

Cone Editions Press • 2011 Price Sheet

17 Powder Spring Road, East Topsham, Vermont 05076 (802) 439-5751 www.cone-editions.com

Introduction

2011 marks the 31st year of Cone Editions Press. Our studio has a strong synergy connection between creativity and technology-development. Jon and Cathy Cone founded the studio in Port Chester, NY in 1980 as an experimental printmaking atelier collaborating in serigraphy, relief print, monoprint, and aquatint photogravure. The studio produced experimental print projects for painters Norman Bluhm, Stanley Boxer, Emily Cheng, Janet Fish, David Humphrey, Lester Johnson, Wolf Kahn, Archie Rand, and Carole Seberovski (amongst many others).

In 1984, Cone Editions Press became the first studio to pioneer Digital Printmaking. This was long before others coined phrases like giclée and pigment inkjet print. It was before Canon, Epson, and HP had discovered a way of producing high quality inkjet prints. In 1987, we printed and exhibited in NYC the first gallery exhibition of digital prints. These were complex computer derived serigraphs and etchings made with painter David Humphrey and sculptor Joel Fisher. With no one to follow, we have invented our way through successive decades of digital printmaking.

From 1994 through 1997, Cone Editions Press was the Development and Marketing Partner of IRIS Graphics, Inc.; responsible for setting up and training the first wave of more than 40 Iris Giclée studios in the USA and Europe. Cone Editions developed one of the first archival color inkjet inks tested by Wilhelm, and developed a software RIP interface that influenced much of the current industry's offerings. And it invented black & white quad black inkjet printing; a true feather in Cone Editions' development cap. Digital Platinum for IRIS was introduced in 1997. Today we still develop Piezography Black & White.

At the same time in the 1990s, we were responsible for printing some of the most prestigious digital print exhibitions including Gordon Parks' *"Half Past Autumn"*, Richard Avedon's *"In Memory of the Late Mr & Mrs Comfort: A Fable in 24 Episodes"*, Diana Michener's *"Solitaire"*, and David Bowies *"Minotaur Series"*. These four projects signaled our strong commitment to photographic printmaking.

In the early 2000s, Cone Editions Press began developing Piezography® monochromatic inkjet systems for Epson and Roland printers. With seven gradated shades of black ink, it remains the highest quality black & white photographic printmaking system ever developed, far exceeding the quality of the three gradated black shade systems of Canon, Epson and HP.

In 2006, Jon Cone took a three-year sabbatical to become the Master Print for photographer Gregory Colbert's Ashes and Snow projects in NYC. Cone developed several monochromatic printing methodologies to produce the gigantic prints of the Nomadic Museum that were exhibited in Santa Monica, Tokyo and Mexico City. More than ten million people, making it the single most attended exhibition in history, would see these prints.

During this time, Cathy Cone director of Cone Editions Press and printer Larry Danque produced Jonathan Singer's prolific *"Botanica Magnifica"*, a 5 volume double elephant sized suite of 250 IRIS prints on fine Japanese handmade paper. The prints were acquired in their entirety by permanent rare books collection of the Smithsonian.

Today we continue to offer standard and custom printing (which we call extreme printing) for clients all around the globe. We work closely with our clients to realize each and every one of their concepts. We also continue to develop new inkjet technology. Our sister company is Vermont PhotoInkjet which does business as Inkjetmall.com.

We strive to do everything possible to be better than the current state of the art. We remain an experimental studio for many. We also provide our signature Piezography printing for countless photographers. We do it exceptionally well, not just because we invented it, but also because our studio equipment is maintained by one of the best printer technicians in the industry, Dana Cecarelli.

Dana has joined Jon and Cathy Cone at Cone Editions Press as a production printmaker, bringing her technician talents to bear fruit in an exceedingly high print quality standard for our clients.

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Scanning

The source of your digital input is critical. We know only one way to capture images from film and that is with our Hell 3400 drum scanner. If the CCD scanners were adequate for our perception of quality, we would employ them. They are significantly inexpensive compared to a \$130,000 PMT drum scanner. But, they do not have the dynamic range capabilities or the noiseless rendition of very thin and very thick parts of film. Drum scans simply look smoother and less “digital” than the best of the CCD scanners. It is after all, an analogue scanning device that converts hue, luminance, and chromaticity to pixels.

For color work, we recommend that the output size be scanned at 300dpi. However, our equipment can produce quality prints at as low as 200dpi.

But, for Piezography, the resolution for output size can be as high as 1200dpi. The Piezography system does not use the dithering of the OEM inkjet printer drivers. The OEM cannot resolve more than 300 pixels of input per inch. Piezography can print at a significantly higher dot resolution than the OEM and gains detail at resolutions as high as 1200. For fine grain film, more resolution is not wasted! It is an option worth considering if you shoot large film with very fine grain.

All of our scan prices are for 3 channel 24bit scans. For 3 channel 48bit scans, add 50%.

We can capture original films up to 20” x 24”.

