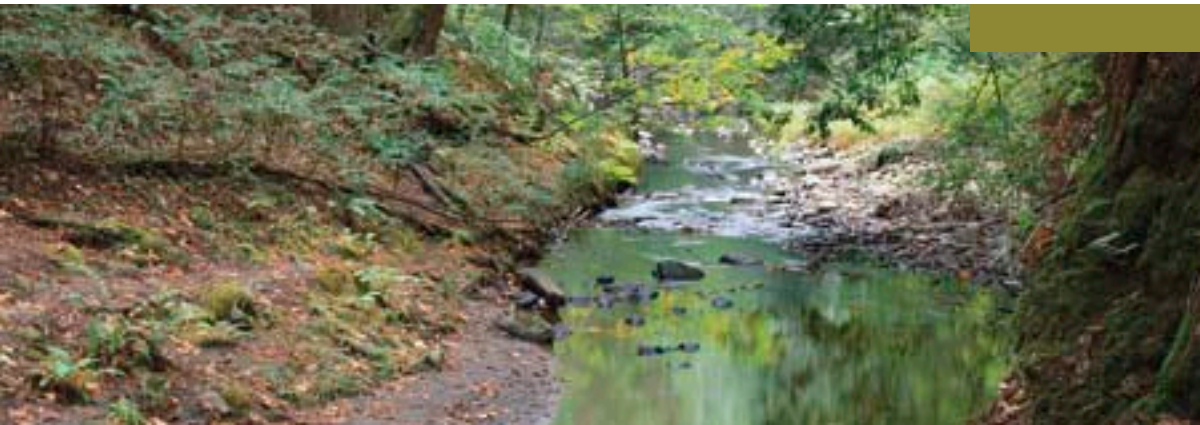
Custom prints by master digital printers **Bill Nordstrom & Erik Peterson**

LaserLight Printmakers



Who we are

Laser Light Printmakers was established by Bill Nordstrom to make the best possible color and black-and-white prints, using state-of-the-art digital methods, at a cost most photographers can afford.

Bill Nordstrom has over 50 years' experience making color separations and fine color photographic prints, including Tri-Color Carbro, dye transfer, Cibachrome, Type "C" and Type "R" printing. He also developed a well-known pigment transfer process and dye print process. He has owned several graphic arts trade shops and has been a pioneer in bringing digital technology to the graphic arts field.

Laser Light is a small print making lab, producing only the highest quality work. We do not believe in offering "economy" prints as some labs do. Anything less than the best would be a disservice to you and your images. Our work is done in-house (except for some very large prints) and is museum quality.

Our front office is managed by Joanne Thompson. She has over 20 years of photographic experience and is glad to assist you with any inquiries. All digital imaging will be performed by Master Digital Printers Bill Nordstrom and Erik Peterson. Erik has worked in the fields of color printing and digital imaging for 14 years, including three years making custom Cibachrome prints. He is a skilled technician in both traditional photographic labs and the world of computers and digital printers.

We are directly available to discuss your print order and what it is you are trying to achieve. The more information you can give us about what you want in the final print, the better chance we have of making that "perfect" print.

Contents

"Laser Light's prints are unparalleled: fine highlight and shadow detail, vibrant yet realistic colors, and edge-to-edge sharpness. I can see the three-dimensional separation of color and contrast, missing in Cibachrome, that my eye saw in the field. Laser Light brings photographs to life."

How are prints made from digital files?

The photographer's original transparency or negative is scanned into the digital world with the very best high-end scanner, a Heidelberg Tango updated with Newcolor 7000 software (making our Tango equivalent to Heidelberg's new Primescan scanner). All transparencies are mounted to the scanning drum under clear Mylar in special Kami mounting fluid for the best possible scan. The ICC scanner profile is added to the images as they are scanned. The digital file is then brought into one of our powerful Macintosh workstations. We try to accurately reproduce your transparency or follow your color instructions. Dirt and scratches are removed. The digital image is then transferred to the digital printer.

There are two ways to make prints from digital files. For continuous tone photographic prints, we use light to expose color photographic materials. The Durst Lambda and the Cymbolic Sciences LightJet use red, green and blue lasers to expose the prints. The Chromira, a second generation printer we have installed, uses red, green and blue LEDs to expose the prints. Non-photographic prints can be made by spraying ink (or pigments) onto paper or some other medium. (More information on inkjet prints later.)

