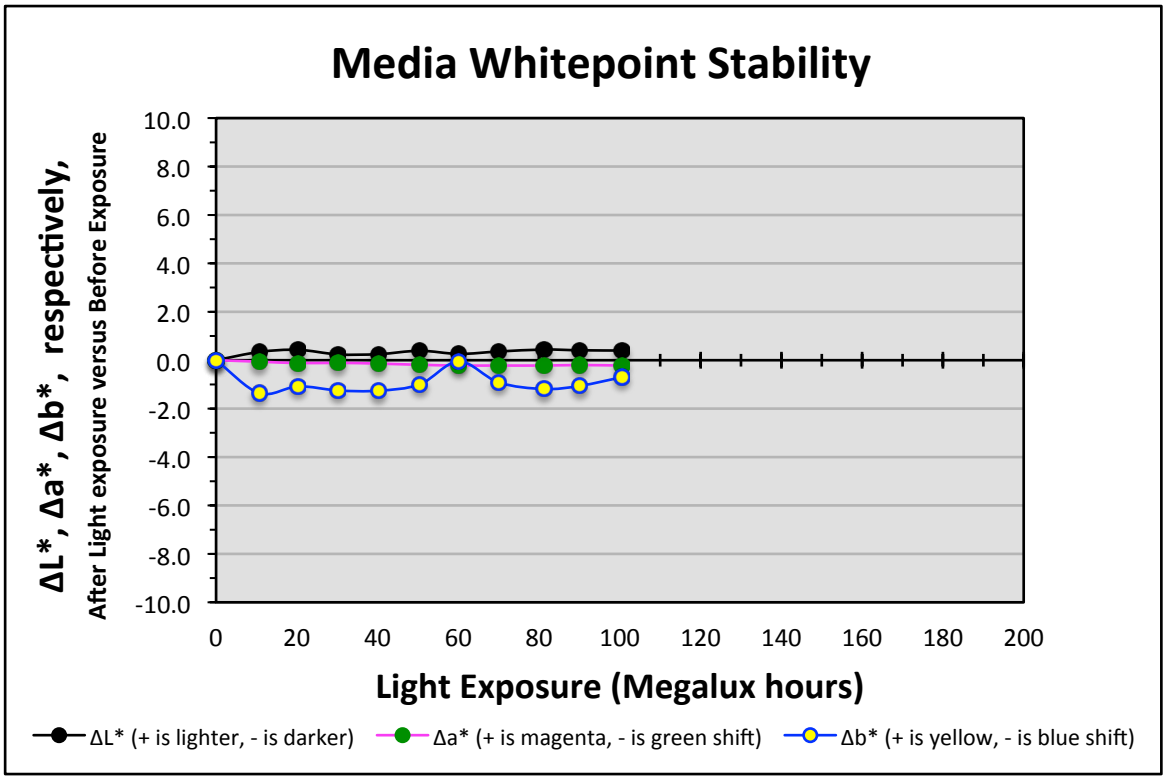
Midtone Gamma = 0.9406 L*min = 7.4 L*max = 95.9



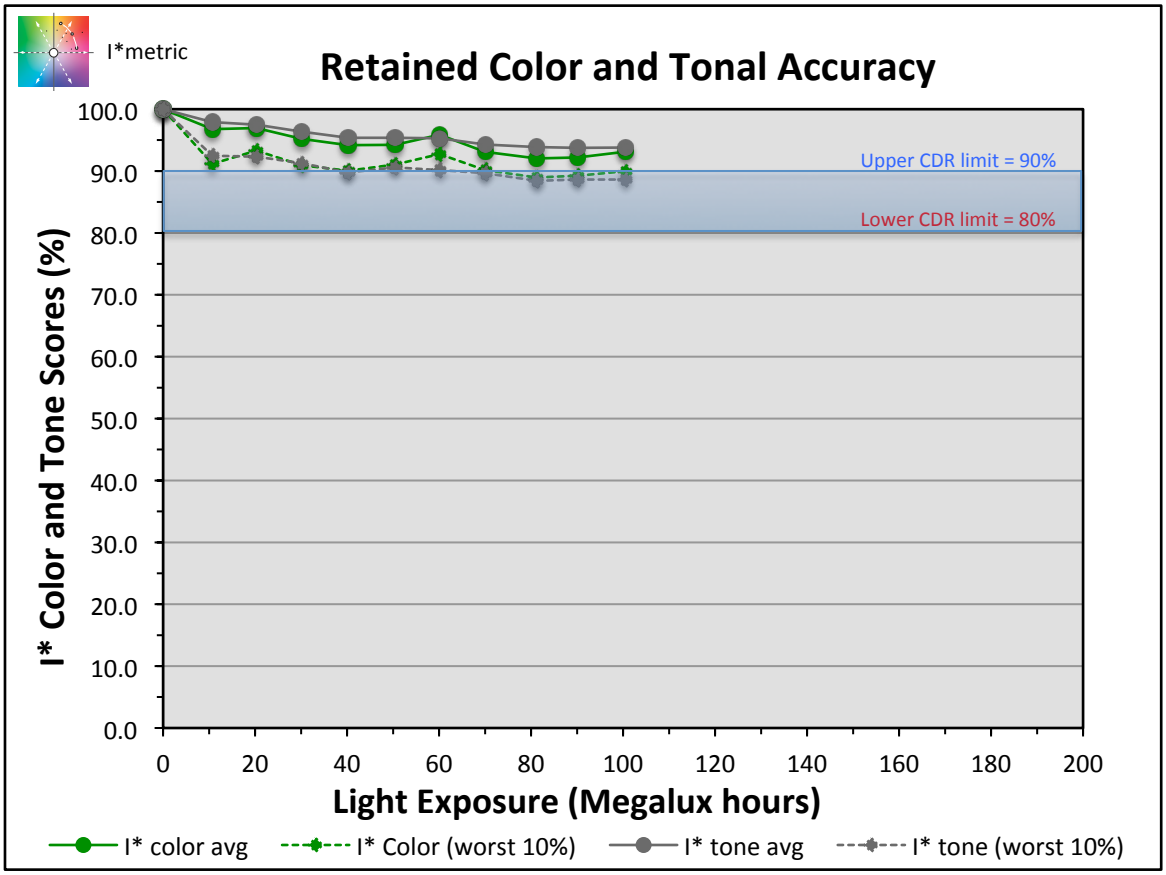
Notes/Comments:

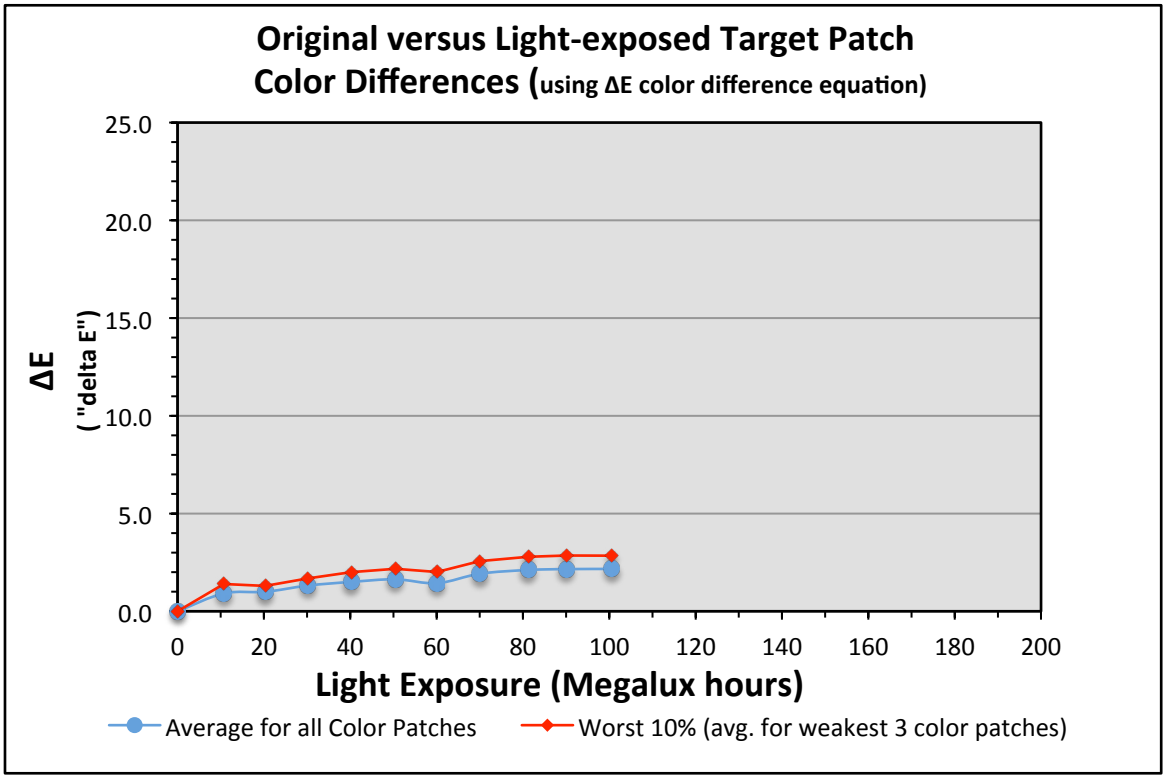
graphs:

Epson Stylus Pro 9800, Cone Piezography K7 Warm Neutral (gloss formulation), Museo Silver Rag 300gsm (by Intellicoat), Piezography Gloss Optimizer (coated 2nd pass with the printer)



Epson Stylus Pro 9800, Cone Piezography K7 Warm Neutral (gloss formulation), Museo Silver Rag 300gsm (by Intellicoat), Piezography Gloss Optimizer (coated 2nd pass with the printer)



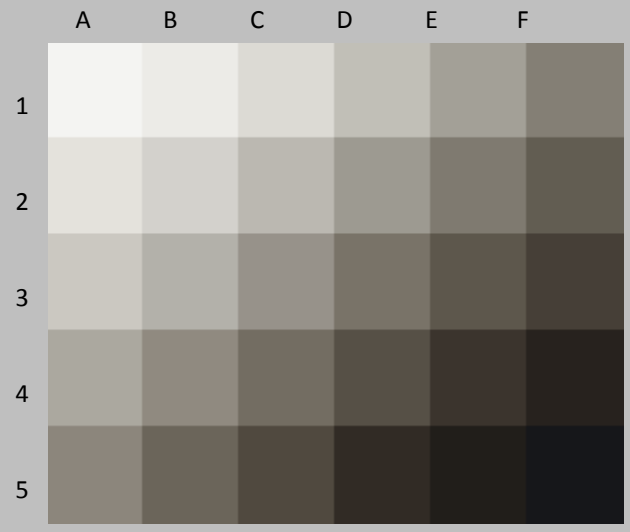


Values:

Epson Stylus Pro 9800, Cone Piezography K7 Warm Neutral (gloss formulation), Museo Silver Rag 300gsm (by Intellicoat), Piezography Gloss Optimizer (coated 2nd pass with the printer)



Original Print Colors before light exposure



Colors After light exposure

				L*		a*		b*	
Patch #	Description	I* Color	ΔE	Before	After	Before	After	Before	After
A1	Media White	90.9	1.4	95.9	96.2	0.2	0.2	2.3	1.0
B1	Highlight L* = 96	91.0	1.4	92.6	93.0	0.3	0.2	3.2	1.9
C1	Highlight L* = 89	92.6	1.3	86.6	87.1	0.5	0.2	4.2	3.0
D1	Highlight L* = 78	94.3	1.2	76.8	77.3	0.5	0.2	4.8	3.8
E1	Midtone L* = 66	95.7	1.1	65.4	66.1	0.8	0.3	5.8	5.0
F1	Midtone L* = 52	97.6	0.9	52.7	53.3	1.1	0.7	6.7	6.1
A1	Highlight L* = 92	91.6	1.4	89.5	89.9	0.4	0.2	3.8	2.5
B2	Highlight L* = 85	93.0	1.3	83.3	83.8	0.4	0.2	4.4	3.3
C2	Highlight L* = 75	94.6	1.2	74.3	74.8	0.6	0.2	5.0	4.0
D2	Midtone L* = 63	96.2	1.0	62.8	63.3	0.8	0.4	6.0	5.2
E2	Midtone L* = 50	98.0	0.9	51.0	51.5	1.1	0.8	6.8	6.2
F2	Midtone L* = 38	99.9	0.7	39.0	39.6	1.6	1.3	7.1	6.7
A3	Highlight L* = 82	94.4	1.1	80.5	80.9	0.5	0.4	4.6	3.6
B3	Midtone L* = 72	94.8	1.2	71.7	72.3	0.6	0.2	5.2	4.3
C3	Midtone L* = 60	96.7	1.0	60.1	60.7	0.9	0.5	6.1	5.4
D3	Midtone L* = 47	98.5	0.8	47.9	48.5	1.2	0.9	7.1	6.6
E3	Midtone L* = 35	100.0	0.7	36.6	37.1	1.6	1.4	7.2	6.8
F3	Shadow L* = 25	100.0	0.5	26.8	27.2	1.8	1.6	6.6	6.3
A4	Midtone L* = 69	95.3	1.1	68.5	69.0	0.7	0.3	5.5	4.6
B4	Midtone L* = 57	96.9	1.0	57.3	57.8	1.0	0.6	6.3	5.6
C4	Midtone L* = 44	98.7	0.9	45.8	46.4	1.4	1.0	7.1	6.6
D4	Midtone L* = 32	100.0	0.7	34.0	34.5	1.7	1.5	7.1	6.8
E4	Shadow L* = 20	100.0	0.5	22.0	22.5	1.8	1.6	6.2	6.0
F4	Shadow L* = 10	100.0	0.3	13.4	13.6	1.5	1.6	3.9	3.8
A5	Midtone L* = 55	97.1	0.9	55.6	56.1	1.0	0.6	6.4	5.8
B5	Midtone L* = 41	99.3	0.8	42.6	43.1	1.5	1.2	7.2	6.7
C5	Midtone L* = 29	100.0	0.4	31.0	31.3	1.9	1.6	6.8	6.7
D5	Shadow L* = 15	100.0	0.4	17.9	18.2	1.8	1.7	5.2	5.1
E5	Shadow L* = 5	96.3	1.1	12.0	11.2	2.1	1.3	2.6	2.5
F5	Max Black	100.0	0.3	7.4	7.8	-0.3	-0.4	-2.0	-2.0

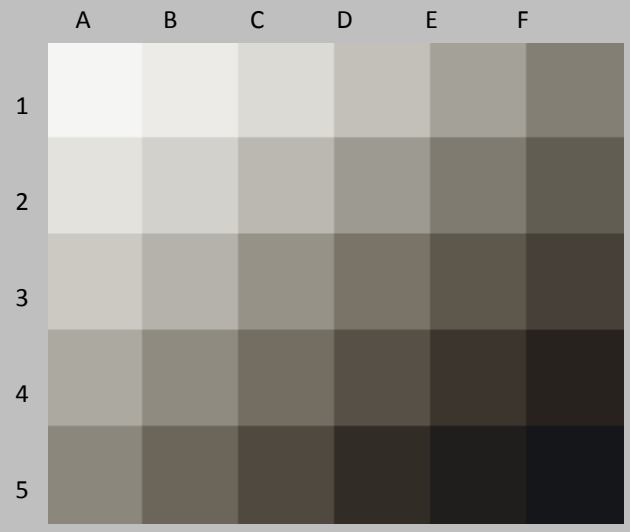
Summary Results	I* Color	I* tone	ΔE
Average Score for all patches	96.8	97.9	0.9
Worst 10% (3 lowest scoring patches)	91.2	92.5	1.4

10 Megalux hours

Epson Stylus Pro 9800, Cone Piezography K7 Warm Neutral (gloss formulation), Museo Silver Rag 300gsm (by Intellicoat), Piezography Gloss Optimizer (coated 2nd pass with the printer)



