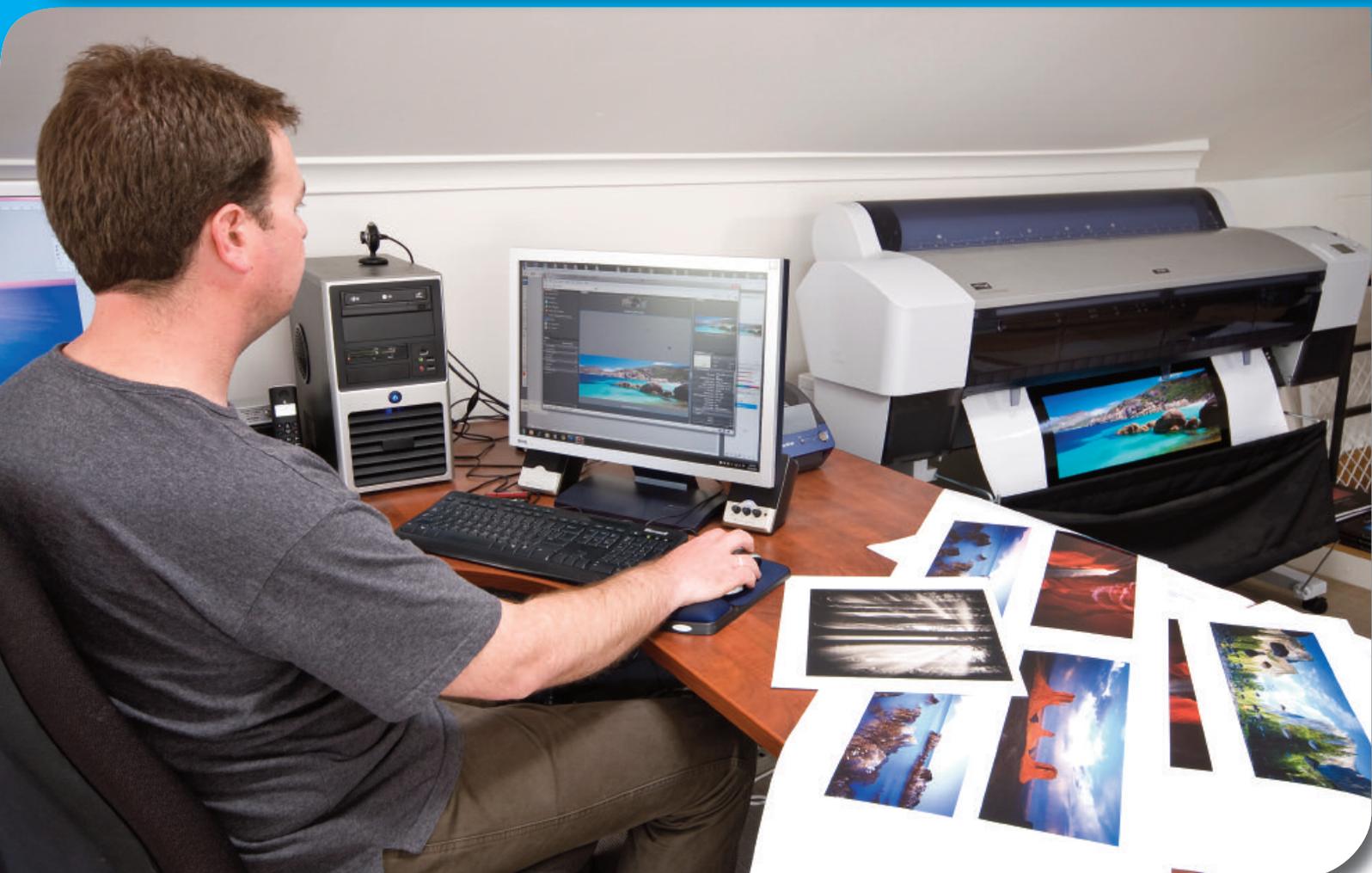


David Hugh Evans

Photographic prints that leave nothing to chance



“ Having the ability with the [Epson Stylus] Pro 9880 to reproduce the colours exactly as I intend for them to be is an imperative. The addition of the Vivid Magenta ink actually enables me to utilise a gamut every bit as wide as you'd get on a 12-colour printer. ”

David Hugh Evans
Leading Panoramic Photographer

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David Hugh Evans

David Hugh Evans: leading Australian panoramic photographer, founder and curator of the Epson International Photographic Pano Awards, author and multi award-winning photographer. Essentially, he's a photographer who immerses himself in his art and, from himself, demands nothing less than perfection.

Challenge: Gain total photographic print control

For David, photography is more than a profession; it's almost his entire life. Aside from his work as the curator of the International Photographic Pano Awards, he shoots for stock libraries, such as Lonely Planet Images, conducts workshops in Adelaide and Melbourne, undertakes commercial shoots for select clients, and, on top of all that, manages The David Hugh Evans Collection on-line business.

So when it comes to creating large format landscape photographic prints, David expects just what he demands from himself – perfection. To achieve that, he requires a printer that affords him total control over the entire photographic print production workflow.

