



INNOVA

TRADITION MEETS INNOVATION



Inkjet Fine Art and Photographic Paper



Editions®



The Innova Editions® portfolio has been carefully selected to deliver the world's finest media for digital printing. The range offers the look, feel and archival quality of traditional fine art and photographic media, together with the image intensity and durability that have won Innova Art so many awards. Papers include both Fabriano mould made and Innova Fourdrinier substrates. Marketing materials, including ICC profiles, swatch books, paper pickers and technical data sheets are available on request.

A great paper can make all the difference to a work of art. Artists and photographers, including some of the world's most recognized names, choose Innova Art. With over thirty years of specialist expertise, the Innova Art team has made their experience count; garnering accolades and being acknowledged for their 'digital darkroom' papers, introduced with the award-winning FibaPrint® portfolio.

Founded in the 13th century, the Fabriano mill in Italy, is widely acknowledged as the birthplace of the European paper industry. In an exclusive collaboration with the digital experts at Innova Art, there are now digital versions of two of their classic papers, combining the best of the past and the future. Artists can now print their fine art or photography in limited or open edition prints, digitally, on mould made papers that date back to medieval times following directly in the footsteps of the Old Masters.

The Innova Editions® portfolio makes your art truly exceptional.



Product Range

The Innova Editions® portfolio has been carefully selected to bring you some of the world's finest media for digital printing. The selection offers both the look, feel and archival quality of traditional fine art and photographic media, together with the image intensity and durability that have won Innova Art so many awards. Papers include both Fabriano mould made and Innova Fourdrinier substrates. Marketing materials, including ICC profiles, swatch books, paper pickers and technical data sheets are available on request.



Smooth Matte Surface

Photo Cotton Rag 315gsm



- ✓ Ultra-Smooth Surface
- ✓ 100% Cotton Rag
- ✓ Natural White
- ✓ OBA Free
- ✓ Acid - Lignin Free - Archival

This ultra-smooth cotton surface is the smoothest of all our cotton papers. The richness of the natural shade of the cotton fibre creates a unique substrate when seeking a natural white warmth to your fine art prints.

Free From
Optical Brighteners



Sheet Formats					
Product No.	Size	Sheets Per Box	Product No.	Size	Sheets Per Box
IFA-011-S0210-025	A4	25	IFA-011-S0216-025	8.5x11"	25
IFA-011-S0210-050	A4	50	IFA-011-S0216-050	8.5x11"	50
IFA-011-S0297-025	A3	25	IFA-011-S0329-025	13x19"	25
IFA-011-S0297-050	A3	50	IFA-011-S0329-050	13x19"	50
IFA-011-S0329-025	A3+	25	IFA-011-S0432-025	17x22"	25
IFA-011-S0329-050	A3+	50	IFA-011-S0432-050	17x22"	50
IFA-011-S0420-025	A2	25	IFA-011-S0914-025	36x48"	25
IFA-011-S0420-050	A2	50			
Roll Formats					
Product No.	Size	Roll Length			
IFA-011-R0432-015	432mm/17"	15m/50ft			
IFA-011-R0610-015	610mm/24"	15m/50ft			
IFA-011-R0914-015	914mm/36"	15m/50ft			
IFA-011-R1118-015	1118mm/44"	15m/50ft			
IFA-011-R1524-015	1524mm/60"	15m/50ft			



David Walker

Working in portraiture, painting freehand, using only spray paint and without the aid of brushes David has developed a signature multi-layered style. Incorporating both sophisticated and dumb mark making, he creates countless scrawled lines and abstract areas that weave through clashing colours, translucent drips and decaying letterforms, the results are visually rich portraits that fuse photo realism, abstraction and graffiti art sensibilities with a raw energy that comes from the medium.

His work is exhibited in the UK and Internationally and aims to challenge preconceptions about fine art and urban art painting within the gallery confines and the public domain.

