

I have not sat down to write a newsletter in a long time. To say I have been busy would be an understatement... But busy is what I like, and what I do best, and it allows me to be both creative, and develop products that help photographers and artists to "superlatize" their lives.

I have my "hands-on" two separate businesses. I am President of InkjetMall, which I manage here in Vermont with a great group of people who are in sales, research & development, support, ink fulfillment, shipping, and accounting. I also have a hand in Cone Editions Press, which is the world's first fine art digital-printmaking studio. I established Cone Editions in 1980 in Stamford, CT before moving it to NYC, and then eventually to Vermont. And as many of you know, besides printing Cone Editions Press has been offering digital printmaking workshops since the early 1990s.

Since last year I have been spending a large portion of time in my private printmaking studio doing research and development in techniques, and methodologies associated with new inks that I am formulating for special projects. I have a wonderful collaboration with my chemist who employs and invents some of the most amazing ink jet chemistry and technology in the industry.

But printmaking has always been the activity that allows me to make innovations. Last year I began to develop methodologies and inks for photographer Gregory Colbert. The project has grown into printing extremely complex digital prints on 94" x 180" sheets of hand-made thick Japanese paper that are currently being shown in Tokyo to a huge public. There are currently 11 inks in this unique ink set that I am printing through a 110" Roland printer and two smaller Rolands, of which one is purely for development.

And printmaking is where the solutions to problems I overcame, have become the seed to develop new products. I really can't think

of any products we have developed or co-developed that did not come out of working out problems in printmaking. And right now my mind is abuzz with a new possibility and a new direction for Piezography brand products. But I will give you news of current products in development in this newsletter. So I can't get too ahead of myself other than knowing something is brewing and growing that makes me feel very excited for the future of Piezography brand inks and software.

I am lucky I am not easily distracted.

I am actually just back from a week of new ink formulation work with my chemist. I am in the last stages of development with glossy Piezography inks that work as well as current inks on matte papers. I will report a bit more on this in this newsletter.

I also had an opportunity to travel down to the Florida Everglades to meet photographer and environmentalist Clyde Butcher, and I have some exciting news to share with you in a moment about an upcoming workshop at Cone Editions Press.

But in the meantime, it's winter here in Vermont. Tonight as I write this it is already -10 below and the weather people say to expect between -15 to -25. That is certainly too cold for insects. I can say without any doubt that I feel sorry for those of you who live in a colder State than I do, and that I am envious of those of you who live in warmer States. I myself was born in the State of Florida. I like bucking the trend, upsetting the apple carts. However, on this one I do not expect people will begin moving to colder climates.

Speaking of State... yesterday was the first Tuesday in March, known as Town Hall Day here in Vermont. This is democracy in its purest form where citizens of this great State vote one by one on a large number of matters that influence them directly. There is very little State government in Vermont, and the citizens of each town and village make

most decisions. There are precious few cities in Vermont. There are a lot of snowmobiles. Taxation is by town for the most part. Whether we choose to have zoning or not is this villages own choice. East Topsham Village does not have zoning of any kind, and I was able to build my own building one foot from my property line without one single inspection or license. I even did my own electricity after erecting a three-story post and beam building with a friend and two hired hands. Try that in your neighborhood.

Be sure to watch SpeedTV on Saturday March 10 at 1:30pm. Shane Narbonne of Team InkjetMall.com is racing a Suzuki GSX-R600 in the Formula Extreme Daytona 200. His number is #746. He is the youngest member of Team Inkjetmall.com and at only 16 years of age was selected by RoadRacing World magazine as one of five "young guns" of 2006. What a way to spend your Spring Break competing against 5-time Daytona winner Miguel Duhamel.

I am the oldest member of Team InkjetMall.com turning 50 this year. Shane, and 3 other racers will join me at the Loudon Road Racing Series this year: Michael Lombardi, Ofir Daniel Abergal, and Kevin Quinn. I moved from Novice license to Amateur license last year. I have less than 10 races to finish in the top third to get my final level Expert license. If I can keep my body off the pavement this year, I hope to achieve this personal goal by mid-season.

Next season I would like to retire to teaching roadracing at the Penguin school. Of course, I only mean retire from competition. My life's mission has been and continues to be the independent development of black and white photography. So on with the news!

Best,

Jon Cone

A Clyde Butcher workshop at Cone Editions Press!