Sounds simple, doesn't it? But the quality is in the details. Let us explain further…

Scanning

There are many inexpensive scanners on the market and they are becoming less expensive and getting better. For small prints many of these scanners are sufficient to make an 8×10 or 11×14 color print. To get the quality needed for a 16×20 or 20×24, let alone a 30×40 or 48×96 print, much more–and better–data needs to be captured. Scanners must capture all of the detail in the darkest shadow and the brightest highlight. Files can easily be 100 to 300 MB (RGB) in size. To work on files this size requires computer power and time, but the results are outstanding.

Most scanners are designed to work into prepress graphic arts and Web design, where 99% of all work is never enlarged over 11×17 (a two-page spread). These scanners were never designed for enlarging transparencies to 20×24 or larger. It takes a very good scanner to capture the quality of digital file needed for making large photographic prints. The scanners used must be of very high quality with extreme sharpness and large dynamic range to capture the image detail necessary. There are many so-called high-end scanners, some costing up to $60,000, but none compare to the quality of the Heidelberg Tango/Primescan PMT scanners.

Hell scanners were the standard of the graphic arts industry. Bill Nordstrom began working on Hell scanners in the early 1970s. Heidelberg bought Hell Graphic Systems, and their scanners continue to be the best that are made. They have the highest dynamic range of any scanner (with a shadow density of over 4.2) and their sharpness is unsurpassed. The Tango/Primescan can capture 11,000 lines per inch from the original transparency to make any size print you might want.

What about the calibration of monitor, scanner, and printers?

Every scanner sees an image differently. Color and dynamic range vary from scanner to scanner and from image to image. ICC profiles are needed for each scanner to adjust to the range of the transparency and the type of original film used in the camera. They are also used to adjust the way each scanner sees color. These profiles are added to the image data as the transparency is scanned by the Tango into Newcolor LAB color space to ICC standards. Working in LAB or LCH while scanning allows for the most precise color correction. When working with color negatives, the ability to capture 16-bit color helps us obtain better-quality digital data. This allows for better gray balance and better color rendition when converting into an 8-bit color space for printing.

The digital file must be viewed on very high quality monitors. Our monitors are Apple Cinema Displays, calibrated to ICC standards. This means that, unlike normal monitors, we can view an image at any time and know that we are seeing accurate color, density, and sharpness.

All ICC profiles for scanners and prints are made in our lab. We use an X-Rite DPT-41 spectrophotometer and CompassProfile software by Praxisoft for the Chromira and Onyx Graphics profiling software for the inkjet printers.

We have nine high-end Apple and Intel-based workstations that are constantly upgraded to the latest hardware and software.

"I am eternally grateful to Laser Light Printmakers for their efforts in preparing the prints for my travelling exhibition, *Fall Colors Across North America*. Their expertise in dealing with the color variations found in autumnal landscapes has played a major role in the exhibition's success."

Final color adjustments

After scanning, the image file is moved to one of our workstations for final color adjustments. Bill has over 50 years' experience making color prints and Erik has worked for over 14 years in color printing and digital color imaging. We work together and train each other. Unlike a conventional darkroom, where only burning or dodging may be done, there are many adjustments that can be made to a digital image. Our extensive knowledge of these digital processes, in combination with our years of experience in color photographic printing, is what makes us different from others trying to make digital prints. We know how to achieve what you are looking for in your images.

Dust, dirt, scratches, simple cloning, and manipulation

All dirt and scratches are removed while in the digital world. Simple cloning to remove a twig or unwanted object will be done at no charge. If the images are badly damaged or there is extensive cloning there may be an extra charge. You will be notified before any extra charges are incurred.

We all manipulate the photographs we take. We move to the side to remove a telephone pole. Lenses are changed or different format cameras used. Different types of color film are used for the gamut of color we want. Exposure is varied. In black-and-white, we vary the development of the film and the print contrast. We use different B&W processes or B&W papers. All of Ansel Adams's B&W prints were made with much burning and dodging to make the print match what he saw in his artistic mind. This is what makes a great photograph.

It's no different in the digital world: changes to image contrast and density, burning, and dodging are all possible. Only now, even more can be done. Color may be changed in a small area, and contrast and density of specific color values may be altered separately.

This is the specialty of true master printers. But we can't do everything you want unless you tell us what you are trying to achieve. Communication is vital. The more we know, the better the final print.

Does every print look better when digitally printed?