Original Print Colors before light exposure



Colors After light exposure

				L*		a*		b*	
Patch #	Description	I* Color	ΔE	Before	After	Before	After	Before	After
A1	Media White	93.8	1.2	95.9	96.3	0.2	0.1	2.3	1.3
B1	Highlight L* = 96	92.8	1.3	92.6	93.1	0.3	0.1	3.2	2.1
C1	Highlight L* = 89	94.0	1.2	86.6	87.2	0.5	0.1	4.2	3.1
D1	Highlight L* = 78	95.2	1.3	76.8	77.6	0.5	0.0	4.8	4.0
E1	Midtone L* = 66	95.3	1.3	65.4	66.4	0.8	0.1	5.8	5.1
F1	Midtone L* = 52	97.0	1.1	52.7	53.5	1.1	0.5	6.7	6.2
A1	Highlight L* = 92	93.4	1.2	89.5	89.9	0.4	0.2	3.8	2.7
B2	Highlight L* = 85	94.0	1.2	83.3	83.9	0.4	0.0	4.4	3.5
C2	Highlight L* = 75	94.9	1.3	74.3	75.1	0.6	0.0	5.0	4.2
D2	Midtone L* = 63	96.0	1.2	62.8	63.6	0.8	0.1	6.0	5.4
E2	Midtone L* = 50	97.5	1.1	51.0	51.7	1.1	0.5	6.8	6.3
F2	Midtone L* = 38	99.2	0.9	39.0	39.7	1.6	1.2	7.1	6.8
A3	Highlight L* = 82	94.4	1.2	80.5	81.1	0.5	0.1	4.6	3.7
B3	Midtone L* = 72	95.1	1.2	71.7	72.5	0.6	0.0	5.2	4.4
C3	Midtone L* = 60	96.6	1.1	60.1	60.9	0.9	0.3	6.1	5.5
D3	Midtone L* = 47	97.9	1.0	47.9	48.6	1.2	0.7	7.1	6.7
E3	Midtone L* = 35	99.5	0.8	36.6	37.3	1.6	1.2	7.2	6.9
F3	Shadow L* = 25	100.0	0.7	26.8	27.4	1.8	1.6	6.6	6.3
A4	Midtone L* = 69	95.6	1.3	68.5	69.3	0.7	0.1	5.5	4.8
B4	Midtone L* = 57	96.5	1.1	57.3	58.1	1.0	0.4	6.3	5.8
C4	Midtone L* = 44	98.1	1.0	45.8	46.4	1.4	0.8	7.1	6.7
D4	Midtone L* = 32	100.0	0.8	34.0	34.6	1.7	1.4	7.1	6.8
E4	Shadow L* = 20	100.0	0.6	22.0	22.6	1.8	1.6	6.2	6.0
F4	Shadow L* = 10	100.0	0.4	13.4	13.7	1.5	1.6	3.9	3.7
A5	Midtone L* = 55	96.8	1.1	55.6	56.3	1.0	0.4	6.4	5.9
B5	Midtone L* = 41	98.5	1.0	42.6	43.3	1.5	1.0	7.2	6.8
C5	Midtone L* = 29	100.0	0.5	31.0	31.4	1.9	1.5	6.8	6.7
D5	Shadow L* = 15	100.0	0.5	17.9	18.3	1.8	1.7	5.2	5.0
E5	Shadow L* = 5	96.6	1.1	12.0	11.3	2.1	1.3	2.6	2.5
F5	Max Black	100.0	0.2	7.4	7.3	-0.3	-0.2	-2.0	-1.9

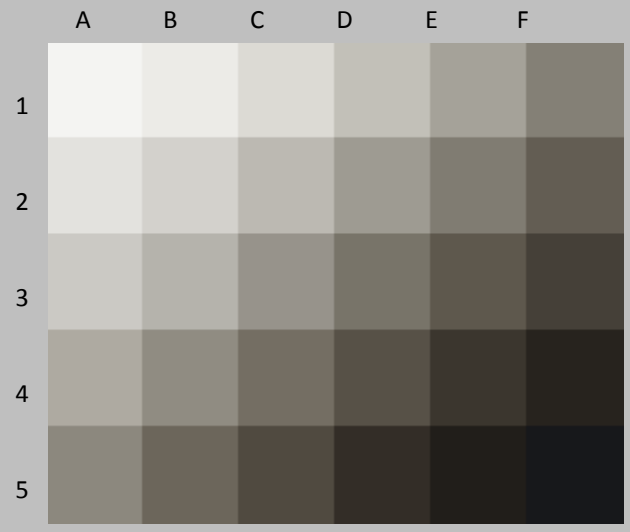
Summary Results	I* Color	I* tone	ΔE
Average Score for all patches	96.9	97.5	1.0
Worst 10% (3 lowest scoring patches)	93.3	92.3	1.3

20 Megalux hours

Epson Stylus Pro 9800, Cone Piezography K7 Warm Neutral (gloss formulation), Museo Silver Rag 300gsm (by Intellicoat), Piezography Gloss Optimizer (coated 2nd pass with the printer)



Original Print Colors before light exposure



Colors After light exposure

				L*		a*		b*	
Patch #	Description	I* Color	ΔE	Before	After	Before	After	Before	After
A1	Media White	92.1	1.3	95.9	96.1	0.2	0.1	2.3	1.1
B1	Highlight L* = 96	90.9	1.4	92.6	93.0	0.3	0.1	3.2	1.9
C1	Highlight L* = 89	91.3	1.4	86.6	87.1	0.5	0.0	4.2	2.9
D1	Highlight L* = 78	92.5	1.6	76.8	77.8	0.5	-0.2	4.8	3.8
E1	Midtone L* = 66	93.2	1.7	65.4	66.7	0.8	-0.1	5.8	5.0
F1	Midtone L* = 52	95.0	1.5	52.7	53.8	1.1	0.3	6.7	6.1
A1	Highlight L* = 92	90.6	1.4	89.5	89.8	0.4	0.1	3.8	2.5
B2	Highlight L* = 85	91.5	1.5	83.3	84.0	0.4	-0.1	4.4	3.2
C2	Highlight L* = 75	92.3	1.7	74.3	75.4	0.6	-0.2	5.0	4.0
D2	Midtone L* = 63	93.9	1.6	62.8	64.0	0.8	0.0	6.0	5.3
E2	Midtone L* = 50	95.4	1.4	51.0	52.0	1.1	0.4	6.8	6.2
F2	Midtone L* = 38	97.4	1.3	39.0	40.1	1.6	1.0	7.1	6.7
A3	Highlight L* = 82	91.6	1.6	80.5	81.4	0.5	-0.1	4.6	3.5
B3	Midtone L* = 72	92.5	1.7	71.7	72.9	0.6	-0.2	5.2	4.3
C3	Midtone L* = 60	94.0	1.6	60.1	61.3	0.9	0.1	6.1	5.4
D3	Midtone L* = 47	95.8	1.4	47.9	49.0	1.2	0.5	7.1	6.6
E3	Midtone L* = 35	97.9	1.1	36.6	37.5	1.6	1.1	7.2	6.8
F3	Shadow L* = 25	100.0	0.9	26.8	27.5	1.8	1.5	6.6	6.3
A4	Midtone L* = 69	93.0	1.6	68.5	69.6	0.7	-0.1	5.5	4.6
B4	Midtone L* = 57	94.0	1.5	57.3	58.4	1.0	0.2	6.3	5.6
C4	Midtone L* = 44	95.9	1.3	45.8	46.7	1.4	0.6	7.1	6.6
D4	Midtone L* = 32	98.3	1.1	34.0	34.9	1.7	1.2	7.1	6.7
E4	Shadow L* = 20	100.0	1.1	22.0	23.0	1.8	1.5	6.2	5.9
F4	Shadow L* = 10	100.0	0.6	13.4	14.0	1.5	1.5	3.9	3.8
A5	Midtone L* = 55	94.7	1.5	55.6	56.8	1.0	0.2	6.4	5.8
B5	Midtone L* = 41	96.5	1.3	42.6	43.6	1.5	0.8	7.2	6.7
C5	Midtone L* = 29	99.6	0.9	31.0	31.7	1.9	1.4	6.8	6.6
D5	Shadow L* = 15	100.0	0.9	17.9	18.6	1.8	1.6	5.2	5.0
E5	Shadow L* = 5	96.1	1.0	12.0	11.5	2.1	1.3	2.6	2.5
F5	Max Black	100.0	0.7	7.4	8.1	-0.3	-0.2	-2.0	-1.8

