

# THE PIEZOGRAPHY DIGITAL NEGATIVE

# Syllabus

This course will take you from basics to controlling the platinum / palladium print in three days. Absolutely everything you ever wanted to know about Piezography digital negatives and quite a bit more. Learn directly at the Studio that invented Piezography from the instructors who continually design and update it!

*Appropriate for both first-time and seasoned users of Piezography. You should have a basic working knowledge of either Photoshop or and Lightroom.*

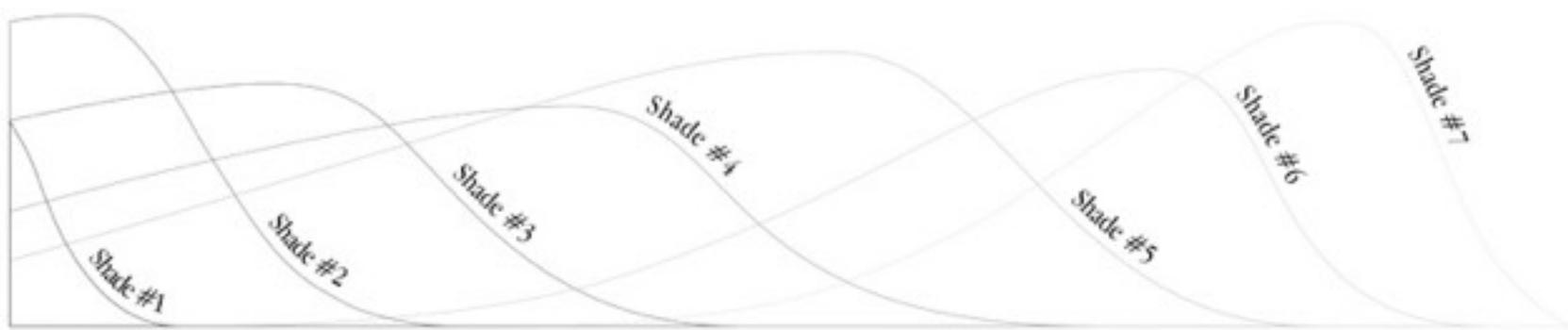
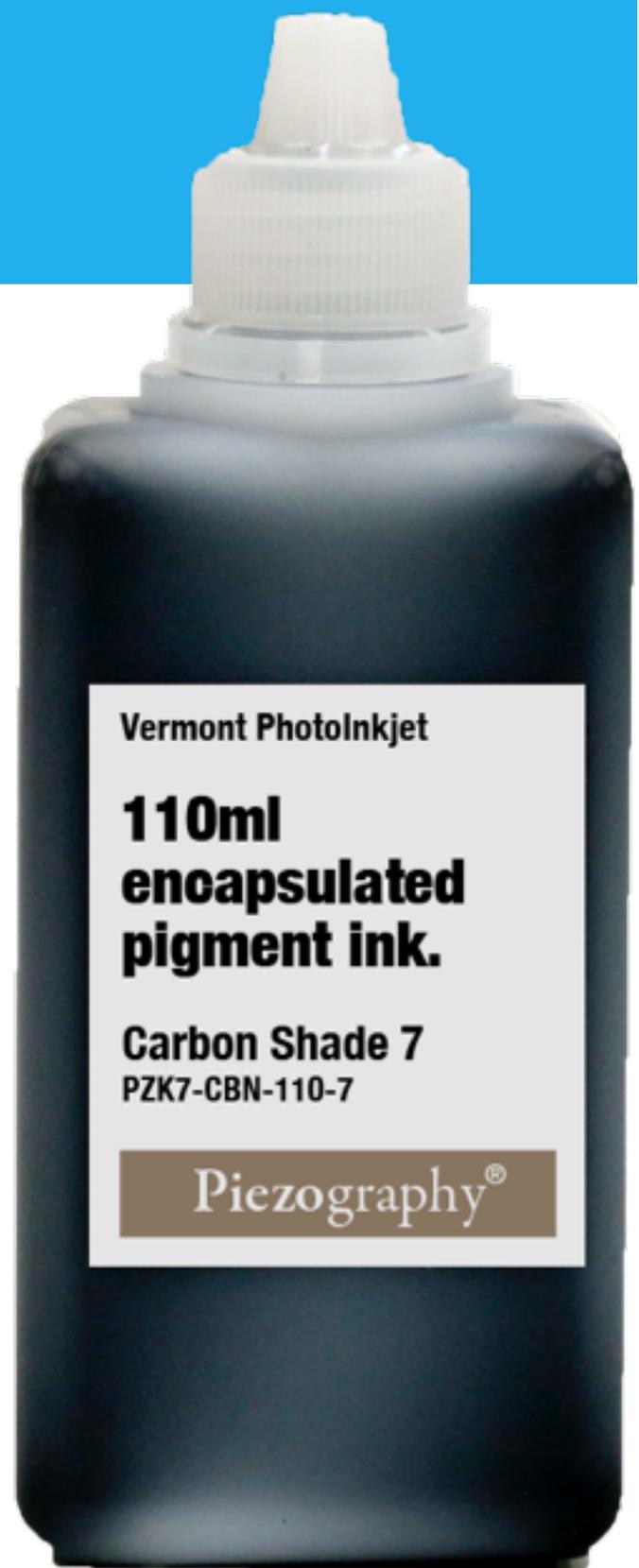
Fee: \$1,500