Digital printing is capable of making great continuous tone photographic prints. The prints are only as good as the people who make the final files and the information they have to work with. The scanner and scans must be great, the color adjustments must be right. Experience is the key. Making a great print requires a master printer with years of hands-on skill. Overnight training cannot make up for the years of color reproduction experience that we have at Laser Light Printmakers.

Many labs now offer digital prints. Are they all the same?

Anybody with enough money can buy equipment. But a fancy race car does not make a winning race car driver. The same principle applies to digital imaging. Not only have we purchased the best scanner, but our understanding of the color separation process lets us use that scanner to its full potential. Instead of concentrating on high-volume, mass-market, commercial print making, we use our experience as master photographic printers to focus on making great custom fine art prints.

Producing the final digital continuous tone photographic print

We installed the U.S.-made Chromira photographic printer to get better control over our fine art prints. The printer and its processor ***must*** be able to produce a neutral gray scale at all times, or the color prints will vary. We are able to balance both the printer and its processor so that we have the total control necessary to maintain consistent color. We constantly monitor the balance of the Chromira and its RA-4 processor, and we check and rebalance whenever we change a roll of paper. Only by having the printer in-house and under our direct control could this happen.

The Chromira printer is a 30″ wide roll printer, printing up to 30″ by any length. The Chromira prints at 300 pixels per inch (using 425 optic fibers to expose the photographic paper). Prints look as good as or better than any LightJet print. Since the Chromira uses LEDs instead of expensive lasers, its cost and its upkeep are kept under control. (For more information on the ZBE Chromira printer please check out ZBE's web site at www.zbe.com.)

Once we have a corrected digital file, we are ready to make the final print. An ICC color profile is added to the file as we make the final print, in order to match the file to the type of material being printed. Standard Fuji matte FA5, Fuji gloss FA5, and Kodak Metallic all require different color profiles.

The file is transferred to a Windows NT system that runs the Chromira and exposes the Fuji material. Processing is done in a 30″ wide Colex RA-4processor using Fuji chemicals. All used bleach-fix is collected and processed for silver recovery and proper disposal.

The final prints are trimmed, inspected, carefully packaged, and shipped to you. All prints have one-inch borders for ease of handling.

Options for continuous tone photographic prints

The material of choice for making digital photographic prints is the latest Fuji FA5 Crystal Archive RC color paper. Both matte and gloss RC base are available. Considerable testing has convinced us that there is no better color material. Long life, good color gamut, sharpness, ease of processing, and cost all enter into this decision.

Testing by Henry Wilhelm indicates the new Fuji FA5 Crystal Archive color papers should last more than twice as long on display as Ilfochrome (60 vs. 25 years, respectively). Kodak and other RC-based materials are rated by Henry at about 15–18 years. Our recommendation is to use the Fuji Crystal Archive RC-based color materials.

The new Kodak Metallic RC base is also available. It has a very high gloss and metallic look on an RC base. Color, tone scale, and contrast are much the same as the regular RC base. The cost of the Metallic material is higher than the regular RC base, thus the added cost of making prints on Metallic. These prints are very durable and quite resistant to fingerprints. Kodak makes no specific claims to the archival qualities of this product, except to say that they expect the paper to last as long as any comparable product on the market.

"I demand the highest quality in my photographic prints, and Laser Light delivers the quality I expect. I can count on them to nail the intended color every time. My photographs are expressive, and the heart of my images comes alive in Laser Light's prints."

Scanning and printing

Fuji Crystal Archive RC print service

Scanning and printing of continuous tone photographic prints

Price includes scan, digitally matching your original or following your written instructions for color reproduction, clean-up of normal dirt and scratches, overall burning, dodging, and applying ICC profiles for the chosen medium. Your approved image data is archived in our files at no charge for future orders. We can scan originals up to 11×14.

Proofs (8x10)

First proofs are $25 each. Additional proofs (after alterations) are $15 each plus shipping. When you order scans and prints of four or more originals for 16×20 or larger prints or one 24×30 print or larger, a maximum of one proof per image will be provided at no charge. Additional proofs are $15 each plus shipping.

Guide prints and instructions

We want to know what you envision for your work. Unless a guide print or specific instructions are provided with your initial order, we will do our best to accurately reproduce your transparency. ***If you provide a guide print or make changes after we have made a proof or print you will be charged for a new proof or print.*** If no crop is specified your image will be printed full frame.