Printing at Cone Editions with Clyde Butcher - June 12-15, 2007 \$1,500

Wow! A workshop taught by Clyde Butcher! I almost need to "say no more"! This workshop is bound to fill up quickly so please call Cathy Cone at Cone Editions Press (802) 439-5751 to make sure you get to reserve a seat. Only seven seats in this workshop. You can also guarantee a seat by going to the inkjetmall.com website and navigating to workshops, click on the calendar and find this workshop. Buy it online! First come first served. Internet sales get a spot over an early phone call so please act quickly.



I have always been a huge fan of Clyde Butcher's photography. His photographs are a testament to all that is beautiful and nature around us. Also, I grew up in Miami, Florida from the late 1950's into the mid 1970's, and I was witness to the assault of the fragility and beauty of the habitat of the Everglades. Last year I saw the documentary film that

Clyde presented. I was able to see how he photographed. I met Clyde first time at a large format conference in Monterey, California. While Clyde photographs wilderness all over the USA, his Everglades photographs are immediately recognizable.



I visited Clyde at his Big Cypress home and studio in the middle of the Everglades in January. He's literally surrounded by alligators and great birds, and the water they depend on. I watched him work on his images in Photoshop and realized how fast his techniques are and how powerful a result it creates, because of the fluidity of creative working. I thought, why make everything so complex and complicated in Photoshop? If one knows what one wants, then get to it! If one needs some guidance in moving towards their vision, what better master than Clyde Butcher! So while this workshop may seem like the perfect companion to large format black and white photographers, really it's the common denominator of black and white - and the print. It's about making better prints in black & white.



The “print” is what Clyde is known for. He is one of the most accomplished darkroom

printers working today in super large format silver printing. Below is a photo of Clyde's darkroom trays they are 4 feet wide by 5 feet long. Those chaps at the end are his darkroom assistants. The enlargers are huge and can handle film from his large format cameras. Clyde prints up to 4 feet by 8 feet. He also owns a number of EPSON large format printers.



So I invite you to come print with Clyde Butcher at Cone Editions Press. He's going to show you how to take super-high resolution scans and turn them into the best inkjet prints they can be. He'll help lead you towards your own vision, by his example. We'll be using all our different Piezography black & white inks, and I think you will find Clyde to be as much excited by this venue as you and we will be. This is going to be a high-volume printing workshop. We'll supply all the fine art papers and one free high resolution, drum scan on our Hell 3400 drum scanner (which is capable of handling material up to 20"x24"). Bring hi-resolution scans with you, or make arrangements with Cone Editions before hand to have 3-5 images scanned in addition to the free scan.

High quality scanning along with large format printing makes a great difference.



As for the level of experience you will need to get the most out of this class: You should have some basic experience with layers and with levels and curves. Clyde works in an analog manner within a digital workspace. He's thinking analog (which is a clear way of working towards a goal purely visually) and using simple Photoshop tools to produce some of the most beautiful B&W work. So these are not step intensive techniques. It's a manner of thinking and working which he wants to share. Most important is that this is a workshop that does not try to teach technique after technique, but tries to use Photoshop to hone in on what you really want out of your B&W images. You may find that you will leave with a simple workflow capable of creating complex images of tone, contrast and subtlety. And Clyde will be staying at the Bowen House, so this is a real opportunity for an experience of a lifetime. Reserve early to get a room at the Bowen House (4 miles from Cone Editions Press.

If you are unfamiliar with Clyde's work, you really owe it to yourself to visit his website at <http://www.clydebutcher.com>

Piezography at PMA



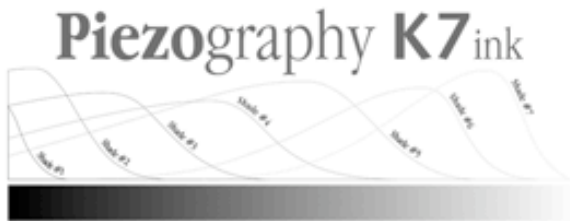
Come meet Sarah Newman of InkjetMall at the PMA (Photo Marketing Association) Tradeshow in Las Vegas on March 8-11.

Sarah will be demonstrating in the Piezography Booth #Q256 (next to InkPress Papers) how Piezography Neutral K7 and EPSON® K3 inks compare. We printed the same images using EPSON K3 inks in Advanced B&W mode and with Piezography K7 inks using QuadTone RIP. Straight images through straight processes and I think you will be amazed to see how upgrading your EPSON 2400, 7800 and 9800 printers to Piezography K7 inks will go beyond the expectations you had for these printers for black & white printmaking.

