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MORE THAN PAPER

Innovation News



Twilight on the Tufas, Mono Lake, CA | © Peter Hewitt







Entertainment for the Eyes

Peter Hewitt discusses his work and Innova Supernova Chrome.



Celebrating 20 Years

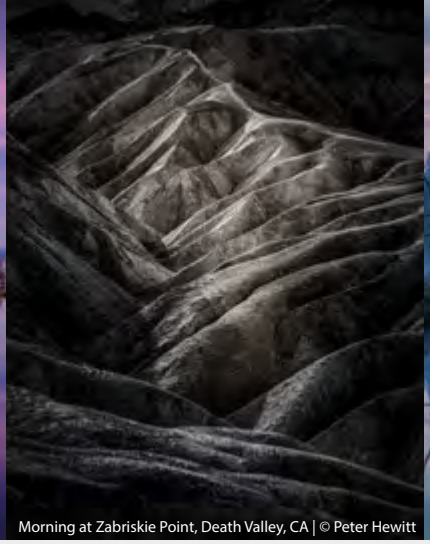
The founders of Innova discuss how the business has evolved since 2003.



Dye-Sublimation Ilfochrome Equivalent

Test results from Rochester Institute of Technology.


Twilight on the Tufas, Mono Lake, CA | © Peter Hewitt


Morning at Zabriskie Point, Death Valley, CA | © Peter Hewitt


Lone Duck at Sunset, Acadia National Park, ME | © Peter Hewitt

Entertainment for the Eyes

Photographer Peter Hewitt brings both an artist's eye and a scientist's exactitude to capturing the majesty of the American landscape. He has printed on Innova Art digital fine art papers for many years and is about to see his images printed on Supernova Chrome – the first dye sublimation media that provides exceptional image quality on a flexible substrate

Innova Art: Nice to meet you, Peter! Would you tell us how you came into photography? Formerly you worked in a very different field…

Peter Hewitt: Yes, I have a degree in microbiology and for 30 years worked as a molecular diagnostics development scientist, pioneering technology around genetic testing for diseases like tuberculosis and HIV Aids for companies like Roche Molecular Systems. One really exciting product was a novel amplification technology that allowed us to take a little slice of material and rapidly make copies, allowing numerous genetic tests to be done within an hour or two.

"I like wild places that blow your mind"

There are connections with photography and printing there!

There are. When I left that line of work 13 years ago and told my wife Margery I wanted an encore career as an artist, she said you won't last more than a year, you'll be bored – and besides what do you know about art? Nothing, I had to admit – but as a scientist I'd always been used to approaching renowned people in a field to aid my research. So, the first thing I did was to identify several photographers who might be prepared to guide me, one being Michael Frye, who was working out of the Ansel Adams Gallery in Yosemite. He was hugely generous. We'd go out to iconic spots, and he'd be watching over my shoulder, getting me to focus on what was most important in what I was seeing. His critiques, helping me to create themes and develop my vision, were such an eye opener!

One of the best compliments I get is when people see my work at art shows and say that while they don't know what I'm doing, they can't stop staring at my images. Having studied camera technology and lots of compositional techniques I know exactly why they're attracted. I've learned how to incorporate the key visual cues. I'm making images as entertainment for the eyes.

"Finding good Cibachrome print labs had become more challenging"

It also helps that I've never been intimidated by software or cameras – I'm a good hack!

Your work takes you to some very wild settings

I like wild places that blow your mind, yes! I set off with no preconceived notion of what I'll find, but with enough expertise to produce a compelling image. I'm always trying to solve the biggest puzzle in photography – of capturing that 3D reality in 2D images that really sing.

Is it risky?

You might see bears, bison or other wild animals around, but they really don't want to meet up with us humans – they go to a lot of trouble to avoid us. I talk to rangers, carry bear spray and don't do stupid things when I go off road.

Right, let's talk about you in the studio. You've had experience of Cibachrome, but your key focus is inkjet printing. What would you say are the best points of each?

Printing and paper or media selections are always subjective – there are many opinions! There really are no rights or wrongs because making these sorts of choices are a big part of being the artist you are and your journey. As you grow and learn as a photographer, you learn there's a world of options.

"I'm excited about exploring Supernova Chrome as an alternative to the look and feel of images that I used to create with Cibachrome"

Twenty years ago, I was very attracted to Cibachrome technology because those super glossy prints made the colors of my prints richer and blacks deeper. It was if they were glowing from within.

