

# WE HAVE MOVED ON!

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## CASE STUDY

## PROGRAPHICS



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### David Williams

An outstanding and award-winning photographer, David Williams is often referred to as a "photographer's photographer" - a man whose approach is best summed up in his own words: "It's not about quoting pixel counts anymore than film is about grain size. It's about the image!"

When he first entered the world of the digital photography in 2000, David quickly emerged as a champion of digital, having recognised the enormous flexibility, power and - importantly - the self-sufficiency to photographers this workflow affords. After winning numerous awards for his photographic prints, all of which were printed on an Epson Stylus 1290 printer, David progressed to a large format Epson Stylus Pro 4000 then, in mid-2005, embarked upon an entirely new printing experience with an Epson Stylus Pro 4800.

#### The differential difference

For David, one of the more significant advances introduced with the Stylus Pro 4800 is the virtual elimination of gloss differential effect. "Prior to the Stylus Pro 4800, gloss differential was a major problem," he states. "For instance, if I was to print a deep, rich wedding photograph with dark, old-building tones in the background, the bride's white dress would have less gloss and thereby 'cut a hole' in the print surface - an effect caused by different amounts of ink being applied to different areas of the print."

The gloss differential effect has been primarily noticeable in black-and-white prints, which remains an extremely popular style in wedding and portrait photography. David comments: "This is where the combination of Epson's advances in printer hardware, software and inks is really setting Epson photo printers in a leading class of their own. Simply by checking the "highlight point shift" in the printer driver's control panel, special ink placement techniques are employed to deliver even surface texture, which is one of the keys to eliminating gloss differential."

#### Superb black-and-white

Quite aside from improving gloss uniformity, the new printer, driver and ink combination has brought about a major advance in black-and-white printing. "The introduction of light-light-black [LLK] ink has essentially changed the very face of black-and-white photographic printing," David says.

"Where one of the great selling points for third-party RIP software is improving tonal ranges and colour casts," he says, "these are now been addressed by Epson's UltraChrome K3 ink and the extremely sophisticated and powerful Stylus Pro 4800 printer driver."



"It's absolutely essential that as photographers, we break away from the attitude that inkjet photographic prints should emulate as closely as possible those from a photo lab. While that feature certainly is important - and a given with the Stylus Pro 4800 - the ability to print on papers such as the Epson Velvet Fine Art, Epson Watercolour Radiant-White and Epson Enhanced Matte paper represent the perfect opportunity to explore new surfaces and printing techniques."

**David Williams**  
Photographer



"In fact, the printer's black-and-white printing capabilities are so advanced that there's actually no need to convert colour files to black-and-white before printing. The results are absolutely breathtaking."

#### True print versatility

An attribute that David points to as setting apart the successful wedding and portrait photographer from the ordinary is innovation. "It's crucial that you can demonstrate your ability to create a range of products - photographic finishes and formats - that show the client they're getting something well beyond the standard offerings," he states.

"With the Stylus Pro 4800, its brilliant paper handling capabilities and an enormous range of different papers, the self-sufficient photographer can achieve just that. The crux of the whole matter is to explore and experiment; and the Stylus Pro 4800 affords great opportunities to do this."

Playing key parts in David's exploiting the Stylus Pro 4800 are the printer's adjustable high capacity

auto sheet feeder, roll paper feeder and 17-inch wide paper capacity. It is this paper size versatility along with a unique range of photographic and textured papers that David points to as being features that offer enormous levels of freedom in print size and finish.

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#### Moving on

Over the years and across his extensive photographic experiences - practical and academic - David has been confronted with virtually the entire gamut of anti-inkjet arguments. They are arguments, though, he knows are becoming increasingly without substance. "The fact is," he states, "we have moved on. Just as we moved on from other broadly practised processes such as Bromoils and Gum-Bichromates, we are now moving on from the days of darkrooms, smelly chemicals and tedious repetitive work in dim coloured light.

"We have emerged from that and, thanks to constant innovation from companies such as Epson; have access to entirely new and superb methods of expressing our true talent as photographers and artists."