It seems each new innovation in hardware that EPSON creates allows for a new opportunity for Piezography to exceed their claims. I read somewhere recently the comments of a user who converted and was reporting that it was as if EPSON was operating in a vacuum oblivious of what Piezography inks have been able to do with even 4 dilutions in comparison to their latest release. But we're now up to seven dilutions which (if you're counting) is a quad black ink set more than K3. We are the only true septone ink set on the market. All others are subsets of two quad inks families: three warm, three cool and a black. Piezography K7 is actually seven dilutions of black.

Sarah has side-by-side prints to illustrate the following:

Which ink would you rather print your B&W image with?



EPSON ULTRACHROME
K3ink



Piezography **K7** prints with better tonal smoothness and captures the feel of a true silver print.

Piezography **K7** prints the same file with higher resolution and better detail than **K3**. Ask to see a direct comparison!

Piezography **K7**'s seven shades of gray ink produces archival quality prints; UltraChrome **K3** prints contain spots of cyan, magenta and yellow ink which are subject to color shifts over time.

Piezography **K7** produces better highlight and shadow definition so you can get more out of your negatives and digital camera files.

How would you like your B&W prints? Blended or blended?

There is a trend today developing amongst printer manufacturers and color management companies to try and convince photographers to produce their b&w prints from color components in conjunction with dilutions of black ink. This may be an upgrade from the pre-Piezography days when printers could only use color inks to make B&W prints with limited if any software control. But it is a huge step backwards because this compromise (between making great color prints and good B&W prints) still presents one of the problems inherent in using color inks to make B&W prints: instability (color shift).

EPSON K3 is a prime example of this trend, as is the HP and Canon. Yes, their systems are easier now to get results with. But the same issue of color shifting over time is a serious consideration if the printmaker is concerned with longevity. Fade results are good with all these ink systems now. But color ink components do not fade at the same exact rate as the black ink components. So, unless the user is printing with black ink only, the end results are not going to correlate with the “fade predictions” used by the manufacturers. They would have to provide a “fade prediction” which includes color shifting in ΔE for many combinations of off neutral and neutral.

And although the claim that longevity is increased with EPSON’s K3 over earlier generations of Ultrachrome is based on more dilutions of black largely replacing the less stable cyan, magenta and yellow color inks in their black and white prints, a loupe reveals that there are actually still significant amounts of these color inks in any of the tones produced by the Advanced Black & White mode (including “neutral”). With Piezography K7, you get what you expect, which is a pure pigment monochromatic ink tone that is uniform across the entire tonal range.

Some color management companies are touting the potential to create ICC profiles to control these color inks and to especially create “neutral”. While the results look promising today, all of the longevity and fade testing done by the institutions that the same companies rely on for data have pointed out clearly that color inks fade at different rates. It is going to be difficult therefore, for photographers to produce prints that can be continuously displayed and not shift color. In color printing, it is often difficult to see color shifting until it gets severe. But in monochromatic printing, the slightest color shift becomes apparent. On the users lists, I have read that some of these color management companies are saying to beware “blended monochrome inks”.

This is simply a patently false notion that “blended inks” are bad and color inks are good if they are mixed at the print stage. The information is that “blending” more than one pigment to create monochromatic ink will result in ink that always comes out of suspension and therefore is “unstable” or/and clogs the print heads. While this can occur with some of the older ink formulations, it is not true with Piezography K7 inks. Quite the opposite in fact. This is one of the biggest breakthroughs of the Piezography K7 inks, and a huge reason behind our making a “Neutral” ink. K7 has an extraordinary advantage over other systems in long-term longevity precisely because it is a “blended” ink of more than one carbon based pigment. Its tone is its tone. K7 eliminated the electrostatic interferences of differing pigment particles that plague other ink systems. When we say that Piezography K7 is a high-performance pigment ink, we truly mean high-performance as in “performs well” and as in “loaded with technological advancements”.

The irony is that the people who are touting potential problems in blended inks do not realize that the color inks they are

suggesting be used instead are also blended inks (more than one pigment). Really it comes down to superior ink engineering, and this one of the reasons that Piezography K7 is a premium product, over other monochromatic products of less cost.