Over recent years David has shown work in Berlin, Hong Kong, LA, Lisbon, London, New York and Paris amongst others and his paintings have been shown alongside the leading figures in the urban contemporary and street art movement.

www.artofdavidwalker.com

Soft Grain Felt Marked Matte Surface

New

FABRIANO Printmaking Rag 310gsm



14x Surface Zoom For Texture Reference Only

- ✓ Soft Grain – Mould Made
- ✓ 100% Cotton Rag
- ✓ Natural White
- ✓ OBA Free
- ✓ Acid - Lignin Free - Archival

Dating back to the late 13th Century Fabriano Printmaking Rag is traditionally the oldest and most renowned paper in Europe used by the masters. This traditional paper provides unique white tones and soft grain texture to your artwork.

Free From
Optical Brighteners

Sheet Formats					
Product No.	Size	Sheets Per Box	Product No.	Size	Sheets Per Box
IFA-107-S0210-025	A4	25	IFA-107-S0216-025	8.5x11"	25
IFA-107-S0210-050	A4	50	IFA-107-S0216-050	8.5x11"	50
IFA-107-S0297-025	A3	25	IFA-107-S0329-025	13x19"	25
IFA-107-S0297-050	A3	50	IFA-107-S0329-050	13x19"	50
IFA-107-S0329-025	A3+	25	IFA-107-S0432-025	17x22"	25
IFA-107-S0329-050	A3+	50	IFA-107-S0432-050	17x22"	50
IFA-107-S0420-025	A2	25	IFA-107-S0914-025	36x48"	25
IFA-107-S0420-050	A2	50			

Roll Formats		
Product No.	Size	Roll Length
IFA-107-R0432-015	432mm/17"	15m/50ft
IFA-107-R0610-015	610mm/24"	15m/50ft
IFA-107-R0914-015	914mm/36"	15m/50ft
IFA-107-R1118-015	1118mm/44"	15m/50ft
IFA-107-R1524-015	1524mm/60"	15m/50ft

Watercolour Cold Press Matte Surface

New

FABRIANO Artistico Watercolour Rag 310gsm



14x Surface Zoom For Texture Reference Only

- ✓ Artistico Watercolour – Mould Made
- ✓ 100% Cotton Rag
- ✓ Natural White
- ✓ OBA Free
- ✓ Acid - Lignin Free - Archival

Dating back to the late 13th Century Fabriano Artistico is arguably the world's number one mould made watercolour paper. This traditional and unique paper provides unsurpassed white tones and enables you to print digitally on the original papers used by the masters over the centuries.

Free From
Optical Brighteners

Sheet Formats					
Product No.	Size	Sheets Per Box	Product No.	Size	Sheets Per Box
IFA-108-S0210-025	A4	25	IFA-108-S0216-025	8.5x11"	25
IFA-108-S0210-050	A4	50	IFA-108-S0216-050	8.5x11"	50
IFA-108-S0297-025	A3	25	IFA-108-S0329-025	13x19"	25
IFA-108-S0297-050	A3	50	IFA-108-S0329-050	13x19"	50
IFA-108-S0329-025	A3+	25	IFA-108-S0432-025	17x22"	25
IFA-108-S0329-050	A3+	50	IFA-108-S0432-050	17x22"	50
IFA-108-S0420-025	A2	25	IFA-108-S0914-025	36x48"	25
IFA-108-S0420-050	A2	50			

Roll Formats		
Product No.	Size	Roll Length
IFA-108-R0432-015	432mm/17"	15m/50ft
IFA-108-R0610-015	610mm/24"	15m/50ft
IFA-108-R0914-015	914mm/36"	15m/50ft
IFA-108-R1118-015	1118mm/44"	15m/50ft
IFA-108-R1524-015	1524mm/60"	15m/50ft

Etching Cotton Rag 315gsm



14x Surface Zoom For Texture Reference Only

- ✓ Soft Grain Etching
- ✓ 100% Cotton Rag
- ✓ Natural White
- ✓ OBA Free
- ✓ Acid - Lignin Free - Archival

Etching 100% Cotton Rag has that unique Printmaking Etching surface providing a movement and aesthetic to your artwork expected with traditional techniques. The perfect choice for highlighting tones and shade to your artwork.

