

Somerset® Enhanced Fine Art Inkjet Paper

Created to give artists and photographers an authentic fine art inkjet paper, capable of producing impressive images. This is a stunning matte paper, with an invisible inkjet coating, whose texture will lift images, giving them a beautifully elegant fine art feel.

This paper is traditionally mould made from 100% cotton, to high archival standards, providing a paper with a genuine heritage.

Somerset® Enhanced is a professional fine art inkjet paper.

Manufacture:	Cylinder mould made
Ingredients:	100% cotton
Longevity:	Acid free & archival Calcium carbonate buffered pH 7-9 Fade resistant prints achievable with pigmented inksets
Characteristics:	Internally sized Water resistance – good Natural woollen felt textured Inkjet coating on one side (felt side) Drying - almost instant
Core size (rolls):	76mm (3")
Shade (Radiant White):	96% TAPPI Whiteness value Low OBAs (Optical brightening agents) Highly lightfast (minimum 6+ on Blue Wool Scale)
Approved by:	Fine Art Trade Guild in 255g/m ²
Suitable for:	Inkjet
Liability:	Since all dyes, pigments and media change over time, St Cuthberts Mill does not warrant this product against colour changes and fading. St Cuthberts Mill's liability for any defects in manufacturing and packaging is limited to the replacement cost of this product.

100% Cotton

Highest quality papermaking material with excellent archival properties.

Mould Made

Genuine artists paper.

Quality Coating

Superb finished prints that are crisp and vibrant.

Acid Free & Archival

The paper will last for hundreds of years (in good storage conditions) and won't discolour or fall apart.

Shade Stability

Paper colour is stable and won't fade

Beautiful Random Surface Texture

Surface enhances the finished print.

General storage and handling instructions

After printing

- Keep the paper in its original packaging until required.
- Store the paper flat.
- Avoid extremes of temperature or humidity. We suggest 15-25°C (59 – 77°F) and 40-60% relative humidity.
- Handle the paper by the edges or underside. Avoid touching the area to be printed, as oils from the skin could affect the coating.
- Do not expose the paper to organic vapour.
- The coated side is always packed uppermost on sheets, and outermost on rolls. If you are in any doubt identifying the coated side, try moistening your fingers and touch both sides of the paper. The coated side appears to be slightly sticky.

- Handle the print with care, as the surface is easily damaged.
- Let prints dry thoroughly. Drying is best done individually in drying racks, which allow free circulation of air. The prints should be left like this for up to 24 hours. Do not stack a number of freshly printed prints in a pile. Do not seal freshly printed material in polythene bags, in drawers, or other areas where air cannot freely circulate until the print is dry.
- If the dried prints are to be stored in plastic bags at any point, we recommend the use of bags that do not contain plasticisers.
- Coated papers can react to organic solvents, plasticisers, and antioxidants. These products could be contained in tapes, plastic bags, dry mounting film and could cause discolouration of the print. Discolouration of coated papers is a known phenomenon, but it is only temporary and very rare, and can be permanently reversed by exposure to UV light. If yellowing is experienced, exposing to daylight for a short period can permanently reverse it. For an independent report on handling issues relating to inkjet papers by Mitsubishi Paper Mills [click here](#).

Fade resistance and framing

- For print longevity pigment inks are advised.
- Frame prints to archival standards indicated by the Fine Art Trade Guild and ISO 18902: Imaging materials, processed imaging materials, albums, framing and storage materials.
- As with all original artworks, prints should be framed behind glass and hung away from direct sunlight