Length: Four days

Location: Cone Editions Press, Vermont.

Includes: All material costs.

**Presenters: Jon Cone, Cathy Cone, Dana Ceccarelli & Walker Blackwell**  
Cone Editions Press - Topsham, Vermont



# Day 1

10:00a - 4:00p

## Necessary Knowledge

1. Introductions of workshop attendees and instructors and viewing attendees portfolios (optional)
2. Introduction to the Piezography process
3. Supported printers & System Requirements
4. QuadTone RIP and QTR Print Tool
5. The Piezography digital negative ink sets
6. Piezography Curves
7. Installation of QuadTone RIP and the Piezography media profiles libraries
8. User filled cartridges, chip resetting, and basic printer operation
9. Installation of Piezography ink systems
10. Lunch break
11. Intro to the Cone Editions wet-process darkroom
12. Pt/Pd Chemistry
13. Pt/Pd paper selection and coating (rod and brush)



*A little knowledge goes a long way. A lot of knowledge goes further. The right knowledge is essential to a good start as well as advanced image development. This day is devoted to making sure you step on the correct path.*

Piezography® has evolved from a system invented by Jon Cone at Cone Editions Press in 1994 that operated on \$123,000 IRIS inkjet printers. Piezography for Epson printers was first released in 1999 as a beta and in 2000 as a commercial release.

Since then, Piezography has introduced many important innovations such as using 100% pigment ink for Epson printers prior to Epson itself; proprietary monochromatic ink ICC profiles for the Epson printer driver; acrylic co-polymer encapsulated pigment inks. Proprietary gamma 2.20 output media profiles for the QuadTone RIP printer driver. Perfected digital negatives. Split toning ink sets. The list goes on...

In the space of a small media file called a “curve” in QuadTone RIP -

but nothing like a curve in Photoshop - is the innovation of Piezography software. The Piezography profiler produces media profiles which turn QuadTone RIP into a turnkey operation. These Piezography curves are produced on a proprietary software which we began writing about 2002. They enable QTR to force the Piezography ink laden Epson printer to produce much higher resolution than the printer was capable of. It produces extremely smooth output that imitates a modified Gamma 2.20 contrast. And it separates highlights and shadows like nobody’s business.

This is the day where you learn how to prepare your printer, how to install the software and inks, and how to operate the system to get the best possible output.