Free From
Optical Brighteners

Sheet Formats					
Product No.	Size	Sheets Per Box	Product No.	Size	Sheets Per Box
IFA-022-S0210-025	A4	25	IFA-022-S0216-025	8.5x11"	25
IFA-022-S0210-050	A4	50	IFA-022-S0216-050	8.5x11"	50
IFA-022-S0297-025	A3	25	IFA-022-S0329-025	13x19"	25
IFA-022-S0297-050	A3	50	IFA-022-S0329-050	13x19"	50
IFA-022-S0329-025	A3+	25	IFA-022-S0432-025	17x22"	25
IFA-022-S0329-050	A3+	50	IFA-022-S0432-050	17x22"	50
IFA-022-S0420-025	A2	25	IFA-022-S0914-025	36x48"	25
IFA-022-S0420-050	A2	50			

Roll Formats		
Product No.	Size	Roll Length
IFA-022-R0432-015	432mm/17"	15m/50ft
IFA-022-R0610-015	610mm/24"	15m/50ft
IFA-022-R0914-015	914mm/36"	15m/50ft
IFA-022-R1118-015	1118mm/44"	15m/50ft
IFA-022-R1524-015	1524mm/60"	15m/50ft



Alan Smith Page

Alan Smith Page is a Newcastle based fine artist. Much of Alan's artistic experience was forged whilst working for many years in a commercial environment as Head of Advertising and Graphic Design at Newcastle College.

Although I am interested in a variety of subjects such as landscape, still life and the human form, my fascination with street life and the urban landscape is a major focal point. I simply love painting and drawing the everyday activity of people in the city; crowded streets, markets and people shopping. I find constant inspiration from this subjects.

Alan insists on using Innova textured Fine art paper for his Limited Edition prints because they are acid and lignin free and give a tactile feel which enhances his prints.

My customers are looking for my prints to last and with Innova and quality inks, I can be confident that they will last over 100 years without fading.

www.alansmithpage.co.uk | www.bridekirkfineart.co.uk

Denise Di Battista

Denise Di Battista is a self taught artist from Carmarthenshire in South Wales.

My style is the result, I believe, of my interest in science combined with a love of design and, in particular, colour. The subjects of my paintings are often situations that I have observed, particularly those where strong shadows, reflections or colours create patterns. I am fascinated by the way a change of perspective reveals a different shape. Nature is often the starting point for me; it never seems to 'get it wrong'. I often simplify the shapes and exaggerate the colours to achieve the image that is in my head, however it is the way I feel about a particular subject that determines how stylistically I paint.

Life as a working artist has changed, and producing limited edition prints has become important for many professional artists. Denise has invested in printing equipment and her husband has developed printing expertise, they now have a small, successful, business producing high quality limited edition prints using Innova fine art papers.

www.artofwales.com

Colour Management

Colour management refers to the process of translating the colour space of the capture device into the colour space of the output device. To get from capture to output when using digital images, you need to input the image into a computer. When going from capture to input to output, each device has a different colour space. Through using ICC profiles you can ensure there is consistency in the colour representation at each stage of the process.

At Innova Art, we have our own in-house team who manage the creation of ICC profiles for all of the inkjet media we manufacture. Our team creates ICC profiles that can be used as part of the input and output stages of the colour management process. These 'generic' profiles can be used when editing an image in Photoshop, for creating proofs if you do not have access to the printer which will be used for the final output and for creating the final edition of your prints.

ICC Profiles for selected printer models are available to download for free from www.innovaart.com/icc-profiles

FibaPrint® Digital Darkroom Papers

Exhibition Cotton Gloss 335gsm



14x Surface Zoom For Texture Reference Only

- ✓ Smooth Gloss
- ✓ 100% Cotton
- ✓ Natural White
- ✓ OBA Free
- ✓ Acid - Lignin Free – Archival
- ✓ Crystal Layer Coating Technology

Developed to meet the aesthetics of the original alternative process Palladium/Platinum techniques. A unique natural white cotton paper with a smooth gloss cotton grained surface.