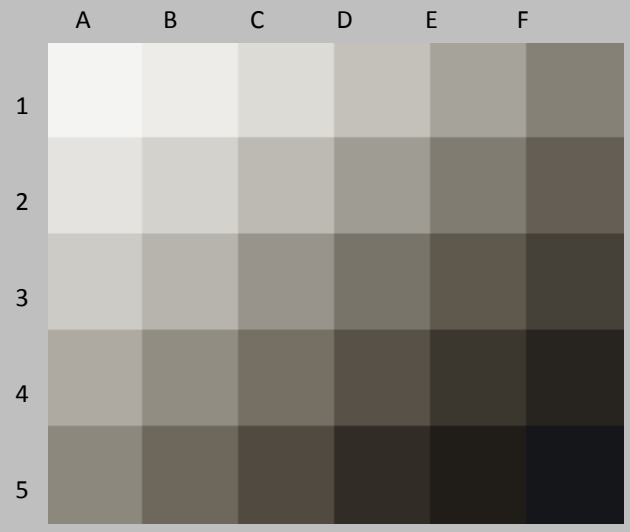
Summary Results	I* Color	I* tone	ΔE
Average Score for all patches	95.2	96.4	1.3
Worst 10% (3 lowest scoring patches)	90.9	91.3	1.7

30 Megalux hours

Epson Stylus Pro 9800, Cone Piezography K7 Warm Neutral (gloss formulation), Museo Silver Rag 300gsm (by Intellicoat), Piezography Gloss Optimizer (coated 2nd pass with the printer)



Original Print Colors before light exposure



Colors After light exposure

				L*		a*		b*	
Patch #	Description	I* Color	ΔE	Before	After	Before	After	Before	After
A1	Media White	91.9	1.3	95.9	96.1	0.2	0.1	2.3	1.1
B1	Highlight L* = 96	90.0	1.5	92.6	93.2	0.3	0.0	3.2	1.8
C1	Highlight L* = 89	90.3	1.6	86.6	87.3	0.5	-0.1	4.2	2.8
D1	Highlight L* = 78	91.3	1.9	76.8	78.1	0.5	-0.3	4.8	3.7
E1	Midtone L* = 66	92.0	2.0	65.4	67.0	0.8	-0.2	5.8	5.0
F1	Midtone L* = 52	93.5	1.7	52.7	54.0	1.1	0.2	6.7	6.1
A1	Highlight L* = 92	89.8	1.6	89.5	90.1	0.4	0.0	3.8	2.4
B2	Highlight L* = 85	90.6	1.7	83.3	84.3	0.4	-0.2	4.4	3.2
C2	Highlight L* = 75	91.1	2.0	74.3	75.7	0.6	-0.3	5.0	3.9
D2	Midtone L* = 63	92.2	2.0	62.8	64.3	0.8	-0.2	6.0	5.2
E2	Midtone L* = 50	93.8	1.7	51.0	52.3	1.1	0.2	6.8	6.2
F2	Midtone L* = 38	96.1	1.5	39.0	40.2	1.6	0.9	7.1	6.7
A3	Highlight L* = 82	90.3	1.8	80.5	81.6	0.5	-0.2	4.6	3.4
B3	Midtone L* = 72	91.1	2.0	71.7	73.2	0.6	-0.3	5.2	4.2
C3	Midtone L* = 60	92.2	1.9	60.1	61.6	0.9	-0.1	6.1	5.3
D3	Midtone L* = 47	94.4	1.6	47.9	49.2	1.2	0.3	7.1	6.5
E3	Midtone L* = 35	96.7	1.2	36.6	37.6	1.6	0.9	7.2	6.8
F3	Shadow L* = 25	99.5	1.0	26.8	27.6	1.8	1.4	6.6	6.3
A4	Midtone L* = 69	91.3	2.0	68.5	70.0	0.7	-0.3	5.5	4.5
B4	Midtone L* = 57	92.5	1.9	57.3	58.7	1.0	0.0	6.3	5.6
C4	Midtone L* = 44	94.7	1.6	45.8	47.0	1.4	0.5	7.1	6.6
D4	Midtone L* = 32	97.3	1.3	34.0	35.0	1.7	1.1	7.1	6.7
E4	Shadow L* = 20	100.0	1.1	22.0	23.1	1.8	1.4	6.2	5.9
F4	Shadow L* = 10	100.0	0.6	13.4	14.0	1.5	1.5	3.9	3.8
A5	Midtone L* = 55	92.9	1.8	55.6	57.0	1.0	0.0	6.4	5.7
B5	Midtone L* = 41	95.2	1.5	42.6	43.7	1.5	0.7	7.2	6.7
C5	Midtone L* = 29	98.5	1.1	31.0	31.9	1.9	1.3	6.8	6.6
D5	Shadow L* = 15	100.0	0.7	17.9	18.4	1.8	1.6	5.2	5.1
E5	Shadow L* = 5	96.2	1.2	12.0	11.2	2.1	1.3	2.6	2.6
F5	Max Black	100.0	0.1	7.4	7.5	-0.3	-0.3	-2.0	-1.9

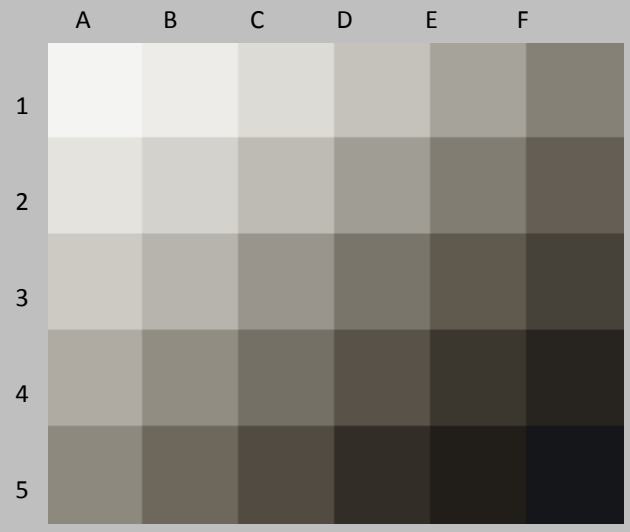
Summary Results	I* Color	I* tone	ΔE
Average Score for all patches	94.2	95.4	1.5
Worst 10% (3 lowest scoring patches)	90.0	89.8	2.0

40 Megalux hours

Epson Stylus Pro 9800, Cone Piezography K7 Warm Neutral (gloss formulation), Museo Silver Rag 300gsm (by Intellicoat), Piezography Gloss Optimizer (coated 2nd pass with the printer)