Fuji Crystal Archive prints

Fuji Crystal Archive FA5 RC prints, matte or gloss

	First	2-5*	6-11*	12+*
8×10	$ 90	$ 25 ea	$ 17 ea	$12 ea
11×14	100	30 ea	21 ea	15 ea
14×17	125	35 ea	26 ea	20 ea
16×20	150	40 ea	30 ea	25 ea
20×24	200	50 ea	38 ea	36 ea
20×30	235	80 ea	64 ea	40 ea
24×30	250	90 ea	72 ea	58 ea
30×40	325	130 ea	105 ea	83 ea
30×45	330	140 ea	115 ea	90 ea
32×40	410	235 ea	205 ea	175 ea
40×50	450	255 ea	225 ea	190 ea
48×50	500	305 ea	270 ea	235 ea
48×96	call	call	call	call

Prices include scans. *See quantity pricing information on following page

Fuji Crystal Archive FA5 RC reprints, matte or gloss

Affordable reprints from your images already on file with us. Please provide your customer number and image number (for example, 999-01) when reordering.

*Quantity pricing

Quantity pricing is for copies of the same image, at the same size, ordered at same time. All images are printed with one-inch border. Should you require larger borders you will be charged for the larger corresponding print price. There is an additional charge for Kodak Metallic or Fuji Supergloss; please call for prices.

For panoramic reprint prices, please call.

Fuji Crystal Archive FA5 RC reprints, matte or gloss

	1-5*	6-11*	12+*
8×10	$ 25 ea	$ 17 ea	$ 12 ea
11×14	30 ea	21 ea	15 ea
14×17	35 ea	26 ea	20 ea
16×20	40 ea	30 ea	25 ea
20×24	50 ea	38 ea	36 ea
20×30	80 ea	64 ea	40 ea
24×30	90 ea	72 ea	58 ea
30×40	130 ea	105 ea	83 ea
30×45	140 ea	115 ea	90 ea
32×40	235 ea	205 ea	175 ea
40×50	255 ea	225 ea	190 ea
48×50	305 ea	270 ea	235 ea
48×96	call	call	call

*see quantity pricing information on preceding page

Print-only service

From files you supply that need checking

We will print continuous tone digital prints from your files. This service is designed for files that are sent to us requiring file manipulation (color adjustments, resizing, sharpening, or any other tweaks).

Please bear in mind when sending inkjet prints as color guides, continuous tone digital photographic prints ***do not*** have the same hue and color values as the inks used with your inkjet printer. We can get very close to your image but it ***will not match exactly.*** The quality of this service depends on the quality of your original file. We will add our printer profile when printing. We prefer files on CD, but Zip is acceptable. Your files ***will not*** be archived in our database.

*Quantity pricing

Quantity pricing is for copies of the same image, at the same size, ordered at same time. All images are printed with one-inch border. Should you require larger borders you will be charged for the larger corresponding print price. There is an additional charge for Kodak Metallic or Fuji Supergloss; please call for prices.

For panoramic print prices, please call.

Fuji Crystal Archive prints

From files you supply that need checking

	First	2-5*	6-11*	12+*
Proof	$25			
8×10	$ 40 ea	$ 25 ea	$ 17 ea	$ 12 ea
11×14	50 ea	30 ea	21 ea	15 ea
14×17	60 ea	35 ea	26 ea	20 ea
16×20	65 ea	40 ea	30 ea	25 ea
20×24	80 ea	50 ea	38 ea	36 ea
20×30	100 ea	70 ea	64 ea	40 ea
24×30	110 ea	75 ea	72 ea	58 ea
30×40	175 ea	130 ea	105 ea	83 ea
40×50	295 ea	225 ea	225 ea	190 ea
48×50	350 ea	305 ea	270 ea	235 ea

*see quantity pricing information on preceding page

Print-only service

From ready-to-print files you supply

The following criteria are ***required*** to qualify for this pricing:

- Must be a TIFF raster file. Vector/PostScript files do not qualify.
- File must be an uncompressed RGB TIFF at 200-300 dpi.
- The image must be scanned or created with an ICC-managed color workflow system. We have very tight linearization tolerances on all our equipment and are not responsible for your color management. Our printer profile will be added on the fly. ***Please do not apply an output profile to your files.***
- Any borders need to be created in the file canvas size. Please provide one-tenth of an inch black outer border for trimming purposes.
- File must be saved as an uncompressed RGB TIFF with no extra channels or paths. Save in landscape orientation. Files preferred on CD; Zip is acceptable.
- This service assumes you have calibrated your system using ICC profiles. ***If you are in doubt about your color management, we recommend proofs before final prints as there are NO free-of-charge remakes.***
- The quality of final print relies solely on the quality of your file.
- Your files ***will not*** be archived in our database.