For direct capture of flat artwork, or artwork up to 8” in variable elevations (collages and montages), we use a custom designed 40” x 60” Tarsia capture camera with a Phase One digital capture back. We use Schneider Apo-digital lenses that exceed the capability of film capture.

Drum Scanning

| Print size | 200dpi | 300dpi | 600dpi | 800dpi |
|------------|--------------|---------------|---------------|---------------|
| 16x20 | \$100. 37MB | \$100. 82MB | \$150. 329MB | \$300. 586MB |
| 20x24 | \$100. 55MB | \$100. 123MB | \$250. 494MB | \$500. 879MB |
| 24x36 | \$100. 99MB | \$125. 225MB | \$500. 890MB | \$625. 1540MB |
| 30x40 | \$100. 137MB | \$150. 309MB | \$525. 1221MB | \$725. 2150MB |
| 40x60 | \$150. 274MB | \$350. 618MB | | |
| 60x72 | \$275. 494MB | \$525. 1090MB | | |

Drum scan MB & prices are for 3 channel 24bit scans. For 3 channel 48bit scans, add 50%. MB size will double.

Image dust and scratch charges by MB

| | |
|-------------|--------|
| Up to 100MB | \$75. |
| To 330MB | \$100. |
| To 586MB | \$125. |
| To 879MB | \$150. |
| To 1221MB | \$200. |
| To 2150MB | \$400. |

Direct Scanning

Original Size

| | |
|---------------|--------|
| Up to 16 x 20 | \$200. |
| Up to 24 x 36 | \$275. |
| Up to 30 x 40 | \$325. |
| Up to 40 x 60 | \$350. |

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Black & White Piezography printing is

available in several hue tones, and the final color is influenced by the choice of paper. We have a 13x19 portfolio of samples that can be checked out with a deposit of \$250 that is refunded when the portfolio is returned. The portfolio of samples is available for permanent purchase at \$500.00. It includes examples of Warm Neutral, Selenium, Sepia, Neutral, SplitTone on several different papers that we feature. The Warm Neutral, Selenium, and several SplitTones are also featured as glossy look prints on several different papers that we feature.

We offer small 4x6 samples on a limited range of papers at \$5.00 each. An alternative is to send us an example of the photographic look that you prefer and we will attempt to provide the closest match.

All of our work ships perfectly. We do not provide prints with blemishes or digital artifacts due to the printer technology. However, it is possible that customer supplied files can have imaging defects that may not be readily apparent on the customer's display. We recommend proofing always, before committing to a final print and examining your digital files at "pixels view".

All sizes (except 8.5x11 and 11x14 which are printed as 8x10 proofs) are available proofed at half-size. Full sized proofs (cropped to the image size) are available at 2nd print prices. We will not be responsible for final prints that have not been approved first as proofs.

Volume discounts are available only at time of order. However, if you reprint with 15 days, we will not charge a 1st print price to you. The prices listed are for our standard medias from Canson, JonCone Studio, and Hahnemuhle. Special order papers will incur additional charges.

If an image is less than 50% of the size of a paper size category, then a size category will apply to the image size. An additional paper surcharge of 15% will be applied.

The prices include cutting of all edges to requested size. Torn decks are \$2.00 each.

| Paper Size | Proof | 1 st Print | 2 nd Print | 3-9 | 10+ |
|------------|-------|-----------------------|-----------------------|-------|-------|
| 8.5x11 | \$50 | \$75 | \$60 | \$45 | \$30 |
| 11x14 | \$50 | \$85 | \$60 | \$45 | \$30 |
| 16x20 | \$50 | \$120 | \$80 | \$60 | \$50 |
| 18x24 | \$75 | \$150 | \$125 | \$100 | \$75 |
| 20x24 | \$85 | \$170 | \$140 | \$115 | \$90 |
| 22x30 | \$90 | \$185 | \$150 | \$125 | \$100 |
| 24x36 | \$100 | \$200 | \$175 | \$150 | \$125 |
| 30x40 | \$120 | \$300 | \$225 | \$195 | \$150 |
| 36x44 | \$145 | \$350 | \$240 | \$200 | \$165 |
| 40x50 | \$165 | \$375 | \$250 | \$215 | \$175 |
| 44x60 | \$175 | \$400 | \$325 | \$250 | \$200 |
| 44x80 | \$180 | \$500 | \$400 | \$300 | \$250 |
| 50x72 | \$190 | \$625 | \$500 | \$350 | \$300 |
| 50x86 | \$250 | \$650 | \$515 | \$400 | \$350 |
| 60x80 | \$275 | \$685 | \$550 | \$450 | \$400 |
| 60x90 | \$300 | \$750 | \$645 | \$515 | \$450 |

Glossy Piezography is available on Baryta and other non-matte papers at a cost of 50% higher than above. Piezography Glossy printing involves printing each print twice. The first printing lays down seven shades of Piezography ink. The perfect equalization of gloss occurs with a second printing of a micro-thin layer of Piezography Gloss Overprint. Piezography Gloss Overprint is available on Color Prints at a charge of 50% of the cost of that print. Our Gloss Overprint is an exclusive formula that removes all differential and bronzing.