# Day 2

10:00a - 4:00p

## Necessary Practice

1. Setting up Photoshop, Lightroom & QuadTone RIP
2. Demonstration of Piezography digital negative workflow
3. Demonstration of the processes for determining optimum exposure and negative density range
4. Demonstration of the Pt/Pd digital negative process from beginning to end
5. Lunch Break
6. Attendees begin working under supervision



*I know I can fly! Just a little reminder here and there - but it's time for less talking and more rocking. Today it's time to begin printing with the systems on your own.*

Today the workflow begins in detail. First we show - then you do on your own. You can approach this day best by insuring that you can use the system correctly.

Piezography was actually designed to be used with a very specific and easy workflow. It has none of the complications facing other Quad-Tone RIP users experimenting with other ink brands, etc. So we want you to be able to concentrate on your imaging rather than struggling with printing.

Once the initial surprises are out of the way - you will find the workflow rather turnkey and simple considering the excellent results Piezography produces. It really is not difficult to produce a high standard print.

Attendees will begin to print negatives and make Pt/Pd prints.

# Day 3

10:00a - 4:00p

## Dig a little deeper

1. Resolution, scaling & image sharpening for digital negatives.
2. Making soft proof profiles for platinum / palladium printing.
3. Custom linearization of the PiezoDN digital negative system.
4. Imaging in a What You See is What You Get environment to make Pt/Pd prints that imitate your display.
5. Lunch Break
6. Free Print Time



### *Time to dig deeper!*

Today we will dig a little deeper into how we prepare image files for making digital negatives. We'll demonstrate in both Photoshop and Lightroom.

It's also time to dig deep PiezoDN software that is used to linearize negatives for any alternative process. We only use Pt/Pd in our darkroom because it is environmentally safe. But, the technique used for linearizing Pt/Pd is the same for any Alt Proc.

As we dig deeper you will learn that there are two ways that the PiezoDN software can linearize your negatives. We start with a perfect linearization from paper white to maximum black that has tens of thousands of gray levels and produced by measuring a single contact print from a PiezoDN target.

Then we show you how to make a linearization that is adaptive to your display. In other words, Pt/Pd is beautiful as a process but its contrast is quite different than that of a display. What if you prefer to match the image on your display? That's the second method, and is just as easy to learn.

Today you'll be measuring targets and entering the data into PiezoDN software. You'll coat your paper, expose the PiezoDN 129 step test target, process and dry the print. Line it up under the Eye1 spectro and make your measurements to save and insert into the PiezoDN software. Choose one or both of the resultant curves for QTR that PiezoDN creates and make a new negative that is perfectly linear. The proof will be in the print you make from the neg.

# Day 4

10:00a - 4:00p

## On Your Own

1. Print negatives, coat papers, expose them, process them, repeat (if this is what you wish to do on your final day.)
2. Sit back down with an instructor to go over the PiezoDN software again (if you want to.)
3. Make some regular Piezography prints using the same ink set that you printed your negatives with (if you want to.)
4. Attend a break-out session with Dana Hillesland to watch her maintain an Epson printer and answer your questions (if you want to.)
5. You get the idea, right? This fourth day is yours to either make more Pt/Pd prints or learn more stuff, or ask questions, or make regular Piezography prints or and all of the above!



*Now take what you've learned and go forth and make prints!*

Congratulations! You just learned more about how to make high quality platinum and palladium prints than you probably anticipated. The process required no math skills nor complicated software procedures. Best of all, there were no compromises encountered because color inks are not used in the PiezoDN process. You also learned that your Piezography Digital Negative ink set makes Piezography prints!

Today continue to hone your skills in the darkroom, appreciate that what you're printing meets your expectations, and revel in "getting there". There's time to make regular Piezography prints once we close the wet process.

You can also take time this day to learn about printer maintenance, or sit down again with an instructor to go through the PiezoDN software system.

We close the wet darkroom early in the afternoon to ensure everyone has dry prints to bring home with them.

# Information

**Location:** The studio is located at 17 Powder Spring Road, Topsham, Vermont 05076. It is registered with Google Maps and you can trust Google directions to our studio. The studio is open to students from 9:00 AM - 5:00 PM. Instruction is typically delivered between 9:30 AM and 4:00 PM.