Fuji Crystal Archive prints

From ready-to-print files you supply

	1-5*	6-11*	12+*
Proof	$25		
8×10	$ 25 ea	$ 17 ea	$ 12 ea
11×14	30 ea	21 ea	15 ea
14×17	35 ea	26 ea	20 ea
16×20	40 ea	30 ea	25 ea
20×24	50 ea	38 ea	36 ea
20×30	80 ea	64 ea	40 ea
24×30	90 ea	72 ea	58 ea
30×40	130 ea	105 ea	83 ea
40×50	255 ea	225 ea	190 ea
48×50	305 ea	270 ea	235 ea

*Quantity pricing is for copies of the same image, at the same size, ordered at same time. All images are printed with one-inch border. Should you require larger borders, you will be charged for the larger corresponding print price. There is an additional charge for Kodak Metallic or Fuji Supergloss; please call for prices. For panoramic print prices, please call.

Ganged images

From ganged, ready-to-print files you supply

Continuous tone photographic prints from your TIFF files set up ready to print.

This service is for those of you who are looking for a low cost way to output multiple photographic prints from your files.

The following criteria are ***required*** to qualify for this pricing:

- Must be a TIFF raster file. Vector/PostScript files do not qualify.
- File must be an uncompressed RGB TIFF at 200-300 dpi.
- The image must be scanned or created with an ICC-managed color workflow system. We have very tight linearization tolerances on all our equipment and are not responsible for your color management.
- This service assumes you have calibrated your system using ICC profiles. ***If you are in doubt about your color management, we recommend proofs before final prints as there are NO free-of-charge remakes.***
- Any borders need to be created in the file canvas size. File must be saved as RGB uncompressed TIFF with no extra channels or paths, no more than 30″ wide by whatever length. Files preferred on CD; Zip is acceptable
- Images must be ganged on a sheet ***no wider than*** 30 inches by any length. (See example on following page.)
- The images will be sent to you untrimmed on a roll.
- Your files ***will not*** be archived in our database.

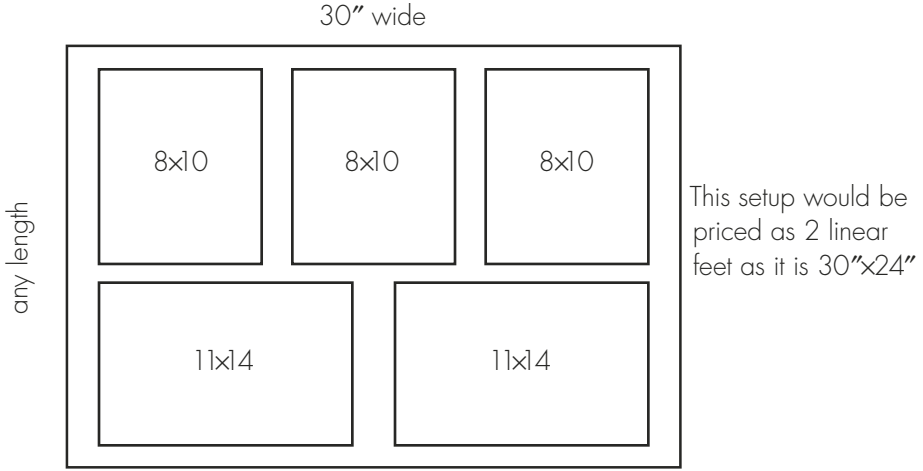
Fuji Crystal Archive prints

Fuji FA5 Crystal Archive RC matte or gloss

Per linear foot	
30″ wide by 12″ in length	$ 18.50

There is an additional charge for Kodak Metallic of Fuji Supergloss; please call for prices.

Example of ganged image



Scan and burn only

Scan and burn pricing

We provide the highest quality scans for you to use when doing your own color corrections and manipulations. Scans will be made on our Heidelberg Tango drum scanner, and are normally in 24-bit Adobe 98 RGB color space. 48-bit scans and special requests are available for an additional fee; please call for pricing.

