DP3 Newsletter
digital print preservation portal
IMAGE PERMANENCE INSTITUTE
Issue: 18

IN THIS ISSUE

- Upcoming Events
- New Publications
- Summary of Study on Minimum Force to Abrasion for Documents and Photographs
- Review of New Preservation Workshop
- Terminology

Upcoming Events

WCAF EXPO 2014

IPI will be giving a talk, ***The Science of Display for Preservation***, on Tuesday January 21, 2014 at the 15th Annual West Coast Art and Frame Expo and National Conference in Las Vegas, NV at the Paris Las Vegas Hotel & Casino

More Information

New Publications

Mitigation of Pollution-induced Deterioration of Inkjet Prints through Low Temperature Storage by Daniel Burge, Nino Gordeladze, and Douglas Nishimura in the proceedings of the IS&T NIP 29 Conference held September 29 to October 3, 2013 in Seattle, WA (**Download PDF**)

The Determination of the Minimum Force to Initiate Abrasion Damage of Digitally Printed Documents and Photographs by Eugene Salesin and Daniel Burge in the proceedings of the IS&T NIP 29 Conference held September 29 to October 3, 2013 in Seattle, WA (**Download PDF**)

Imaging Methods and Quantitative Measurements for the Characterization of Digitally Printed Materials by Daniel Burge, Nino Gordeladze, Kristin Smith, Jordan Briscoe, Ryan Boatright and James Reilly in the Journal of the American Society of Questioned Document Examiners. Vol. 16 No. 1 June 2013 (No PDF Available)

Summary of Study on Minimum Force to Abrasion for Documents and Photographs



In January of this year, IPI published its results on abrasion sensitivity for digital press prints. These were summarized in the March issue of the DP3 Newsletter. The purpose of this new project was to determine the minimum levels of force and number of abrasion cycles necessary to produce a just noticeable difference (JND) in *documents and photographs* printed with digital technologies. The results of this work are intended to help cultural heritage institutions that collect these materials develop policies for use and care to prevent damage to their collections. In these experiments a variety of digital printers and papers commonly used for photographs and documents were studied. Specimens were abraded using either ¼-lb or 2-lb loads. The lighter weight was used to replicate physical handling such as sorting sheets in small stacks or sliding prints in and out of enclosures. The heavier weight was used to emulate documents and photographs being pulled from large stacks as well as the possible damage to materials in stacks during transport. The abrading surfaces included the unprinted reverse sides of prints to simulate prints in stacks, as well as buffered envelope paper and clear polyester sleeves to simulate individual prints in enclosures.

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Review of New Preservation Workshop



On November 14-15, IPI held a two day workshop on the Preservation of Digitally Printed Materials for Libraries, Archives and Museums. Identifying and caring for the digitally printed objects in collections can be a challenging task. The workshop provided an overview of the history, technologies, and materials used in digital printing in order to give participants the knowledge and skills they need to identify and preserve the most common digital print types: inkjet, electrophotography, and dye sublimation. Practice with real examples of each process led to a better understanding of what will be encountered in cultural institutions including the variety of possible digital print formats such as photos, books, manuscripts, ephemera, fine art, etc. The class also reviewed how modern digital prints compare with the traditional prints like offset lithography and traditional color photography to provide a benchmark for predicting digital print stability and implementing care. The vulnerabilities of each type of digital print were covered so they can be stored, handled and displayed safely. The ten attendees enjoyed lectures, demonstrations, and hands on activities that illustrated the identification and care of these unique and diverse materials. Future workshop opportunities will be announced through this newsletter as well as the event calendars on all IPI websites.

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Terminology

- **Smudge/smear** – unintended spread of colorant from a printed area to an adjacent unprinted area by abrasion
- **Scuff** – unintended compression of colorant through abrasion (usually the darkest blacks) resulting in a change in gloss over small areas within a print
- **Polishing/burnishing** – unintended compression of colorant through abrasion (usually the darkest blacks) resulting in a change in gloss over large areas or the entire print