**Travel:** Our nearest airport (75 minutes) is Burlington International Airport (BTV) in Burlington, VT. Other airports are Manchester-Boston Regional Airport (MHT) (130 minutes) and Boston-Logan (180 minutes).

**Lodging:** The amount of lodging near us is very limited. *You must make reservations early.* Within walking distance is a small B&B with friendly owners and excellent breakfast at: [www.vermontbackintime.info](http://www.vermontbackintime.info)

In nearby Fairlee, VT is the Lake Morey Resort: [www.lakemoreyresort.com](http://www.lakemoreyresort.com)

Further in Hanover, NH is The Hanover Inn with an excellent restaurant. [www.hanoverinn.com](http://www.hanoverinn.com)

## Food

We provide a tasty and healthy lunch each day according to the questionnaire you are asked to fill out prior to your arrival. Coffee and tea are always available fresh. We have a refrigerator in case you need to bring things with you.

For dinner, Vermont is known for its interesting and varied cuisine. Some of our favorites are :.

## Bradford

Colatina Exit: [www.colatinaexit.com](http://www.colatinaexit.com)

## Fairlee

Samurai Soul Food:

<https://www.facebook.com/samuraisoulfood/>

## Montpelier

Kismet: [www.kismetkitchens.com](http://www.kismetkitchens.com)

Chef's Table: [www.necidining.com/chefs-table](http://www.necidining.com/chefs-table)

Three Penny Taproom [www.threepennytaproom.com/](http://www.threepennytaproom.com/)

## Orford, NH

Peyton Place [www.peytonplacrestaurant.com](http://www.peytonplacrestaurant.com)

Ariana's [www.arianasrestaurant.com](http://www.arianasrestaurant.com)

## Hanover, NH

Salt Hill Pub [www.salthillpub.com](http://www.salthillpub.com)

Pine [www.pineathanoverinn.com/](http://www.pineathanoverinn.com/)

Canoe Club [www.canoecub.us/](http://www.canoecub.us/)

**Computers and displays:** Cone Editions Press does not provide computer workstations. You must arrive with your own laptop computer. We do provide reference calibrator displays. These displays use DVI or HDMI inputs. Please contact us prior to the workshop so that we can advise you of any adapter you may need to connect your laptop to our displays. The use of our calibrated displays are not mandatory - but they will allow you to see what you can print - and you will want one when you return home! These are not your average displays!

**Materials:** All materials used in the workshop are included within the workshop fees. We offer the following papers: Hahnemuhle Platinum Rag

**Printers:** During the workshop attendees have access to five Epson 3880 printers. R2880, 1430 as well as 7880, 9800, 4900 and 9900 large format printers are present but not available for workshop use. Still we may use these printers from time to time to demonstrate preventative maintenance and installation demos or to answer printer specific questions.

**Fees:** \$1500. A non-refundable reservation payment of \$300 is required when you sign up for a workshop on the InkjetMall website. The balance of the workshop must be paid for in full 30 days in advance of the workshop or you lose your reservation payment.

**Cancellation Policy:** We have both a very generous and a very strict cancellation policy because the workshops are small and your cancelling adversely affects our program. All workshops must be fully paid 30 days in advance. Often we collect a deposit payment of \$300 in advance. Should you decide to cancel your participation in advance of paying your balance and we can replace you with another attendee - we will refund your \$300 deposit minus a \$100 cancellation fee. If you must cancel within 30 days after paying your full fee & we can replace you with another attendee, we will cheerfully refund 100% your monies minus a \$100 cancellation fee. If we can not replace you - you will forfeit 100% of the fees that you have paid. Please be sure before you sign up. If you must cancel - do not wait until the last day. The sooner you alert us - the better chance someone on the waiting list can replace you.

**Contact:** Cathy Cone is the Workshop Coordinator. Please call (802) 439-5751 #101 or email [cathy@cone-editions.com](mailto:cathy@cone-editions.com)