The scans will be unretouched with no unsharp masking applied to them. Price includes burning images to a CD that is readable by Mac and PC. These images ***will not*** be archived in our database.

Scan to 1–50 MB $50	Scan to 51–90 MB $75	
Scan to 91–140 MB $100	Scan to 140–300 MB $125	Over 300 MB $175

After you have made your desired corrections to your file you may return your file to us for printing. For pricing, please refer to our "print only" service on page 18.

Burns to CD from archived files

We can also provide you with copies of your archived files. We furnish digital files as a courtesy for you to use on the Web or for making small prints on your home printer. CD will be readable by Mac and PC. If you wish files to be resized before burning to CD, an additional charge will apply.

Burn per image $10 if direct from existing files

Burn per image $15 with resize

Minimum charge $25

Evelyn Jenkins Drew

"I am very pleased with Laser Light Printmakers' professional service and have often recommended them to other artists. They have produced high quality Gicleés for me on heavy archival paper with excellent color matching to my watercolors and silk paintings."

What are Giclée inkjet prints?

Inkjet prints are prints made from digital files onto different types of paper. They can be printed on material that looks like photographic paper or on a wide variety of fine art papers and canvas. The inkjet printer squirts tiny droplets of ink onto the paper. The graphic arts industry has named them Giclée *(jhee-clay)* prints. This is taken from the French word meaning "to spray."

Some inkjet processes use dye-based inks and others use pigment-based inks. All inkjet prints are made up of many small dots of ink. They are not continuous tone prints. Inkjet processes do have the advantage that prints can be made on many different kinds of media. These prints can have a very pleasing look quite different than a standard photographic print. The ability to put photographic reproductions of paintings and watercolors onto any number of fine art papers is where pigmented Giclées look best.

What kind of inkjet prints are available from Laser Light?

We provide three different types of inkjet prints.

We are making **PIGMENT-BASED** inkjet prints on our Roland HiFi Jet up to 50″ wide by any length. We are printing on several different kinds of fine-art papers and canvas. Prints made on the Roland Sommerset Velvet paper were tested and rated by Henry Wilhelm at 120–150 years. This is about twice the life of the best photo paper.

PIEZOGRAPHY six-tone black-and-white printing is a process developed by John Cone of Cone Editions. It uses six different densities of carbon-based pigments in an Epson 7000 printer. With this process, black-and-white prints have a continuous-tone look. When printing on fine art inkjet papers, the prints look much like a platinum print. By using carbon as the color agent the prints should be archival. They will last as long as the base. Testing is ongoing, but we expect them to be 200+ years. For other black-and-white options, please call.

Our new **HIGH-CHROMA** process delivers maximum color saturation on an extremely high-gloss 9 mil polyester base. This is a proprietary process developed by Laser Light, using special dye-based high-gamut inks on a specially coated gelatin base. It has a higher color gamut and saturation than any other photographic printing process available. These transparent dyes on the gloss base have a luminosity similar to the best Cibachrome prints, with none of their associated problems. Preliminary testing by Henry Wilhelm on a similar dye set indicates an archival life of about 50 years. Improved archival dyes that we are using should increase that to 65–75 years.

Pigment Giclée and piezo prints

Color pigment Gicleé and B&W carbon piezo pricing

Prices include scans, digital color corrections, and manipulations necessary to complete your order. For information regarding direct digital capture of your artwork, please call.

Pigment Giclée prints are beautiful long-life prints, ideal for art reproduction and photographs on fine art papers, and provide a new look for photographs.

Black-and-white carbon piezo prints have a long, smooth tone scale with the look of platinum prints, and are printed on fine art paper.

Proofs

Up to two 8×10 proofs are provided to you at no charge (available only for images we have scanned). Additional proofs are $25 each plus shipping. The approved proof must be signed, dated and returned to Laser Light Photographics. The print order will be processed upon the receipt of the signed proof. The signed proof is kept in our files and your approved image data is archived in our files at no charge for future orders.

Paper Selection

We offer a variety of fine art papers. Some of our most popular are Roland Provence Rag, Hannemuehle Torchon, Concord Rag Natural White, and Artist Canvas. Please call to discuss other options.

