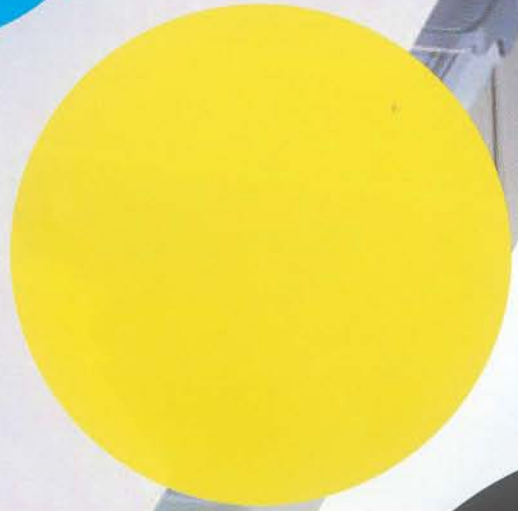
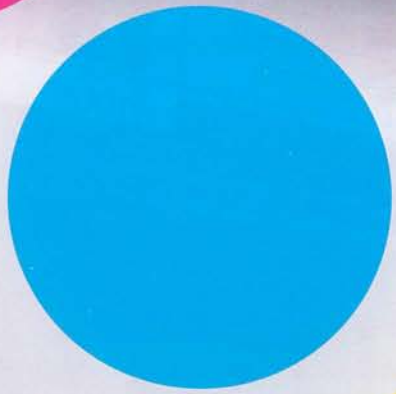


Making The Big Leap Into Large Format Printing

EPSON



While covering the 2002

World Masters Games, professional photographers Ric Magazowski, Morrie Mathews and Ian Turner started talking about the big leap they'd all recently made by switching to shooting with digital cameras.

The demands of the huge Melbourne games program — with 26,000 attendees and hundreds of events — had convinced the photographers that digital capture was the way forward — and they haven't looked back.

Since then the three have been regularly swapping notes on all manner of business-related issues, and all have recently made another big leap — bringing their large format printing activities in-house.

They each took a lot of convincing and did their homework thoroughly, but each independently settled on the recently released Epson Stylus Pro 4800 eight-colour A2+ (17-inches wide) printer.

For Morrie Mathews, the image quality capabilities of pigment ink printing through the 4800 were impressive, and finally convinced him to make the 'big leap'.

"In the past I've had a lot to do with inkjet printing and, to be honest, I'm still not totally sold on it, but the pigmented ink is giving the quality of results that I want."

Morrie also produces fridge magnets for the souvenir industry all around Australia, and he has previously used a laser printer for this work, but knew very well its limits.

Morrie says that, like many working photographers, he wanted to bring the printing processes back under his control, colour management in particular.

"I was previously going through labs and the problem here has always been that it's a little bit out of your control and often they give you what they give you. I'd have to wait until I got the job back, to then find that the colours would be wrong. I really wanted something to replace this procedure, and that would allow me to have full control over the output.

"Then I saw the Epson 4800 large format printer at the Designwyse stand at this year's Pacprint exhibition. The 17-inch capability and continuous roll feed made it look attractive, but if it hadn't been for the pigment-based UltraChrome inks, I don't think I would have bought one.

"I have to confess I'm still a little bit sceptical about the archival claims, but if they are correct, then the Epson set-up pretty well addresses all my requirements. However, time will tell."

Morrie's Epson 4800 was installed by Designwyse technicians in early August and he was soon turning jobs around in record time — from the orders being lodged through to viewing of Website thumbnails (www.morriemathews.com) and on to the large prints quickly being delivered into the hands of his clients.

"Because my photos come in bits and pieces, I have to wait for a batch of orders to come through and, by the time I'd got them to the lab and back again, a fortnight would have passed. I had one order yesterday and, using my Epson 4800, the client had the job in the mail the same day — so I'm able to offer my clients a fantastic service! For short-run printing applications, I've found the Epson 4800 really is excellent."

I & J Photographics

Ian and Julie Turner run I & J Photographics from Wantirna in Victoria. Ian is a professional photographer with 23 years experience, and he started

off in 2004. "Just dabbling in inkjet printing for fliers and graphic items".