But as I learned more, I wanted more control. I invested in a high-end inkjet printer and switched to using archival pigmented inks. Finding good Cibachrome print labs had become more challenging and I always wanted to make more prints when I could, which often involved making test prints on the fly. The switch to inkjet 13 years ago gave me so many more options.

You print, frame and mentor as well as take your own photographs. That work must bring your technical expertise to the fore.

Yes, Henry Rowan of Bucks County Photography who organises shows at the Pennsylvania Centre for Photography liked what he saw of my prints and began recommending me. It's grown from there. I work with advanced amateurs who take great images but haven't got the $3000 lighting system or $4000 printer I have, and don't calibrate their instruments the way I do. Editing an image and calibrating for print is an investment of time that some people simply don't have.

And you use and recommend a range of papers?

Yes, though as I said, which one depends on the image and the photographer's intention. When I want a painterly look I opt for a highly textured paper. If it's a minimalist black and white shot I'll recommend a smooth paper or perhaps a natural matte paper. Innova Art has many beautifully textured papers and I love how their superlative coating technology means you can produce such beautiful digital prints on old-school papers like Fabriano. There are also the practical benefits of low dust content and minimal curl on the roll with Innova papers, which saves a lot of wastage.

You're about to try printing your images on Innova Art's new Supernova Chrome media, which offers photographers the Cibachrome-type vibrancy but so much more flexibility in relation to the substrate. Any first thoughts?

I'm excited about exploring Supernova Chrome as an alternative to the look and feel of images I used to create with Cibachrome. There are so many more expressive skills that I have developed in the past few years to benefit from the features designed into this exciting new product.

Two of my California images will be printed via Supernova Chrome and exhibited on Innova's stand at the ISA International Sign Expo in Las Vegas in April. One is of the tufa formations at Mono Lake, a site that Pink Floyd's *Wish You Were Here* album helped make famous – I know it will really pop as a Supernova Chrome print!

Look forward to seeing them – thanks Peter!

Thanks for your interest in my work.

See more of Peter's work at www.peterhewitt.com



Mike Ramos-Gonzalez (left) and Wayne Connelly (right) with their wives, Chris Ramos-Gonzalez (second from left) and Chris Connelly (second from right).

Innova Art: Celebrating 20 Years

First established in 2003, Innova Art celebrates 20 years in the fine art inkjet media market this year.

One of the first inkjet media manufacturers established in the 21st Century, the company is still run by two of the original founders. As part of the twentieth anniversary celebrations, Mike Ramos-Gonzalez and Wayne Connelly sat down to reminisce over the last two decades.

Based on opposite sides of the Atlantic, Mike and Wayne have worked closely for years. Including a decade in the fine art paper industry before they set up Innova Art.

"We set up Innova Art to broaden the market," says Wayne Connelly, from the USA. *"We believed we could help the market to develop by introducing more economical products with the same high quality as existing products in the market at the time."*

"We were driven by 21st Century thinking around 21st Century applications," adds Mike Ramos-Gonzalez, from the UK.

Innova Art quickly became established as one of the top three players in the archival inkjet media market. *"Our go to market strategy is very different from our competitors…we're the white box own-branding alternative."* Mike muses.

"Our initial thinking was the fast will eat the big," Wayne interjects.

The company has grown beyond initial predictions from the founders. With more staff and more equipment than they ever planned to invest in twenty years ago. *"In the past five years we've put in more key personnel so we are not making every decision…It's more than we planned at the start but it's also more than we knew we needed."* Observes Wayne.

"We have a facility that specialises in the conversion of digital fine art materials that is second to none in the world…We're proud of what is here." Mike summarises.

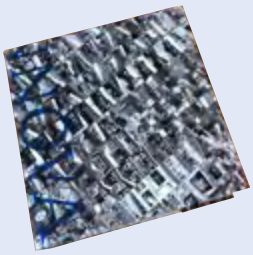
The initial plan may have evolved along he way but one thing has stayed true: Innova Art has always tried to think different. From developing a product that brought photographers out of the darkroom, to opening innovative new channels. The ambition to tackle challenges from a new perspective has never diminished.

"We try not to look at the market from just a legacy perspective, we try and focus on what the market needs," Mike explains. *"Photographers wanted a product to get them out of the darkroom and we delivered it through the baryta-type FibaPrint® paper."*

"We try and maximise all the opportunities we see" Wayne agrees. *"We were very successful in the photo retail market at the initial launch of JetMaster®. As we got further into that market, other opportunities continued to evolve."*

"It's what Innova Art brings to the world - this little innovative business that always tried to keep at the cutting edge of what customers need." Concludes Mike.