Original Print Colors before light exposure



Colors After light exposure

				L*		a*		b*	
Patch #	Description	I* Color	ΔE	Before	After	Before	After	Before	After
A1	Media White	94.5	1.1	95.9	96.3	0.2	0.0	2.3	1.3
B1	Highlight L* = 96	91.9	1.4	92.6	93.3	0.3	0.0	3.2	2.0
C1	Highlight L* = 89	91.5	1.6	86.6	87.5	0.5	-0.1	4.2	3.0
D1	Highlight L* = 78	91.7	2.0	76.8	78.3	0.5	-0.4	4.8	3.9
E1	Midtone L* = 66	91.5	2.2	65.4	67.2	0.8	-0.3	5.8	5.1
F1	Midtone L* = 52	92.9	2.0	52.7	54.2	1.1	0.1	6.7	6.1
A1	Highlight L* = 92	91.2	1.5	89.5	90.2	0.4	0.0	3.8	2.6
B2	Highlight L* = 85	91.5	1.7	83.3	84.4	0.4	-0.2	4.4	3.3
C2	Highlight L* = 75	91.5	2.2	74.3	76.0	0.6	-0.4	5.0	4.1
D2	Midtone L* = 63	92.3	2.1	62.8	64.5	0.8	-0.3	6.0	5.3
E2	Midtone L* = 50	93.0	1.9	51.0	52.5	1.1	0.1	6.8	6.2
F2	Midtone L* = 38	95.4	1.7	39.0	40.4	1.6	0.8	7.1	6.7
A3	Highlight L* = 82	90.6	1.8	80.5	81.7	0.5	-0.4	4.6	3.5
B3	Midtone L* = 72	91.4	2.2	71.7	73.4	0.6	-0.4	5.2	4.3
C3	Midtone L* = 60	92.3	2.1	60.1	61.8	0.9	-0.2	6.1	5.5
D3	Midtone L* = 47	93.8	1.9	47.9	49.4	1.2	0.2	7.1	6.6
E3	Midtone L* = 35	95.9	1.5	36.6	37.9	1.6	0.8	7.2	6.8
F3	Shadow L* = 25	98.7	1.3	26.8	27.9	1.8	1.3	6.6	6.3
A4	Midtone L* = 69	91.8	2.1	68.5	70.2	0.7	-0.3	5.5	4.7
B4	Midtone L* = 57	92.2	2.1	57.3	59.0	1.0	-0.1	6.3	5.7
C4	Midtone L* = 44	94.1	1.9	45.8	47.3	1.4	0.4	7.1	6.6
D4	Midtone L* = 32	96.4	1.5	34.0	35.3	1.7	1.0	7.1	6.7
E4	Shadow L* = 20	99.0	1.3	22.0	23.3	1.8	1.4	6.2	5.8
F4	Shadow L* = 10	100.0	0.8	13.4	14.2	1.5	1.5	3.9	3.8
A5	Midtone L* = 55	92.6	2.1	55.6	57.3	1.0	-0.1	6.4	5.8
B5	Midtone L* = 41	94.6	1.8	42.6	44.0	1.5	0.6	7.2	6.7
C5	Midtone L* = 29	98.2	1.3	31.0	32.1	1.9	1.2	6.8	6.6
D5	Shadow L* = 15	100.0	0.9	17.9	18.7	1.8	1.5	5.2	5.1
E5	Shadow L* = 5	96.4	0.9	12.0	11.5	2.1	1.3	2.6	2.6
F5	Max Black	100.0	0.1	7.4	7.4	-0.3	-0.3	-2.0	-1.9

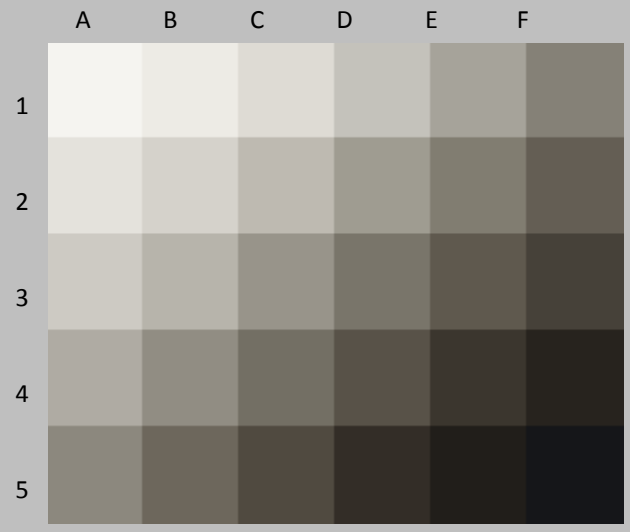
Summary Results	I* Color	I* tone	ΔE
Average Score for all patches	94.2	95.4	1.6
Worst 10% (3 lowest scoring patches)	91.1	90.6	2.2

50 Megalux hours

Epson Stylus Pro 9800, Cone Piezography K7 Warm Neutral (gloss formulation), Museo Silver Rag 300gsm (by Intellicoat), Piezography Gloss Optimizer (coated 2nd pass with the printer)



Original Print Colors before light exposure



Colors After light exposure

				L*		a*		b*	
Patch #	Description	I* Color	ΔE	Before	After	Before	After	Before	After
A1	Media White	100.0	0.3	95.9	96.1	0.2	0.0	2.3	2.3
B1	Highlight L* = 96	99.4	0.7	92.6	93.1	0.3	-0.1	3.2	2.8
C1	Highlight L* = 89	96.6	1.1	86.6	87.4	0.5	-0.2	4.2	3.6
D1	Highlight L* = 78	94.4	1.9	76.8	78.3	0.5	-0.5	4.8	4.4
E1	Midtone L* = 66	92.6	2.1	65.4	67.2	0.8	-0.4	5.8	5.4
F1	Midtone L* = 52	93.0	1.9	52.7	54.2	1.1	0.0	6.7	6.4
A1	Highlight L* = 92	97.5	0.9	89.5	89.9	0.4	-0.1	3.8	3.3
B2	Highlight L* = 85	95.9	1.3	83.3	84.3	0.4	-0.3	4.4	3.9
C2	Highlight L* = 75	93.7	1.9	74.3	75.9	0.6	-0.5	5.0	4.6
D2	Midtone L* = 63	93.2	1.9	62.8	64.3	0.8	-0.4	6.0	5.7
E2	Midtone L* = 50	93.6	1.8	51.0	52.4	1.1	0.0	6.8	6.5
F2	Midtone L* = 38	95.6	1.5	39.0	40.2	1.6	0.7	7.1	7.0
A3	Highlight L* = 82	95.7	1.4	80.5	81.6	0.5	-0.3	4.6	4.2
B3	Midtone L* = 72	93.6	1.9	71.7	73.2	0.6	-0.5	5.2	4.9
C3	Midtone L* = 60	93.2	1.9	60.1	61.6	0.9	-0.2	6.1	5.8
D3	Midtone L* = 47	94.4	1.7	47.9	49.3	1.2	0.2	7.1	6.9
E3	Midtone L* = 35	96.1	1.6	36.6	38.0	1.6	0.8	7.2	6.9
F3	Shadow L* = 25	98.7	1.3	26.8	27.9	1.8	1.2	6.6	6.4
A4	Midtone L* = 69	93.4	1.9	68.5	70.0	0.7	-0.4	5.5	5.1
B4	Midtone L* = 57	92.6	2.0	57.3	58.8	1.0	-0.2	6.3	6.0
C4	Midtone L* = 44	94.3	1.7	45.8	47.2	1.4	0.3	7.1	6.8
D4	Midtone L* = 32	96.6	1.5	34.0	35.2	1.7	1.0	7.1	6.9
E4	Shadow L* = 20	99.8	1.3	22.0	23.2	1.8	1.3	6.2	6.0
F4	Shadow L* = 10	100.0	0.7	13.4	14.0	1.5	1.5	3.9	3.8
A5	Midtone L* = 55	93.1	1.8	55.6	57.0	1.0	-0.1	6.4	6.1
B5	Midtone L* = 41	94.7	1.7	42.6	43.9	1.5	0.5	7.2	6.9
C5	Midtone L* = 29	97.9	1.2	31.0	32.0	1.9	1.2	6.8	6.7
D5	Shadow L* = 15	100.0	0.9	17.9	18.6	1.8	1.5	5.2	5.1
E5	Shadow L* = 5	96.6	1.0	12.0	11.4	2.1	1.3	2.6	2.6
F5	Max Black	100.0	0.2	7.4	7.3	-0.3	-0.1	-2.0	-2.0

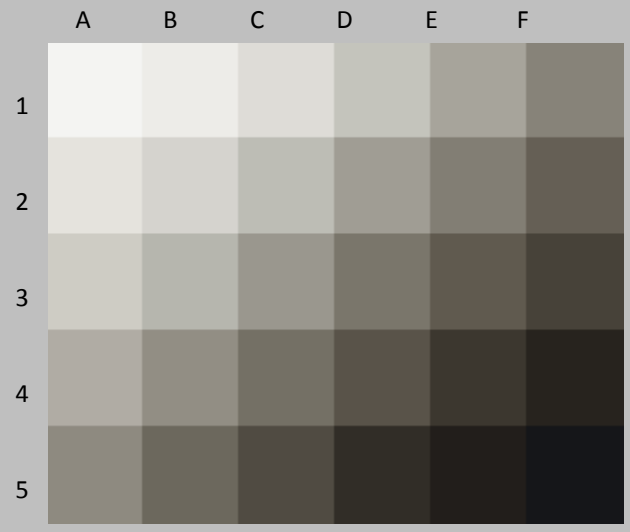
Summary Results	I* Color	I* tone	ΔE
Average Score for all patches	95.9	95.3	1.4
Worst 10% (3 lowest scoring patches)	92.7	90.2	2.0

