DP3 Newsletter
digital print preservation portal
IMAGE PERMANENCE INSTITUTE

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Workshop: Preservation of Digitally Printed Materials for Libraries, Archives, and Museums

Image Permanence Institute, Rochester Institute of Technology, Rochester, NY

November 14-15, 2013 (9am-5pm each day)

Identifying and caring for the digitally printed objects in your collections can be a challenging task. This class will provide an overview of the history, technologies, and materials used in digital printing in order to give you the knowledge and skills you need to identify and preserve the most common digital print types: inkjet, electrophotography, and dye sublimation.

Two additional workshops are being offered the same week: History, Craft, and Aesthetics of the Fine Art Digital Print and Introduction to Graphics Atlas

There are still a few spots left, so register soon!

More Information and Registration

Upcoming Talks

IPI will be giving two talks at the IS&T Non-Impact Printing conference this September 29 - October 3, 2013 in Seattle, Washington:

Mitigation of Pollution-induced Deterioration of Inkjet Prints through Low Temperature Storage

The Determination of the Minimum Force to Initiate Abrasion Damage of Digitally Printed Documents and Photographs

More information and Registration

IPI Receives New Grant from IMLS to Study Disaster Preparedness, Response, and Recovery for Inkjet Printed Materials

The Image Permanence Institute, part of the College of Imaging Arts and Sciences at Rochester Institute of Technology, has received an IMLS National Leadership Grant for Museums for a two-year, major research and development project aimed at creating effective disaster prevention, response, and recovery strategies for modern inkjet prints in museum collections.

Large numbers of inkjet prints, photographs, mixed-media art, artist books, etc. already exist within museum and other cultural heritage collections. Institutional personnel are often not well informed on the nature of the materials or how to care for them, including how to prevent or respond to potential damage caused by flood or other water emergencies. Many inkjet prints are considerably more sensitive to water than traditional prints, and some can also significantly harm adjacent objects during water disasters. Existing research suggests that these materials can be prone to high levels of dye bleed, dissolution of paper coatings, cracking or delamination of surface layers, blocking, ferrotyping, etc. While preliminary work has been done to rank the relative sensitivities of these materials and evaluate some potential methods for drying them post immersion, a full understanding of how the materials will behave during different water emergency scenarios, from small spills to prolonged full immersion, as well as exposure to sustained damp conditions, has yet to be performed. This proposed project is intended to fill that knowledge gap and provide collection care personnel with the information and tools they need: first, to minimize risk of damage; second, to respond most efficiently during the emergency; and third, to retrieve and stabilize exposed materials following such unfortunate events.

The project will rely on existing tried and true methodologies as well as evolving new approaches detailed in the scientific literature. Experiments will establish the behaviors of the materials from initial wetting to as long as a week to provide a detailed timeline of the effects of water immersion and provide a basis for prioritization during salvage. Additional experiments will focus on a number of other important issues such as variations in water qualities (dirty vs. clean, salt vs. fresh, etc.), the physical stability of wet materials during handling, as well as post drying sensitivities (brittleness, abrasion sensitivity, etc.). Finally, a set of best practices will be drafted that includes precaution tips, guidelines for prioritization, recommendations for staging and rinsing, as well as suggestions for handling during salvage (both while wet and post drying) and drying of the exposed materials. This information will then be organized and made available for free on the existing IPI DP3 Project website. Future issues of the DP3 Newsletter will report research results and announce project-related conference presentations and publications. Comments, personal stories, and questions from the field are always welcome.

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Welcome Dr. Andrew Lerwill to the IPI Staff



Dr. Andrew Lerwill, Research Scientist, joined IPI in July after completing a postdoctoral fellowship at the Getty Conservation Institute in Los Angeles which he entered after working in research as a scientist at the Tate Gallery in the UK.

Where are you from?
I am from Devon in the southwest of the England.

What was your very first job?
I worked at Arlington Court, a National Trust country house close to where I grew up.

What is your professional training?
I have a BSc in Physics, an MSc in Applied and Modern Optics and my PhD dissertation "Micro-fading Spectrometry: an Investigation into the Display of Traditional Watercolour Pigments in Anoxia" was published in 2011.

What drew you into conservation science?
I like that it is problem-based research and requires diverse learning and perspective to appreciate a problem adequately.

What particular conservation topics are currently of greatest interest to you?
My interest has always been to use optical techniques and analysis in conservation to measure, predict and control damage, as well as in testing environmental controls and limitations.

Read More

Terminology

Microfadometry – Accelerated light aging of colorants in extremely small areas and to minor, and imperceptible, degrees of change. This allows for examination of the display sensitivities of actual collection objects as opposed to inferring potential colorant fade rates from surrogate samples or previous experiences of the light sensitivity in objects.