So you can either choose to blend your color inks to make a B&W print or use our monochromatic pigment system to make the most stable possible B&W print! Our little tiny pigment particles simply do not know there are other little tiny pigment particles in the ink that have different electrical charges (because they have different carbon properties). So they are not attracted to them (which might give them a tendency to clump together) and they are not forced away from them either (which might give them a tendency to fall out of suspension). We are not the only company to figure out how to make high-performance inks. We may just be the only third-party that has. And its not that our tiny little pigment particles do not care for each other or are indifferent. It's that we really care about the quality of black and white printing, and we really care about the performance of our inks in our customer's printers. This is what we do and we do not believe in compromising.

New formulations forthcoming:

I am just back from spending more than a week with my chemist, finalizing new ink formulations, and I can tell you that Piezography is on the march. I completed development work on the chemistry side of the new Selenium K7 ink set that will be the first GLOSSY compatible ink set in Piezography history. I did this without having to employ dye or pigment too "lean" or too "small" to be of use on non-glossy papers.

While EPSON employs a Photo Black and a Matte Black in their printers. Piezography will offer one Black. So this is a very lightfast solution that is 100% carbon based pigment for both matte papers and gloss papers. However, there is still much work to

do on creating curves sets for the 8, 7 and 6 ink printers.

We produce the curves for QTR and we need to produce some meaningful workflow for our StudioPrint RIP users. So a release date is still months away. I can be hopeful or exact but will be cautious and try to get this released before June! No promises. My plans after is to create a similar matte/glossy ink set of the Neutral K7, Sepia K7, and then finally Warm Neutral K7.

New printer support!

We are now packaging Piezography Neutral K7 inks for the EPSON 7800, 9800 and we are packaging Piezography Neutral K6 for the EPSON 10000 printers. These are all high quality carts that we found after being disappointed by the initial quality of 3rd party empty cartridges. Custom orders of Sepia and SplitTone will be considered if you want to get in touch with InkjetMall.

We are just completing the QuadTone RIP curves for a new family of printers: We will have pre-filled carts for the EPSON R200, R220, R300, R300M, R320 and R340 printers. Those who have the EPSON All-In-One RX500, RX600 and RX620 printers will also be able to use Piezography now! The release date for these inks and curves is on or about April 21. We'll do our best to make that prediction come true.

Finally a price increase.

Ouch! But we can no longer afford to absorb the increases in costs that we have been facing on high-quality patent-free cartridges and filling charges. So on April 1, we will be increasing the prices on pre-filled cartridges. This is our first price increase EVER. Bottles will remain the same price. If you are a current customer we will be getting in touch with you about a program that can keep your ink costs down. We will let you know about that soon.

InkjetMall.com racing team at the Daytona 200!

Inkjetmall.com's racing team started off last year with me as the only racer. While I tried to encourage customers who race to join in some way, the reality is that a team consists of racers who race together. So in 2007, team inkjetmall.com has expanded to five racers in the Loudon Road Racing Series. I'm totally excited to being able to support Shane Narbonne. Shane is only 17 years old and has already been noted as one of the rising "young guns" of roadracing by RoadRacing World magazine when he was only 16. This gives us the opportunity to have our company name on network TV.

Shane races at Loudon but is also an AMA pro racer. Last year he raced for Safety First Suzuki. This weekend at the Daytona 200 he will be wearing the InkjetMall.com colors and his pit crew will be wearing InkjetMall jackets. It's a grueling race and we hope him the best. During the rest of the season at Loudon Road Racing Series (when not competing in the AMA Pro races) he will join Michael Lombardi, Ofir Daniel Abergal, Kevin Quinn, and me.

If you have never seen road racing before and want to get a taste of fast motorcycles competing on a closed roadrace course, come visit us in Garage 12A North. On Saturday nights, I cook paella in a 36" pan that is large enough to feed armies of racers and fans. The races take place on Saturday and Sunday at the New Hampshire International Speedway in Loudon, NH.

You can keep up with the team, our schedule and our results under the InkjetMall Racing Team icon in the About Us page of the inkjetmall.com website.

But this Saturday on SpeedTV (the Speed Channel) look for Shane Narbonne #764 in the Formula Extreme Daytona 200 being aired live at 1:30PM (EST).

Shane Narbonne



Jon Cone



Michael Lombard



Ofir Daniel Abergal



Kevin Quinn