60 Megalux hours

Epson Stylus Pro 9800, Cone Piezography K7 Warm Neutral (gloss formulation), Museo Silver Rag 300gsm (by Intellicoat), Piezography Gloss Optimizer (coated 2nd pass with the printer)



Original Print Colors before light exposure



Colors After light exposure

				L*		a*		b*	
Patch #	Description	I* Color	ΔE	Before	After	Before	After	Before	After
A1	Media White	95.3	1.0	95.9	96.2	0.2	0.0	2.3	1.4
B1	Highlight L* = 96	92.0	1.4	92.6	93.3	0.3	-0.1	3.2	2.0
C1	Highlight L* = 89	91.1	1.7	86.6	87.7	0.5	-0.2	4.2	3.0
D1	Highlight L* = 78	91.1	2.3	76.8	78.6	0.5	-0.5	4.8	3.9
E1	Midtone L* = 66	90.0	2.6	65.4	67.6	0.8	-0.5	5.8	5.1
F1	Midtone L* = 52	90.9	2.5	52.7	54.8	1.1	-0.1	6.7	6.1
A1	Highlight L* = 92	90.9	1.6	89.5	90.3	0.4	-0.1	3.8	2.6
B2	Highlight L* = 85	90.9	1.9	83.3	84.7	0.4	-0.4	4.4	3.3
C2	Highlight L* = 75	90.4	2.5	74.3	76.3	0.6	-0.6	5.0	4.1
D2	Midtone L* = 63	90.3	2.5	62.8	64.9	0.8	-0.5	6.0	5.3
E2	Midtone L* = 50	91.3	2.4	51.0	53.0	1.1	-0.1	6.8	6.2
F2	Midtone L* = 38	93.2	2.1	39.0	40.7	1.6	0.6	7.1	6.7
A3	Highlight L* = 82	90.5	2.1	80.5	82.1	0.5	-0.4	4.6	3.5
B3	Midtone L* = 72	90.2	2.5	71.7	73.8	0.6	-0.6	5.2	4.4
C3	Midtone L* = 60	90.5	2.5	60.1	62.2	0.9	-0.3	6.1	5.5
D3	Midtone L* = 47	91.9	2.3	47.9	49.8	1.2	0.1	7.1	6.5
E3	Midtone L* = 35	94.1	2.0	36.6	38.3	1.6	0.7	7.2	6.7
F3	Shadow L* = 25	97.6	1.6	26.8	28.2	1.8	1.2	6.6	6.3
A4	Midtone L* = 69	90.3	2.6	68.5	70.6	0.7	-0.5	5.5	4.7
B4	Midtone L* = 57	90.3	2.5	57.3	59.3	1.0	-0.3	6.3	5.7
C4	Midtone L* = 44	92.1	2.2	45.8	47.6	1.4	0.2	7.1	6.6
D4	Midtone L* = 32	94.8	1.9	34.0	35.6	1.7	0.9	7.1	6.7
E4	Shadow L* = 20	98.9	1.6	22.0	23.5	1.8	1.3	6.2	5.9
F4	Shadow L* = 10	100.0	1.0	13.4	14.3	1.5	1.4	3.9	3.8
A5	Midtone L* = 55	90.6	2.4	55.6	57.6	1.0	-0.2	6.4	5.8
B5	Midtone L* = 41	92.5	2.2	42.6	44.4	1.5	0.4	7.2	6.7
C5	Midtone L* = 29	95.8	1.6	31.0	32.3	1.9	1.0	6.8	6.5
D5	Shadow L* = 15	100.0	1.1	17.9	18.9	1.8	1.5	5.2	5.1
E5	Shadow L* = 5	95.5	1.0	12.0	11.7	2.1	1.2	2.6	2.5
F5	Max Black	100.0	0.1	7.4	7.4	-0.3	-0.3	-2.0	-1.9

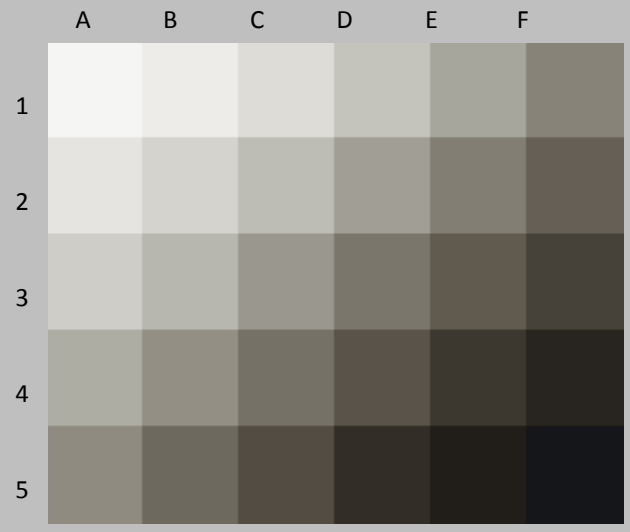
Summary Results	I* Color	I* tone	ΔE
Average Score for all patches	93.1	94.3	1.9
Worst 10% (3 lowest scoring patches)	90.2	89.7	2.6

70 Megalux hours

Epson Stylus Pro 9800, Cone Piezography K7 Warm Neutral (gloss formulation), Museo Silver Rag 300gsm (by Intellicoat), Piezography Gloss Optimizer (coated 2nd pass with the printer)



Original Print Colors before light exposure



Colors After light exposure

				L*		a*		b*	
Patch #	Description	I* Color	ΔE	Before	After	Before	After	Before	After
A1	Media White	92.5	1.3	95.9	96.3	0.2	0.0	2.3	1.1
B1	Highlight L* = 96	89.6	1.7	92.6	93.4	0.3	-0.1	3.2	1.8
C1	Highlight L* = 89	89.3	1.9	86.6	87.8	0.5	-0.2	4.2	2.8
D1	Highlight L* = 78	89.6	2.5	76.8	78.8	0.5	-0.6	4.8	3.7
E1	Midtone L* = 66	89.0	2.8	65.4	67.8	0.8	-0.5	5.8	4.9
F1	Midtone L* = 52	89.8	2.6	52.7	54.9	1.1	-0.2	6.7	6.0
A1	Highlight L* = 92	88.8	1.8	89.5	90.4	0.4	-0.1	3.8	2.4
B2	Highlight L* = 85	89.2	2.1	83.3	84.8	0.4	-0.4	4.4	3.1
C2	Highlight L* = 75	89.2	2.7	74.3	76.4	0.6	-0.6	5.0	3.9
D2	Midtone L* = 63	89.4	2.8	62.8	65.1	0.8	-0.5	6.0	5.2
E2	Midtone L* = 50	90.1	2.6	51.0	53.1	1.1	-0.2	6.8	6.1
F2	Midtone L* = 38	92.5	2.2	39.0	40.9	1.6	0.6	7.1	6.6
A3	Highlight L* = 82	89.3	2.3	80.5	82.2	0.5	-0.4	4.6	3.4
B3	Midtone L* = 72	89.0	2.7	71.7	73.9	0.6	-0.6	5.2	4.2
C3	Midtone L* = 60	89.3	2.8	60.1	62.4	0.9	-0.4	6.1	5.3
D3	Midtone L* = 47	90.7	2.5	47.9	50.0	1.2	0.0	7.1	6.4
E3	Midtone L* = 35	92.9	2.2	36.6	38.5	1.6	0.6	7.2	6.7
F3	Shadow L* = 25	96.7	1.8	26.8	28.4	1.8	1.1	6.6	6.2
A4	Midtone L* = 69	89.1	2.7	68.5	70.7	0.7	-0.5	5.5	4.5
B4	Midtone L* = 57	89.2	2.8	57.3	59.6	1.0	-0.4	6.3	5.6
C4	Midtone L* = 44	90.8	2.4	45.8	47.7	1.4	0.1	7.1	6.5
D4	Midtone L* = 32	93.9	2.0	34.0	35.8	1.7	0.8	7.1	6.7
E4	Shadow L* = 20	98.4	1.8	22.0	23.7	1.8	1.2	6.2	5.9
F4	Shadow L* = 10	100.0	1.1	13.4	14.5	1.5	1.4	3.9	3.7
A5	Midtone L* = 55	89.6	2.7	55.6	57.9	1.0	-0.3	6.4	5.7
B5	Midtone L* = 41	91.5	2.4	42.6	44.6	1.5	0.3	7.2	6.6
C5	Midtone L* = 29	95.8	1.8	31.0	32.6	1.9	1.0	6.8	6.5
D5	Shadow L* = 15	100.0	1.3	17.9	19.1	1.8	1.5	5.2	5.0
E5	Shadow L* = 5	96.0	1.0	12.0	11.5	2.1	1.3	2.6	2.6
F5	Max Black	100.0	0.1	7.4	7.4	-0.3	-0.3	-2.0	-2.0