Read the full interview with Mike and Wayne in *The Journey Continues…Celebrating 20 Years*. A product of Innova Art's in-house design studio, the book commemorates Innova's first twenty years: following the journey through press cuttings, news articles and adverts collected and created by the marketing team over the years.



Meet the D-Print

Hailed as the new alternative to C-print reproductions, the D-print uses existing dye-sublimation equipment but relies on a whole new range of media.

The Innova Supernova Sublimation portfolio provides printmakers with material to produce backlit, glass and gallery displays. All with vibrant colours, crisp details and smooth tonal ranges.

Two Flexible Dye-Sublimation Receptive Gallery Display Surfaces

Innova Supernova Chrome is a flexible media with a high gloss surface that encapsulates the ink and creates a hard wearing, high impact display.

Innova Supernova Baryta has a high gloss finish on a paper base modelled on the fibre based surfaces found in chemical darkrooms.

Three New Flexible Dye-Sublimation Receptive Surfaces

Innova Supernova Translite is a light diffusing polyester film ideal for backlit promotional and advertising displays.

Innova Supernova Clearlite is completely clear, so any areas without ink remain totally transparent is ideal for transparencies and glass decals.

Innova Supernova Matte is a white film featuring a matte finish. Reducing reflections and creating a more refined feel to finished displays.

Flexible Production and Display

Prints intended for Innova Supernova Sublimation receptive media can be produced on any dye-sublimation transfer paper. Using any dye-sublimation inkjet printer.

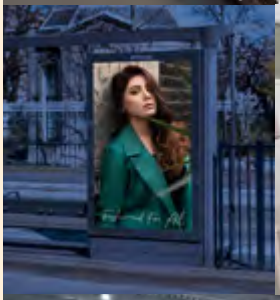
All receptive media in the Innova Supernova Sublimation portfolio are available in both roll and sheet formats. Prints can be produced on a flatbed heat press or using a calendar heat press.

No need for chemical washes or bleach. And no need for regular recalibration of equipment throughout the day.

Once sublimated, finished prints can be mounted to hard surfaces for rigid display, wrapped around curves as part of interior designs or shipped in tube format for any finishing processes to take place elsewhere.



Printed Image © Peter Hewitt | www.peterhewitt.com









Innova Supernova Chrome Mimics Traditional Ilfochrome Deluxe Paper Says R.I.T.

After an introduction to Innova Supernova Chrome as a dye-sublimation alternative to the C-Print process, Eric T. Kunsman decided to investigate further.

Kunsman has years of experience using Lambda printers to produce C-prints using the RA (Radio Alpha) 4 silver halide process. These years of experience have shown him that not only are Lamda printers capable of excellent output quality, they can also be difficult and expensive to maintain.

The dye-sublimation process on the other hand is a growing technology. The output on Innova Supernova Chrome mimics the continuous tone of the traditional RA4 C-print process.

Dye-sublimation printers and presses can be run using a relatively low maintenance process, without the need for multiple recalibrations per day required when using RA4.

On top of that the cost to set up a dye-sublimation process from scratch can be as little as one-quarter of the set-up for an RA4 process and the learning curve is not particularly steep.

After seeing an example of Innova Supernova Chrome, Kunsman felt the output visually matched the C-print quality. But did it match on a technical level?

As an assistant professor at Rochester Institute of Technology (RIT), he set his students the challenge to find out. Working alongside the visual communications students, Kunsman developed a series of intensive tests to analyse the performance of Innova Supernova Chrome in comparison to the leading RA4 process medias.

The results spoke for themselves. Innova Supernova Chrome matched or out-performed the RA4 medias in every area. Leading to the conclusion that it is a true alternative for traditional processes using media such as Ilfochrome Deluxe Gloss.

Innova Supernova Chrome Gloss Vs. Digital Chromogenic Papers

Eric T. Kunsman

The Innova Supernova Chrome Gloss is a dye-sublimation that is the closest paper that mimics the traditional Ilfochrome Deluxe paper from years ago. The encapsulation of the dye ink within the surface of the paper allows for the pearlescence of the mimic and colorant to act as one unit. Therefore, the paper's characteristics closely match Ilfochrome. The susceptibility to surface scratching and fingerprint marking is similar to Ilfochrome Deluxe Gloss.