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Color Printing We feature color pigment printing on both Epson and Roland large format printers. We use the latest printers for optimum results.

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Extreme Printing

We develop some very unusual ink sets and methodologies for our customers. One of our most popular custom printing methodologies involves complex split-tone ink set on triple thick, handmade, Japanese Kozo/Cotton paper. The inks are a combination of carbon monochromatic tones, in combination with very low earthy hue tone inks ranging from warm to cool. A similar concept was used by Jon Cone to print the Ashes and Snow exhibition prints of the Nomadic Museum for photographer Gregory Colbert.

The printer used for these projects is a 12 ink 64" wide Roland SJ with paper pre-heat and heated printing to gain more ink load on uncoated papers. There is no standard ink set for this process. We tailor inks to the needs of the project. Vermont PhotoInkjet makes all our inks as pure pigment aqueous inks.

If you have a current idea you would like to see realized, please let us know.

Some of the papers we have in stock for your consideration are:

Triple thick Japanese handmade kozo/cotton uncoated

- 39" x 39" \$200 each
- 32" x 44" \$300 each
- 44" x 66" \$400 each
- 44" x 78" \$500 each

Triple thick Mitsumata handmade uncoated

- 47" x 106" \$600 each
- special sizes available 20 sheet minimum \$625 screen making fee
- 47" x 66" \$325 each

| Paper Size | Proof | 1 st Print | 2 nd Print | 3-9 | 10+ |
|------------|-------|-----------------------|-----------------------|-------|-------|
| 20x24 | \$175 | \$275 | \$250 | \$225 | \$205 |
| 22x30 | \$175 | \$300 | \$275 | \$250 | \$225 |
| 24x36 | \$195 | \$375 | \$350 | \$325 | \$300 |
| 30x40 | \$225 | \$450 | \$425 | \$400 | \$375 |
| 36x44 | \$235 | \$475 | \$450 | \$425 | \$400 |
| 40x50 | \$250 | \$500 | \$450 | \$425 | \$400 |
| 44x60 | \$275 | \$550 | \$500 | \$475 | \$450 |
| 44x80 | \$300 | \$600 | \$550 | \$525 | \$500 |
| 50x72 | \$325 | \$625 | \$600 | \$575 | \$550 |
| 50x86 | \$325 | \$650 | \$625 | \$600 | \$575 |
| 60x90 | \$425 | \$850 | \$825 | \$800 | \$775 |

Half sized proofs available above. There *may* be development costs for special ink sets. Does not include special order papers.

Collaborative Printing

There is one additional way to work with us to realize your projects. You can work at our studio in collaboration with us at a daily rate of \$1,500. This includes all scanning and printing services that use our standard papers. However, drum scanning is a very time consuming process. If you intend to only make drum scans, you will be able to get some prints made. If your intention however, is to make prints – we recommend that you send your film ahead and contract us to make scans outside of your collaborative printing time.

For our regular color and Piezography printing, this is a great way to realize exhibitions at a cost far lower than paying our per-print prices. It also allows you to oversee the proofing of the images and to fine tune your work using our calibrated Eizo displays.

For our extreme printing, it can also greatly reduce the costs of experimental printmaking by allowing a collaboration in real-time. It also allows you to brainstorm with us. Many of these projects take on a life of their own and span weeks and months. Part of that process can be done on our own, and part of that process should be done in collaboration.

Some clients take advantage of our day rate to also learn the processes and techniques we use in conjunction with acquiring systems to print with in their own studios.

We can recommend a variety of b&b, hotels or other types of accommodations nearby – including a B&B within walking distance to our studio

Terms and Conditions

When you contract us to print for you, we prepare an estimate that includes all of the work that has been discussed and requested. The final invoice may include charges that were not anticipated at the time the work entered our studio, or changes requested by the client. The client will be notified when additional charges begin to incur.

A deposit of half the amount is required in order for us to begin the work and must be paid prior to any production. Upon completion of the project, the invoice balance must be paid in full prior to our shipping the work, or prior to the client picking up the work. The final invoice may include shipping although we prefer to ship on our client's accounts.

Payment can be made by check drawn on a U.S. bank, money order, Visa, Mastercard or American Express. Net 30 terms on previously approved corporate or institutional purchases only. 1.5% finance charges will apply monthly to overdue accounts.

Shipping

We ship by Federal Express. Due to our rural location we do not receive morning/priority overnight deliveries. Our normal pickup and drop off time is 3:00pm EST. Shipping costs and materials are the client's responsibility. Please indicate your preferred shipping method (i.e. priority or standard overnight, 2-day air, Express Saver etc) for shipment of proofs and final prints.

We offer different print shipping packaging. We have 5" tubes available in your print width at \$10 up to 36" and \$15 for up to 48". We have tri-wall flat paks which are virtually indestructible at \$35 for prints up to 16x20, \$50 for prints up to 24x36, \$75 for prints up to 30x40, \$100 for prints up to 36x44. Beyond this, allow us to suggest either a reusable 12" diameter polypropelene shipping container or we can build a custom tri-wall or plywood crate.