Free From
Optical Brighteners



Sheet Formats					
Product No.	Size	Sheets Per Box	Product No.	Size	Sheets Per Box
IFA-045-S0210-025	A4	25	IFA-045-S0216-025	8.5x11"	25
IFA-045-S0210-050	A4	50	IFA-045-S0216-050	8.5x11"	50
IFA-045-S0297-025	A3	25	IFA-045-S0329-025	13x19"	25
IFA-045-S0297-050	A3	50	IFA-045-S0329-050	13x19"	50
IFA-045-S0329-025	A3+	25	IFA-045-S0432-025	17x22"	25
IFA-045-S0329-050	A3+	50	IFA-045-S0432-050	17x22"	50
IFA-045-S0420-025	A2	25			
IFA-045-S0420-050	A2	50			

Roll Formats		
Product No.	Size	Roll Length
IFA-045-R0432-015	432mm/17"	15m/50ft
IFA-045-R0610-015	610mm/24"	15m/50ft
IFA-045-R0914-015	914mm/36"	15m/50ft
IFA-045-R1118-015	1118mm/44"	15m/50ft
IFA-045-R1524-015	1524mm/60"	15m/50ft

Handling

- Digital Fine Art papers are delicate and need to be handled with extreme care.
- Try not to touch the surface of the paper as finger prints cause printing defects. Hold by the edges and wear cotton gloves if necessary.
- Glossy papers can be particularly susceptible to marking when being handled, be particularly careful when handling these papers.
- Return any unused paper to the original box or use archival quality packaging.

Printing

- Some fine art papers have a soft delicate surface because of the fibres which make up the papers.
- Always feed heavyweight sheets into the printer one at a time, and follow the printer manufacturer's recommendations.
- Innova Editions® papers are compatible with pigment and dye inks. For permanence, always use pigment inks. Use a colour ICC profile to get the best colour results, ICC profiles for selected printer models can be downloaded from www.innovaart.com
- For general media settings use premium photo semi-gloss or lustre for gloss papers with Photo Black (PK) inks, and Enhanced Matte or Watercolour paper for Matte papers with Matte Black (MK) inks.

Guidelines for using papers in the Innova Editions® range

Finishing and Storage

- Leave papers open to the air to fully dry for a few hours after printing, and avoid stacking, mounting or framing straight away.
- Using a giclée varnish or spray will help protect your print further from damage, effects of UV light and environmental attack.
- Store in original packaging where possible, or in between acid free tissue paper.
- Direct contact with surfaces such as wood, plastics and some adhesives can discolour and attack the paper.
- The storage of all papers should take place in a recommended climate of 15-25°C, relative humidity of 40 - 60 %, and out of direct sunlight.
- Humidity can sometimes cause slight concave curl. To prevent this store in a controlled temperature environment.
- Do not hang finished Artwork in direct sunlight.
- Do not exceed temperatures of 82°C (180°F) when dry mounting.

Exhibition Photo Baryta 310gsm



14x Surface Zoom For Texture Reference Only

- ✓ Baryta Smooth Gloss
- ✓ Alpha Cellulose
- ✓ Natural White
- ✓ Acid - Lignin Free – Archival
- ✓ Crystal Layer Coating Technology

A pure white 100% Barium Sulphate surface coated Fourdrinier photographic base paper combined with our Crystal Layer inkjet coating technology ensures you can now reproduce your photographic artwork on exactly the same paper used in traditional Silver Halide printing.