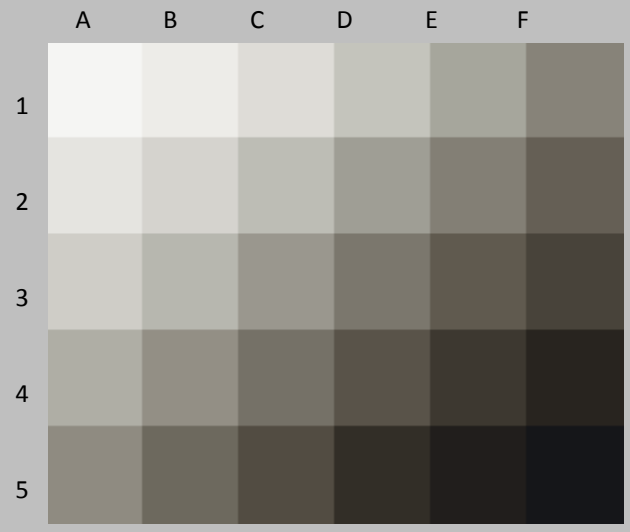
Summary Results	I* Color	I* tone	ΔE
Average Score for all patches	92.0	93.9	2.1
Worst 10% (3 lowest scoring patches)	89.0	88.4	2.8

80 Megalux hours

Epson Stylus Pro 9800, Cone Piezography K7 Warm Neutral (gloss formulation), Museo Silver Rag 300gsm (by Intellicoat), Piezography Gloss Optimizer (coated 2nd pass with the printer)



Original Print Colors before light exposure



Colors After light exposure

				L*		a*		b*	
Patch #	Description	I* Color	ΔE	Before	After	Before	After	Before	After
A1	Media White	93.9	1.2	95.9	96.3	0.2	0.0	2.3	1.3
B1	Highlight L* = 96	90.5	1.6	92.6	93.4	0.3	-0.1	3.2	1.9
C1	Highlight L* = 89	90.1	1.9	86.6	87.8	0.5	-0.2	4.2	2.9
D1	Highlight L* = 78	90.1	2.5	76.8	78.8	0.5	-0.6	4.8	3.8
E1	Midtone L* = 66	89.1	2.9	65.4	67.9	0.8	-0.6	5.8	5.0
F1	Midtone L* = 52	89.6	2.7	52.7	55.0	1.1	-0.2	6.7	6.0
A1	Highlight L* = 92	89.6	1.8	89.5	90.4	0.4	-0.1	3.8	2.4
B2	Highlight L* = 85	89.8	2.1	83.3	84.8	0.4	-0.4	4.4	3.2
C2	Highlight L* = 75	89.4	2.7	74.3	76.5	0.6	-0.6	5.0	4.0
D2	Midtone L* = 63	89.3	2.8	62.8	65.2	0.8	-0.5	6.0	5.2
E2	Midtone L* = 50	90.0	2.6	51.0	53.2	1.1	-0.2	6.8	6.1
F2	Midtone L* = 38	92.2	2.3	39.0	41.0	1.6	0.5	7.1	6.6
A3	Highlight L* = 82	89.9	2.3	80.5	82.3	0.5	-0.4	4.6	3.5
B3	Midtone L* = 72	89.7	2.8	71.7	74.0	0.6	-0.6	5.2	4.3
C3	Midtone L* = 60	89.3	2.8	60.1	62.5	0.9	-0.4	6.1	5.4
D3	Midtone L* = 47	90.5	2.6	47.9	50.1	1.2	0.0	7.1	6.4
E3	Midtone L* = 35	92.8	2.2	36.6	38.5	1.6	0.6	7.2	6.7
F3	Shadow L* = 25	96.7	1.9	26.8	28.5	1.8	1.1	6.6	6.2
A4	Midtone L* = 69	89.5	2.8	68.5	70.8	0.7	-0.5	5.5	4.6
B4	Midtone L* = 57	89.4	2.8	57.3	59.6	1.0	-0.4	6.3	5.6
C4	Midtone L* = 44	90.6	2.5	45.8	47.8	1.4	0.1	7.1	6.5
D4	Midtone L* = 32	93.4	2.2	34.0	35.9	1.7	0.7	7.1	6.6
E4	Shadow L* = 20	98.6	1.8	22.0	23.8	1.8	1.3	6.2	5.8
F4	Shadow L* = 10	100.0	1.3	13.4	14.6	1.5	1.4	3.9	3.8
A5	Midtone L* = 55	89.6	2.8	55.6	58.0	1.0	-0.3	6.4	5.7
B5	Midtone L* = 41	91.0	2.5	42.6	44.7	1.5	0.3	7.2	6.6
C5	Midtone L* = 29	95.3	1.9	31.0	32.7	1.9	1.0	6.8	6.5
D5	Shadow L* = 15	100.0	1.4	17.9	19.2	1.8	1.5	5.2	5.1
E5	Shadow L* = 5	95.9	0.9	12.0	11.8	2.1	1.3	2.6	2.5
F5	Max Black	100.0	0.2	7.4	7.3	-0.3	-0.3	-2.0	-2.0

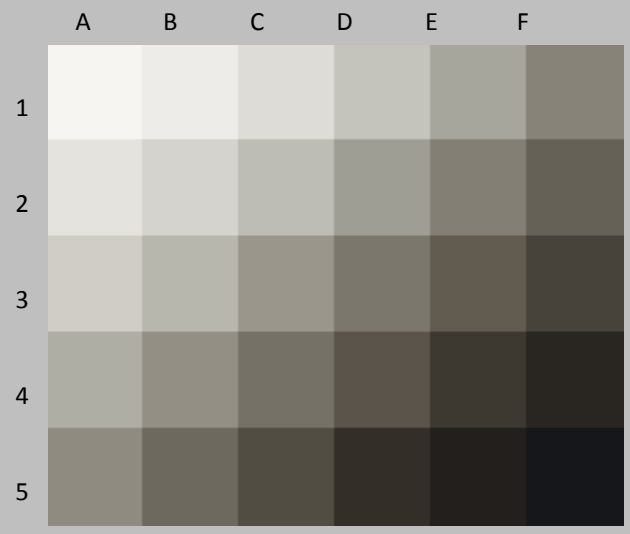
Summary Results	I* Color	I* tone	ΔE
Average Score for all patches	92.2	93.8	2.2
Worst 10% (3 lowest scoring patches)	89.3	88.6	2.9

90 Megalux hours

Epson Stylus Pro 9800, Cone Piezography K7 Warm Neutral (gloss formulation), Museo Silver Rag 300gsm (by Intellicoat), Piezography Gloss Optimizer (coated 2nd pass with the printer)



