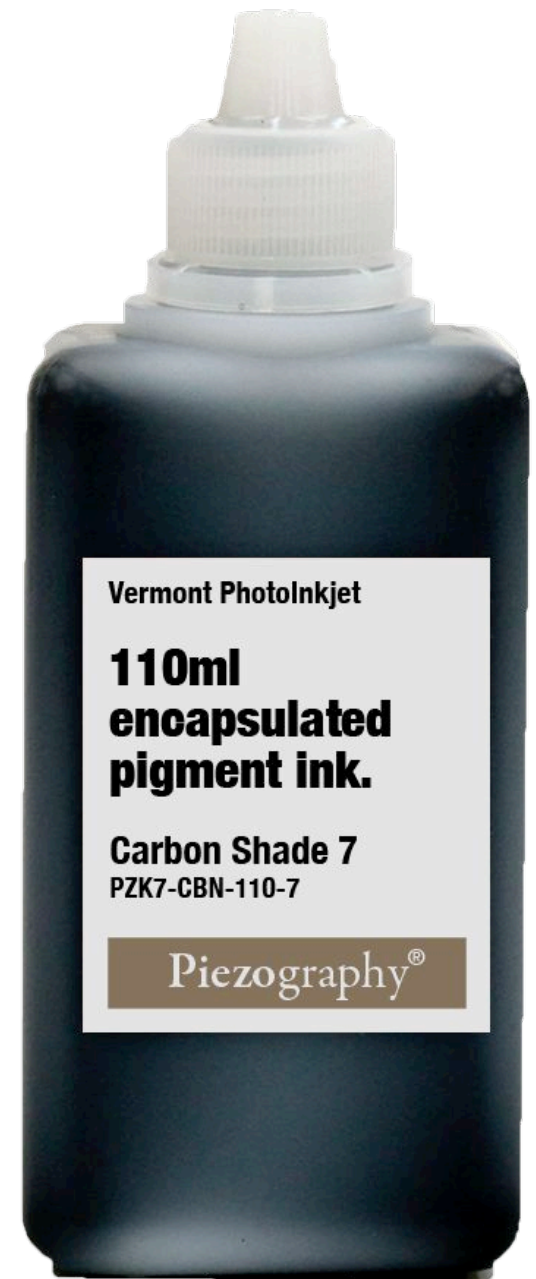


THE NEW PIEZOGRAPHY

# Syllabus

This course will take you from basics to mind blowing in five days. Absolutely everything you ever wanted to know about Piezography and quite a bit more.

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Making Art Safely - Santa Fe, New Mexico



# Day 1

## Necessary Knowledge

1. Introductions of workshop attendees and teachers
2. Introduction of the Piezography process
3. Supported printers with each of the Piezography ink variations available
4. System Requirements
5. QuadTone RIP and QTR Print Tool
6. Visual examples of all five major Piezography ink sets
7. Visual examples of the Piezography Digital Negative ink set variations
8. Installation of QuadTone RIP and the Piezography media profiles libraries
9. Introduction to user filled cartridges, chip resetting, and basic printer operation
10. Installation of Piezography ink systems
11. Demonstration of workflow



*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 in the early 1990s that operated on \$123,000 IRIS 3047 inkjet printers. Piezography was first released for Epson printers in 1999 as a beta and in 2000 as a commercial release. Since then, Piezography has introduced many important innovations such as introducing

100% pigment ink for Epson printers prior to Epson itself. Proprietary monochromatic ink ICC profiles for the Epson printer driver. Acrylic copolymer encapsulated pigment inks. Gamma 2.20 output media profiles for the QuadTone RIP printer driver. Perfected digital negatives. Split toning ink sets. The list goes on...

# Day 2

## Necessary Practice

1. Setting up Photoshop
2. Setting up Lightroom
3. Setting up QuadTone RIP
4. Calibration of display
5. Discussion of best practices in environment of both studio and imaging room
6. Scanning for Piezography
7. Step-by-step from Photoshop to Piezography print
8. Step-by-step from Lightroom to Piezography print
9. The 5 Piezography ink variations
10. Piezography baryta and glossy printing using Piezography GO



*There is more than one way to accomplish the same task - with one exception: Piezography. To get the results I expect you can - you need follow a very specific workflow. This day is about workflow - pure and simple.*

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 turn-key operation. These Piezography curves are produced on a proprietary software which we began

writing about 2002. It enables QTR to force the Piezography ink laded Epson printer to produce much higher resolution that 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.

# Day 3

## Let's Print

1. Introduction to how attendees can print to the workshop printers.
2. Re-cap of step-by-step
3. Introduction to paper and Piezography
4. Free print time



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

You can approach this day best by insuring that you can use the system correctly. We suggest that you use the test image that is available on the workshop server. Print it and if it matches the print example just prior to the hall of shame wall - then you're ready to print on your own. However, (and a lot is to be learned by little failures) if

your print does not match it - you get the honor of displaying it on the hall of shame wall with a written explanation of what went wrong. This will help others. But - you never know what you may discover by doing something a bit different. I suspect a disaster - but most my brilliant discoveries have been mistakes.

# Day 4

## Dig a little deeper

1. Understanding resolution and scaling
2. Image sharpening
3. Levels and Curves re-cap
4. History brushing as a form of perpetual madness
5. Using Layers insanely
6. Printing absolute Black
7. Free Print Time
8. Tonight if the mood is right and migratory animals have chosen other paths - we eat Piezography Paella.



*If I wrote a book on Photoshop it would be a pamphlet. Really so little is necessary when it comes to brilliant imaging. I rely more on old school technique because not only is easier to remember - its more than adequate!*

Today we will dig a little deeper into how we prepare image files for fine printing. The techniques are deceptively simple and all are designed to leave little to no trace of your stylus or mouse steps. The adage of bring out everything you bring in with you applies here. Leave no trace behind. Piezography is unforgiving and merciless

to those with poor imaging habits. Its keen ability to resolve more detail than the Epson driver or regular QTR workflow means that poor sharpening or poor masking will be revealed in the final print. Today is about thinking about and employing finesse.

# Day 5

## Free Print Time

1. Print
2. more printing
3. repeat
4. Critiques?



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

This is the day when the print queues become subjects of efficiency and preference. Everyone busily printing and waiting their turns - so please be ready when your slot in the queue is at hand. It should all be as easy as walking by this point. If everyone is willing to give up a particular printer queue (which means an ink set), we

may try custom ink mixing and or split toning. But, I will display prints from the new Piezography PRO system. Now that you know more of what you like - you can tailor the new PRO system to a combination of the inks you like best.