At the time he was still using film for image origination at weddings, and it wasn't until late 2004 that he started using digital capture, mixed in with some continued film usage.

"At beginning of this year a lot of homework came to fruition when I felt I'd found the systems capable of producing the imaging quality that I was looking for from origination to output.

"In March we went totally digital with a Canon camera system based around the EOS-1Ds Mark II D-SLR. At the output end, I'm now using an Epson 4800 inkjet printer for making proof sheets, customer enlargements and display prints."

However, Ian says he still prefers to have the smaller prints conventionally processed at a lab.

"The digital capture and proofing system is great for wedding work. My staff do any colour and exposure adjustments from the RAW images and produce proof sheets ready for our customers to view.

"It means I can keep everything in-house with quick turnaround, and there's total control of our workflow."

Ian says he was also impressed by the pigment dyes. "They deliver a lasting quality that has been

— he now uses an iMac to drive Photoshop and his new printer.

"I'd always been a PC and Windows user, but when I started using an iMac G5 I was amazed at both its capabilities and useability. What's more, the Epson printer and the iMac are a great combination."

Shot On Sight

Ric Magazowski is the man behind Shot on Sight Photography. The first of the three photographers in this article to switch to digital capture (with a Canon EOS D30), Ric was also the first to select the Epson Stylus Pro 4800 to meet his in-house printing requirements. Again, the Epson's pigmented inks were an important factor. His previous printer used dye-based inks and Ric notes, "The image quality was there, but not the longevity".

Aside from covering large corporate events, Ric also photographs concert performances.

"Quite often the bands are here and gone overnight, so I often take the shots, get home, make the prints and then return to the gig and have the band sign off by the end of the night.

Grinspoon, Billy Thorpe and Jimmy Barnes have all had their live performance shots taken by 'Shot on Sight', returned and signed off straight after their concerts.

"Brides need to know that their wedding photographs are going to be around as long as a mum and dad's wedding pictures, so long-term stability is a critical issue."

good enough to make me change my mind about inkjet printing. I've followed the online digital forums and seen the problems that other photographers have had with inkjet prints so it took a lot of convincing for me to ultimately make take that step and invest in a large format printer."

Ian adds that, in the wedding market, it's especially important that the accuracy of the colours and the archive quality of the inks be similar to traditional silver halide printing.

"Brides need to know that their wedding photographs are going to be around as long as a mum and dad's wedding pictures, so long-term stability is a critical issue."

Since his Epson 4800 was installed, Ian says he hasn't had any issues with colour anomalies.

"Designwyse did the test set-ups, including screen calibration, and I've been pretty impressed with the machine's performance so far."

He also reports there haven't been any bronzing issues, and says he is impressed with UltraChrome's K3's ability — via its three blacks — to deliver high quality black and white prints.

"It's also appears quite economical with ink usage, but the main benefits to me are the quicker turnaround and the total control over my workflow."

Through the Designwyse installation of his Epson 4800, Ian has also undergone another transformation

Like the other two photographers, Ric was also motivated by quality control when selecting the Epson Stylus Pro 4800.

"Covering lots of events, we were all facing the same issues about going into digital; we were clients of a couple of the labs, but we wanted control back in our hands.

"I've just finished a gallery at home (in Belgrave, Victoria), and I've printed all of the display prints at 17x25.5-inches full frame — with wonderful results."

Morrie Mathews observes that photographers are, by and large, "control freaks who love to own the whole process".

"We now have these wonderful digital cameras, we have Photoshop and we have tools that we've never had before... and the printer is the last piece of the 'control freak' puzzle.

"It's quite incredible what I can do with this machine. In the past week I've just done some prints with my set-up that I really believe I couldn't have achieved with outsourcing. And, thanks to the large format, I can now promote to the poster-size market which is something I haven't been able to do before."

James Clark-Kennedy works for Designwyse Professional Computer Solutions which is an Epson reseller. However, Epson had no input into this article and the three photographers featured were interviewed independently with no incentives to participate from either Designwyse or Epson.