



# Noritsu Mytis

The Only Wide-Format Printer  
that achieves True Continuous Tone Quality



## Introduction

Four printers stand out as exceptional, among the several hundred wide-format inkjet printers that I saw during 2005. For January 2006 FLAAR is highlighting these printers with special reports. These printers are good enough that they deserve special attention.

During 12 months of 2005 I spent a combined total of several weeks inspecting printers at trade shows in Italy, Germany and across the USA. I took notes on several dozen UV-curable inkjet printers, scores of solvent, eco-solvent, and mild solvent printers, and every water-based printer that I could find.

I also did site-visit case studies of printers in Minneapolis, Palo Alto, Toledo, Gent (Belgium), and Guatemala City (Central America).

Plus FLAAR itself has 23 inkjet printers of its own.

So it takes a lot for a printer to impress me. Thus I feel that the printers that stood out as exceptional deserve to be mentioned. The first two are the

- Agfa :Dotrix
- and the Noritsu Mytis.

We have a separate report on the Agfa :Dotrix; it is a UV-curable roll-fed high-speed industrial printer, completely different than the Noritsu Mytis.



Noritsu Mytis



Agfa :Dotrix



## The Noritsu Mytis

The Mytis is a dye sublimation heat transfer system consisting of

- A specially equipped Mimaki JV4 printer
- A dye sublimation unit,
- and a drying unit.

But instead of printing on transfer paper, and taking the paper manually to a separate heat press, the Noritsu system does everything internally within the adjacent units.

There are two options:

- Mytis-1
- Mytis-1SP

The Mytis 1SP is how it was first designed. Here the two units are separate. You have to move the dried material to the heat-sublimation unit. The reason for having two units is that the heat sublimation process is faster than the printing unit. So in theory you could have two printing units feeding a single sublimation unit.

The media is limited to a printable width of 48.8 inches, by 16' length (seemingly the amount that is handled by the heating-sublimation unit).

You can print and sublimate one 4x8 print per hour.

Seven media were available at the time of Print '05 (September 2005).

- White in Glossy
- White in Matte
- Trans vision matte
- Trans vision glossy
- Backlit
- Metallic
- reflective

At least two more are to come:

- 120 degree stretch vinyl
- window perf



Noritsu Mytis



Noritsu Mytis printout display



Examples of Noritsu Mytis printouts on various media

Reflective means that by night it reflects light.

You can ship the printed sublimated material to the client with the backing still on it. This is called “protective peel.”

Although the quality is continuous-tone these images are intended for

- Billboards
- Backlit displays
- General signs
- Banners
- Point of purchase

That I most like is the continuous tone aspect. You get this because the ink is diffused into the media as a gas so the individual ink drops sort of disappear. With a regular print you see a grainy dotted pattern. The best example of this problem would be an Encad printer, in areas of light color.

To achieve this extreme quality requires special media from Mitsubishi. This media is expensive.

On the positive side, the prints require no lamination: the surface is protected by a fluorine layer.

The initial price for the entire system is about \$79,000. If you compare it with an Oce LightJet or Durst Lambda, those cost many times more, plus you have to use photo chemicals.

In the past, about three years ago, Roland tried to claim it offered continuous tone. That was not true: you could still see the telltale inkjet dots. Roland prints are beautiful, but they are not continuous tone.

About the same time Epson made a comparable ridiculous claim, something about its output being similar to a LightJet. I can't remember other than that it was not true, and utter nonsense. I wonder whether the people writing this misleading advertising are aware that it makes their company liable for humongous lawsuits for misleading advertising.



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Dye sublimation, Oce LightJet (RGB technology), and Durst Lambda (RGB technology) are the only digital printing technologies today that meet my personal standards for true photographic quality with a minimum of telltale residue of their digital status. Since both the LightJet and Lambda are prints that result from exposed light and are processed with traditional darkroom chemicals, it is understandably why they match traditional darkroom prints. Probably only the slight soft-focus would give them away to a traditionalist who would accept only a palladium print from an 8x10 negative.



