DP3 digital print preservation portal
Newsletter
IMAGE PERMANENCE INSTITUTE
Issue: 20

IN THIS ISSUE

- Upcoming Talks
- Terminology
- Meet the IPI Staff – Gene Salesin
- IPI Visit to the 9/11 Collection at the New York State Museum
- Digital Print Workshop at IPI This Fall

Upcoming Talks

"The Determination of Humidity Limits to Prevent Colorant Bleed in Inkjet Prints" at NIP 30 in Philadelphia this September 7-11. For more information or to register, click here.

Terminology

Digitally-exposed chromogenic print – During the 1990's, commercial photo labs began to switch from optical to digital printing. In optical printing, a light was shone through a negative onto photo paper to expose the image. In digital printing, a laser or LED array is used to expose the photo paper. For this to occur, the image information must come from a digital file, either a scanned negative or from a digital camera. To be optimized for exposure by a laser or LED, manufacturers had to modify their photo papers to be sensitive to the color and short exposure times of these new light sources. This in and of itself does not affect the longevity of the print or how it should be cared for; however, in recent years the stability of some photo papers may have dropped as cost cutting measures have been taken by the manufacturers to remain competitive in the digital marketplace.

Meet the IPI Staff – Gene Salesin



Gene was employed for 36 years at the Eastman Kodak Company before coming to IPI. Since joining our staff he has participated in multiple studies looking at the deterioration of magnetic tape, effects of humidity on rare books, and the preservation of digitally printed materials. He has published papers on issues related to digital print abrasion, scratch, light, and humidity. He is also an accomplished watercolorist and an avid tennis player.

IPI Visit to the 9/11 Collection at the New York State Museum

In April, IPI staff Daniel Burge and Douglas Nishimura visited the New York State Museum in Albany, NY (NYSM) to examine its collection of 9/11 artifacts and determine if, and what portion, was created using digital printing. The year 2001 was a point in the evolution of digital printing where all of the primary digital printing technologies were readily available and in use, including dye sublimation, inkjet, and digital electrophotography (laser printing). Their popularity as computer output and office copying made them the dominant type of single copy and small run printing of the day.

During the visit we found that the materials in the NYSM 9/11 collection could be broadly grouped as those that were from the buildings themselves when they were destroyed, those that were created and placed around the city immediately following the attacks, and those that were produced later as memorials. While the types of artifacts in the collection are greatly varied, our focus was on printed materials.

Read More

Digital Print Workshop at IPI This Fall



Once again, this fall, IPI will be holding digital print workshops at its facility in Rochester, NY. This five-day program will be presented in three parts. You can select from Part 1, 2, 3 or attend the entire week at a discounted rate. The workshops will be held in a small group setting, and include lecture, discussion, and hands-on activities. A course binder of information, resources, and print samples will be provided to participants.

Part 1: Beyond the Image—Visual Literacy and Methods of Looking
Monday, October 27th
Part one is a foundations course designed to teach participants methodologies of looking at printed materials for identification purposes. Traditional photographs and digital prints are made of a wide variety of materials and it is important to recognize that the way a print looks is directly tied to its physical and material properties. Participants will learn how to use lighting techniques and magnification tools to emphasize these characteristics. While the workshop focuses on digital printing, part one will discuss traditional as well as digital printing materials in order to provide a basis of comparison. The methods of looking presented in part one will be used in parts two and three of the workshop.

Part 2: Identification & Preservation of Digitally Printed Materials
Tuesday & Wednesday, October 28th and 29th
Part two will cover the history, technologies, vulnerabilities, and preservation of the most common digitally printed materials. Participants will practice with real examples to develop a deeper understanding of digitally printed materials commonly found in museum, library, and archive collections in a variety of formats, including photographs, books, ephemera, fine art, etc. The vulnerabilities of each will be covered along with suggestions for storing, handling, and displaying digital prints safely. Comparison of modern digital prints with traditional prints will provide participants with benchmarks for predicting digital print stability and implementing care.

Part 3: Mastering the Fine Art Inkjet Print
Thursday & Friday, October 30th and 31st
Part three will focus on the aesthetics and craft of inkjet prints, providing participants with a better understanding of how the stability of an inkjet prints can be improved or compromised by its presentation technique. This course will review the aesthetic considerations involved in the vast array of colorants and substrates used in contemporary photography. Various real world display methods for inkjet prints will be reviewed. A hands-on tutorial covering the entire inkjet printing process will give participants a unique perspective on what it means to print photographs today. A guide to the basics of setting up a professional fine art digital print workstation is also included.

For more information and to register click here.