True Barium
Sulphate Layer



Sheet Formats					
Product No.	Size	Sheets Per Box	Product No.	Size	Sheets Per Box
IFA-069-S0210-025	A4	25	IFA-069-S0216-025	8.5x11"	25
IFA-069-S0210-050	A4	50	IFA-069-S0216-050	8.5x11"	50
IFA-069-S0297-025	A3	25	IFA-069-S0329-025	13x19"	25
IFA-069-S0297-050	A3	50	IFA-069-S0329-050	13x19"	50
IFA-069-S0329-025	A3+	25	IFA-069-S0432-025	17x22"	25
IFA-069-S0329-050	A3+	50	IFA-069-S0432-050	17x22"	50
IFA-069-S0420-025	A2	25			
IFA-069-S0420-050	A2	50			

Roll Formats		
Product No.	Size	Roll Length
IFA-069-R0432-015	432mm/17"	15m/50ft
IFA-069-R0610-015	610mm/24"	15m/50ft
IFA-069-R0914-015	914mm/36"	15m/50ft
IFA-069-R1118-015	1118mm/44"	15m/50ft
IFA-069-R1270-015	1270mm/50"	15m/50ft
IFA-069-R1524-015	1524mm/60"	15m/50ft

The Paper Making Process

Mould made papers are prized for combining the uniformity of machine made papers with the individuality of a handmade sheet. Though they have the look and feel of handmade papers, they are much more economic for the mills to produce.

Mechanized paper making moves from a wet to a dry end as liquid paper is collected 'wet' and by various processes – including rolling out and steam drying – is transformed to what we would recognize as paper at the dry end of the machine.

Mould made papers are made from cotton fibres, the most traditional of paper ingredients; they produce papers which are strong, flexible and fully archival. In the mould made process, dilute paper pulp or stock, porridge or furnish, similar in look and consistency to milk, is collected from a vat on to a slowly rotating cylinder. The cylinder is covered with a wire mesh or forming wire, which traps the paper fibres. A crucial characteristic of the mould made process is that the paper fibres lie in a random direction. This contributes to the paper's famous strength and means that it is more likely to remain flat when moisture (paint or ink) is applied to it. At this point, the mesh pattern of the cylinder is transferred to one side of the paper; the mesh can include a watermark which will also be applied from the cylinder to the paper at this stage.

The paper is then rolled from the cylinder on to a continuously moving woollen felt (which creates the texture on the opposite side of the paper). Two true deckle edges on a mould made paper are created at the lateral edges of the roll of paper. The remaining edges of a mould made sheet can be cut by hand to create a deckle edge on all four sides, or, can be cut by machine to create four straight sides when the paper is trimmed to size.

The same principle applies to the Fourdrinier process though, as this is purely mechanical, all the fibres in the paper lie in the same direction, giving the option of a short or long grain paper option. The liquid pulp, usually of treated wood pulp, though the better papers contain cotton fibre, is collected on a specially woven nylon mesh conveyor belt. As it travels along, the moisture content is reduced by felts and steam heated dryers. Calendar rollers are used to smooth and polish the paper.



Marilyn Monroe™; Rights of Publicity and Persona Rights:
The Estate of Marilyn Monroe LLC | marilynmonroe.com
Photographed by Milton H. Greene © 2016 Joshua Greene |
www.archiveimages.com

The Archives

The Archives, LLC is a multi-faceted, all purpose company for photographers, working artists, photo editors and art collectors. Originally formed in the mid-1990's by Joshua Greene, the son of legendary 20th Century celebrity and fashion photographer, Milton H. Greene, as a way for Joshua to protect and restore Milton's photographic legacy as well as to provide curating services for the 300,000 images in his father's collection.

Along the way, Joshua became an expert in estate curation; developing techniques for selecting the most important images from a graphic, historical and financial perspective. His evaluation process determines which images will get the best traction in popularity and financial return. Joshua spent years researching ways to restore and preserve his father's photographs as well as cataloguing and promoting Milton's vast body of work all over the world. As a result, The Archives, LLC has been at the forefront of the estate curating, digital imaging and the large format printing revolution in fine art photography.

www.archiveimages.com