Solution: The Epson Stylus Pro 9880

For over three years, the print solution for many of David's landscape and commercial proof prints has been the Epson Stylus Pro 9880.

"Before the Pro 9880, I was using a lab and saw they were using the Stylus Pro 9800 – the precursor to the Pro 9880," he says.

"It just made sense that if I wanted to maintain and improve on the quality I was already getting, as well as reduce my production costs, I needed the Pro 9880."

Media versatility

While David has stated preferences when it comes to using media for specific print types, like many photographers he likes to experiment, trying out new media to achieve new and innovative results; and this is where a distinct advantage of the industry's broad acceptance of the Stylus Pro 9880 comes to in to play.

Media manufacturers and suppliers, all eager to have their products used by as many photographers as possible, ensure correct profiles for the media being used on the Pro 9880 are readily available. "It's always been a simple task to get my hands on the right profile for any media I've decided to try on the printer," David says. "In one way, it's a clear indication of just how widely the printer is accepted and used in the professional photography market."

In commenting further on Epson in the market, David says: "Actually, based on my experience, most people – professionals and knowledgeable customers – assume that unless you state otherwise,

you're using an Epson large format printer. Just as Mac has become the standard in the design and photography industry as the computing platform, Epson has become recognised as the standard printing platform. I'd say that nine out of ten professional photographers who generate large format prints either have their own Epson or get them done on an Epson."

Bypass the lab – and the costs

According to David, the Stylus Pro 9880 provides him with a high degree of artistic freedom that would otherwise be virtually unattainable. "Photographs that I print for sale," he says, "can go through any number of proofs before I end up with the result that I know is the very best. It's all a matter of spending an enormous amount of time removing any imperfections and fine tuning the tones.

"If I had to rely on a print lab – and aside from the cost – I simply wouldn't have the time to devote to that fine tuning; and it's important to bear in mind that a growing number of people who purchase large format photographic prints are becoming very knowledgeable and particular.

"It really boils down to becoming an absolute necessity for photographers who intend to exhibit and sell their printed work to take full control over the entire production process."

As David made note, purchasers of large print landscape photographs are increasingly discerning, and that discernment applies just as much to the longevity and durability of the print, especially with more expensive limited edition prints.

With the Stylus Pro 9880 using the advanced Epson Ultrachrome K3 Ink with Vivid Magenta, David unhesitatingly provides a lifetime guarantee with each print. "Longevity is the main concern people have when purchasing photographic prints," he says, "and the combination of the Pro 9880 and Ultrachrome ink is the guarantee of print longevity."

The true colours of nature

With the majority of his photography being aimed at capturing nature in all its beauty, the colour gamut delivered by the Pro 9880 is critical for David. "Having the ability with the Pro 9880 to reproduce the colours exactly as I intend for them to be is an imperative," he says. "The addition of the Vivid Magenta ink actually enables me to utilise a gamut every bit as wide as you'd get on a 12-colour printer.

"It means I'm able to fine tune on-screen to bring out the true colours of nature, and incredibly subtle variances, then reproduce that in print."



“ To be frank, even though I may be presenting a proof rather than a finished print, if I were to use a different printer that didn't have the large format and colour capabilities of the Stylus Pro 9880, I'd simply be asking for problems. ”



While there may be room for artistic freedom when it comes to colour in nature photography prints, the same can not be said for David's work in the commercial photography world. With clients in the tourism, advertising and public relations industries, David is expected to provide photographic proofs that deliver an exact match to specific colours.

"Even though the final product is delivered to the client as a digital file, they expect to see proofs that show precisely what it is they're paying for," David says. "Printing the photo proofs on paper up to 44-inches wide and demonstrating the accurate colour of the final product I've found to be a great way not just to impress clients, but to assure them that what they're getting is precisely what they wanted.

"To be frank, even though I may be presenting a proof rather than a finished print, if I were to use a different printer that didn't have the large format and colour capabilities of the Stylus Pro 9880, I'd simply be asking for problems."

Addressing black-and-white challenges

As a result of the Stylus Pro 9880's advanced Epson Ultrachrome K3 Ink with Vivid Magenta ink set, David has been able to address some of the main challenges facing photographers looking to produce their own black-and-white prints.

"The main problem with black-and-white prints has always been achieving an even tonality throughout each level of grey," David explains. "The black-and-white prints I'm getting from the Pro 9880 with the Ultrachrome's three black inks are brilliant. The fine detail that may otherwise have been lost in shadows and particularly bright areas are visible, meaning I'm achieving an incredibly close match on the print to what I have on the digital transparency [file]."

A reliable solution

During periods of high demand for David's prints, it's the reliability of the Stylus Pro 9880 that takes centre stage. "Even though by profession I'm a photographer, my livelihood depends on the business of selling prints," he states. "In the three-and-a-half years the Stylus Pro 9880 has been with us, it hasn't missed a beat or been down for service.

"Even the maintenance tanks, which on most large format printers require a service technician to come on site and replace them, can be replaced by our own people.

"When you really look at it, the printer is the ideal solution for professional photographer who's serious about control over the quality of the final print."

For more information about Epson Large Format Printers, please call 1300 123 321 or visit www.epson.com.au



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