SPECIFICATIONS

Innova Supernova Chrome Gloss

Printer: Epson F6070 with Wasatch RIP

Flatbed Heat Press: 46 PSI, Temperature 204°C (400°F), for 3min

Transfer Process: All Supernova test prints were produced using a Flatbed Heat Press with a piece of heat-resistant, very smooth board underneath the Supernova and transfer paper. On top of the Supernova and transfer paper was a sheet of Mohawk Color Copy 100#Cover, a Silicon Sheet, and a Teflon Sheet on the top.

Digital Chromogenic Papers

Papers: Kodak Metallic, Kodak Endura Luster, Fuji Maxima

Printer: RIT ISL Lab, Durst 130

Processing: Kodak Ektacolor Chemistry (Q-Lab verified) in a Kreonite paper processor.

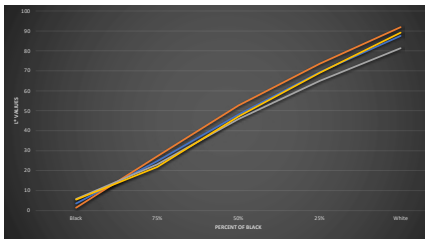
Paper White Points and Maximum Density per paper in L* values.

White L* Values	L*
Fuji Maxima	87.50
Innova Supernova Chrome Gloss	91.97
Kodak Endura Lustre	89.22
Kodak Metallic	81.30

L Value of 100 is absolute White*

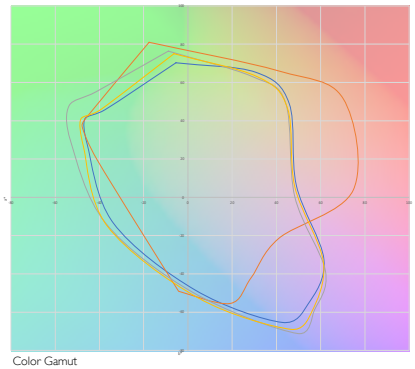
Black L* Values	L*
Fuji Maxima	3.55
Innova Supernova Chrome Gloss	1.41
Kodak Endura Lustre	5.47
Kodak Metallic	5.81

L Value of 0 is absolute Black*



The Innova Supernova Chrome Gloss has the brightest L* value while also having the deepest black.

Fuji Maxima
Kodak Endura Lustre
Kodak Metallic
Innova Supernova Chrome Gloss



Color Gamut



Eric T. Kunsman, Assistant Professor in the Visual Communications Studies Department at RIT/NTID. He also provides industry training at the Printing Applications Lab at RIT.

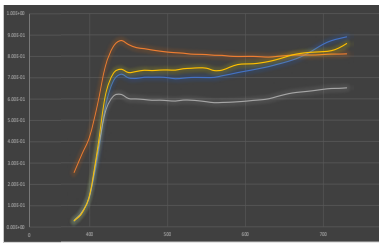
etknai@rit.edu

www.erickunsman.com

Fuji Maxima
Kodak Endura Lustre
Kodak Metallic
Innova Supernova Chrome Gloss

Color Gamut

The Innova Supernova Chrome Gloss color gamut is wider in the red and orange regions and weaker in the purple & magenta regions as compared to the Digital Chromogenic papers. The Kodak Metallic has the widest gamut within the green area of all papers this comparison represents.



Paper White Point, Spectral

Paper White Point, Spectral

The paper white point of the Innova Supernova Chrome Gloss is higher in the blue to the green region than the Digital Chromogenic papers. This is due to the paper whiteness and the presence of OBA's, just as the chromogenic prints contain.

Paper Gloss

The paper gloss values of the papers compared illustrate the gloss values for the Kodak Metallic and Innova Supernova Chrome Gloss as the highest of the paper compared.

Paper Gloss	60°	85°
Fuji Maxima	54.93	69.10
Innova Supernova Chrome Gloss*	98.10	98.43
Kodak Endura Luster	40.70	46.77
Kodak Endura Matte	61.23	77.27
Kodak Metallic	129.67	99.30

* Supernova reading after sublimation process

Paper Gloss

Innova Supernova Chrome

- Flexible, Dye-Sublimation Receptive PET film For Large Format, Hard Wearing Displays
- Smooth, High Gloss, Bright White Surface
- Scratch, Solvent, Tear and Water Resistant
- Sublimate Using a Calendar (Rotary) or Flatbed Heat Press
- Ideal for Cibachrome Style Photographic Prints, Roller Banners and Flexible Signage

Innova Supernova Sublimation

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