Giclée inkjet prints

Laser Light pigment Gicleé and B&W piezo prints

	First	2-5*	6+*
To 14″	$ 175	$ 30 ea	$ 27 ea
To 17″	185	40 ea	36 ea
To 20″	190	50 ea	45 ea
To 24″	225	75 ea	68 ea
To 30″	325	110 ea	100 ea
To 40″	275	145 ea	130 ea
To 50″	425	175 ea	158 ea

All images printed with one-inch border. Should you require larger borders you will be charged for corresponding print price.

*multiples from same image ordered at same time

Reorders

Affordable reorders can be printed from your images already on file with us. Please refer to 2–5 pricing for reorders. Please provide your customer number and image number (for example, 999-01) when reordering.

High Chroma print service

Laser Light proprietary super high gloss High Chroma prints on a 9 mil polyester base. Price includes scan, all digital work, matching your original or following your written instructions for color reproduction, clean-up of normal dirt and scratches, overall burning, dodging, and applying ICC profiles for the proper medium. The approved file is archived in our files at no charge for future orders. We can scan originals up to 11×14.

One 8×10 proof is provided to you at no charge (available only for images we have scanned). Additional proofs are $25 each plus shipping. The approved proof must be signed, dated and returned to Laser Light Printmakers. The print order will be processed upon the receipt of the signed proof. The signed proof is kept in our files and we archive the approved file at no charge for future orders.

*Quantity pricing

Quantity pricing is for copies of the same image, at the same size, ordered at same time. All images are printed with one-inch border. Should you require larger borders you will be charged for the larger corresponding print price.

For panoramic print prices, please call.

Laser Light High Chroma prints

	First	2-5*	6+*
8×10	$ 105	$ 35 ea	$ 25 ea
11×14	125	45 ea	30 ea
14×17	150	50 ea	35 ea
16×20	175	60 ea	42 ea
20×24	230	75 ea	55 ea
20×30	280	115 ea	90 ea
24×30	300	130 ea	100 ea
30×40	390	185 ea	150 ea

*see quantity pricing information on preceding page

Reorders

Affordable reorders can be printed from your images already on file with us. Please refer to 2–5 pricing for reorders. Please provide your customer number and image number (for example, 999-01) when reordering.

Gicleé posters

Posters are a great way to test market your images. These cost-effective posters are ideal on a short run basis. Printed on matte white paper. Other options available at additional cost. Text layout $25 to $75

	10-25	26-50	51+
20×24	$ 12.50	$11	$10

Does not include cost of scan.

Example of a Giclée poster

YOUR IMAGE TITLE

"Laser Light has proven time and again their ability to understand what I want in my finished photos and to get the most out of my transparencies. My reputation as a photographer depends on the quality of the prints Laser Light provides, and their work and service are second to none."

Ordering information

Ordering prints from Laser Light is easy. You may use our order form (available upon request, or download it from our Web site) or simply write your instructions, along with your name, address, telephone number, and email address if you have one, on a sheet of paper. Package your originals carefully and ship via your carrier of choice. We recommend a service like FedEx that lets you track your package.

Originals

We accept originals for scanning in the form of transparency, negative (need guide print), and prints. Originals can be any size up to 11×14. We do our utmost to protect your original. If the original is lost or damaged, our liability is limited to replacing with the like amount of unexposed film or other material. With digital capture, there are no size restrictions on your original. Please call for more information regarding direct digital capture.

Time in lab

Please allow 5–7 working days to receive your proofs and 5–7 days to complete your order upon approval of proofs. We do accept work on a rush basis. Please call ahead to discuss your options.

Ordering & shipping

Payment

All orders are COD. Payment can be made by Visa, MasterCard, Discover, American Express, personal checks, and money orders. Your card will be charged upon completion of your order.

Shipping

All orders will be shipped via Federal Express. We have been shipping with FedEx for over five years and have had very few problems.

All orders will be shipped via FedEx Express Saver for a flat rate of $17.50 per order, including handling. An Express Saver package will arrive within 2 to 4 business days from the time it is shipped.

Federal Express guaranteed 2-day service is $25 per order, including handling. Please let us know your preference when placing your order. Should you require overnight service, international service, or insurance in excess of the standard coverage provided by the carrier, you will be charged accordingly. The liability of Laser Light Photographics and Printmaking, Inc. ends with acceptance of your package by the carrier.

toll free: 888.354.3284 • local: 831.685.1366 • fax: 831.685.2808

LaserLight
Photographics & Printmakers, Inc.
114 Santa Cruz Avenue, Aptos, CA 95003
email: info@laslight.com • www.laslight.com