Original Print Colors before light exposure



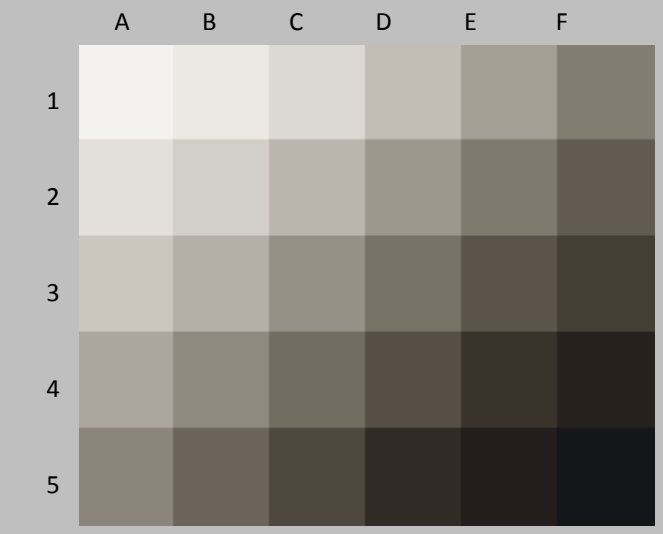
Colors After light exposure

				L*		a*		b*	
Patch #	Description	I* Color	ΔE	Before	After	Before	After	Before	After
A1	Media White	97.5	0.8	95.9	96.3	0.2	0.0	2.3	1.6
B1	Highlight L* = 96	93.8	1.3	92.6	93.4	0.3	-0.1	3.2	2.2
C1	Highlight L* = 89	92.4	1.7	86.6	87.8	0.5	-0.2	4.2	3.1
D1	Highlight L* = 78	91.7	2.4	76.8	78.8	0.5	-0.6	4.8	4.0
E1	Midtone L* = 66	90.0	2.9	65.4	67.9	0.8	-0.6	5.8	5.2
F1	Midtone L* = 52	90.0	2.8	52.7	55.1	1.1	-0.3	6.7	6.2
A1	Highlight L* = 92	92.2	1.5	89.5	90.3	0.4	-0.1	3.8	2.7
B2	Highlight L* = 85	92.2	1.9	83.3	84.8	0.4	-0.4	4.4	3.5
C2	Highlight L* = 75	90.9	2.6	74.3	76.5	0.6	-0.6	5.0	4.2
D2	Midtone L* = 63	90.1	2.8	62.8	65.2	0.8	-0.6	6.0	5.4
E2	Midtone L* = 50	90.3	2.7	51.0	53.3	1.1	-0.2	6.8	6.3
F2	Midtone L* = 38	92.2	2.4	39.0	41.1	1.6	0.5	7.1	6.7
A3	Highlight L* = 82	91.9	2.1	80.5	82.2	0.5	-0.4	4.6	3.7
B3	Midtone L* = 72	91.0	2.7	71.7	74.0	0.6	-0.6	5.2	4.6
C3	Midtone L* = 60	90.1	2.8	60.1	62.5	0.9	-0.4	6.1	5.6
D3	Midtone L* = 47	90.9	2.6	47.9	50.1	1.2	-0.1	7.1	6.6
E3	Midtone L* = 35	92.5	2.4	36.6	38.7	1.6	0.5	7.2	6.7
F3	Shadow L* = 25	96.8	2.1	26.8	28.8	1.8	1.1	6.6	6.3
A4	Midtone L* = 69	90.3	2.8	68.5	70.8	0.7	-0.6	5.5	4.8
B4	Midtone L* = 57	89.9	2.8	57.3	59.7	1.0	-0.4	6.3	5.8
C4	Midtone L* = 44	91.0	2.6	45.8	48.0	1.4	0.1	7.1	6.6
D4	Midtone L* = 32	93.6	2.3	34.0	36.0	1.7	0.7	7.1	6.7
E4	Shadow L* = 20	98.5	2.1	22.0	24.1	1.8	1.2	6.2	5.9
F4	Shadow L* = 10	100.0	1.5	13.4	14.9	1.5	1.4	3.9	3.9
A5	Midtone L* = 55	90.1	2.8	55.6	58.0	1.0	-0.3	6.4	5.8
B5	Midtone L* = 41	91.4	2.5	42.6	44.7	1.5	0.3	7.2	6.7
C5	Midtone L* = 29	95.4	2.0	31.0	32.8	1.9	0.9	6.8	6.6
D5	Shadow L* = 15	100.0	1.6	17.9	19.5	1.8	1.5	5.2	5.1
E5	Shadow L* = 5	97.0	0.8	12.0	12.0	2.1	1.4	2.6	2.7
F5	Max Black	100.0	0.4	7.4	7.7	-0.3	-0.1	-2.0	-1.8

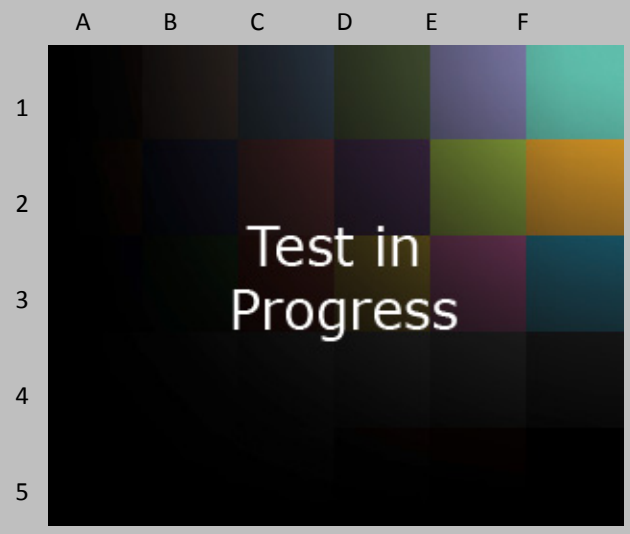
Summary Results	I* Color	I* tone	ΔE
Average Score for all patches	93.1	93.8	2.2
Worst 10% (3 lowest scoring patches)	90.0	88.6	2.8

100 Megalux hours

The 120 Megalux hour Update will be posted on approximately JAN 05, 2015.



Original Print Colors before light exposure



Colors After light exposure

Patch #	Description	I* Color	ΔE	L* Before	L* After	a* Before	a* After	b* Before	b* After
A1	Media White			95.9		0.2		2.3	
B1	Highlight L* = 96			92.6		0.3		3.2	
C1	Highlight L* = 89			86.6		0.5		4.2	
D1	Highlight L* = 78			76.8		0.5		4.8	
E1	Midtone L* = 66			65.4		0.8		5.8	
F1	Midtone L* = 52			52.7		1.1		6.7	
A1	Highlight L* = 92			89.5		0.4		3.8	
B2	Highlight L* = 85			83.3		0.4		4.4	
C2	Highlight L* = 75			74.3		0.6		5.0	
D2	Midtone L* = 63			62.8		0.8		6.0	
E2	Midtone L* = 50			51.0		1.1		6.8	
F2	Midtone L* = 38			39.0		1.6		7.1	
A3	Highlight L* = 82			80.5		0.5		4.6	
B3	Midtone L* = 72			71.7		0.6		5.2	
C3	Midtone L* = 60			60.1		0.9		6.1	
D3	Midtone L* = 47			47.9		1.2		7.1	
E3	Midtone L* = 35			36.6		1.6		7.2	
F3	Shadow L* = 25			26.8		1.8		6.6	
A4	Midtone L* = 69			68.5		0.7		5.5	
B4	Midtone L* = 57			57.3		1.0		6.3	
C4	Midtone L* = 44			45.8		1.4		7.1	
D4	Midtone L* = 32			34.0		1.7		7.1	
E4	Shadow L* = 20			22.0		1.8		6.2	
F4	Shadow L* = 10			13.4		1.5		3.9	
A5	Midtone L* = 55			55.6		1.0		6.4	
B5	Midtone L* = 41			42.6		1.5		7.2	
C5	Midtone L* = 29			31.0		1.9		6.8	
D5	Shadow L* = 15			17.9		1.8		5.2	
E5	Shadow L* = 5			12.0		2.1		2.6	
F5	Max Black			7.4		-0.3		-2.0	

Summary Results	I* Color	I* tone	ΔE
Average Score for all patches			
Worst 10% (3 lowest scoring patches)			

120 Megalux hours