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front



back

Printout on trans vision glossy



front



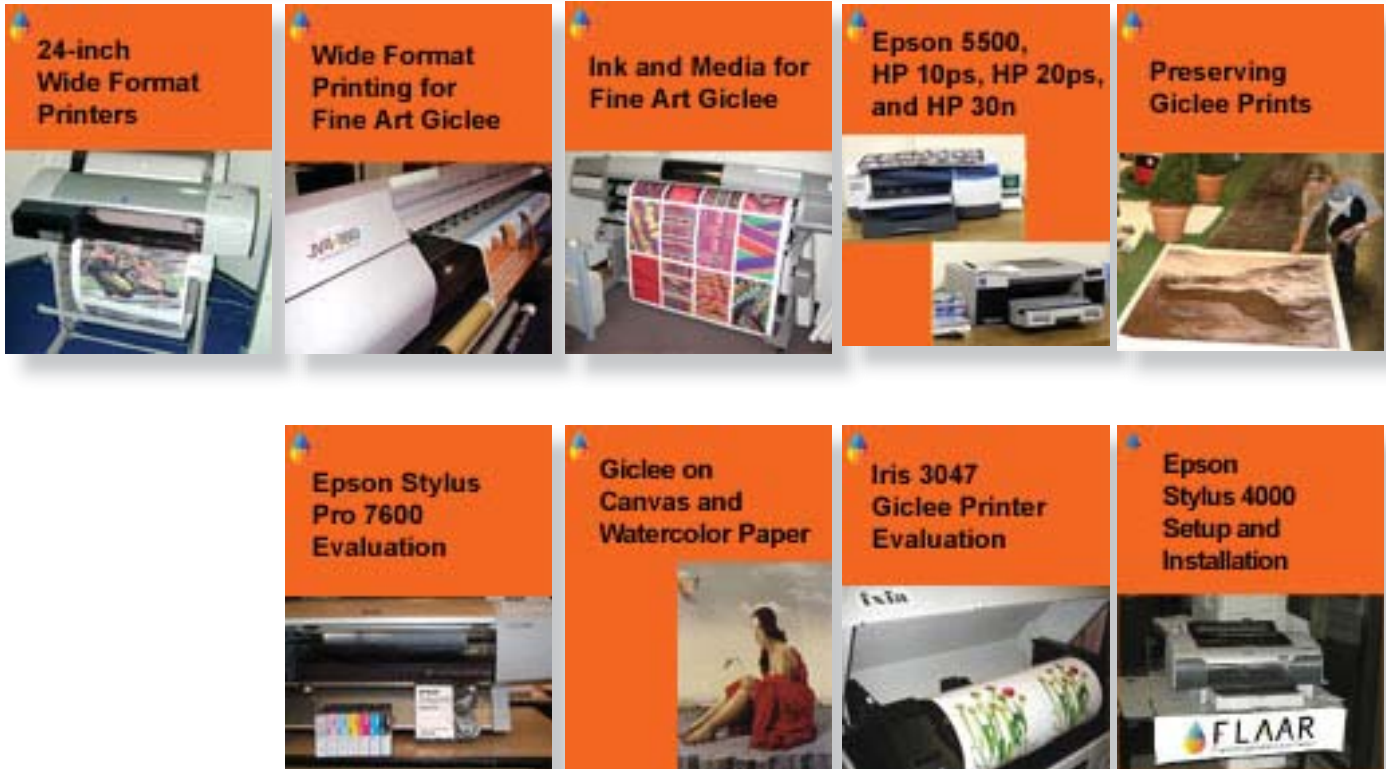
back

Printout on reflective aluminum  
(bottom half has cover peeled off)

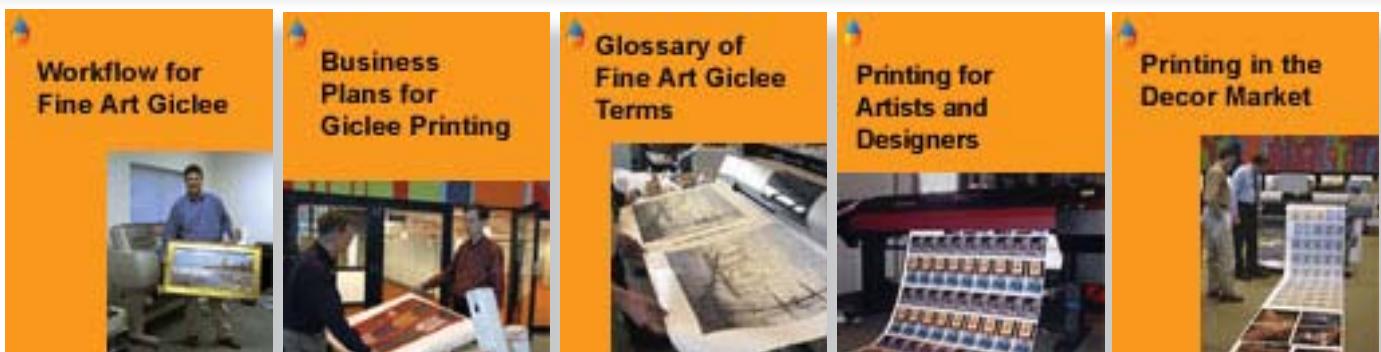


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### Giclee Series #2: How to succeed in Giclee as a business



Giclee Series #3: What equipment to use



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