DP3 Newsletter
digital print preservation portal
IMAGE PERMANENCE INSTITUTE
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Digital Print Workshop at IPI October 27-29, 2014



This three-day workshop will be presented in two parts. You can select from Part 1 or Part 2, or attend all three days of related presentations to get the most out of it. The workshop will be held in a small group setting, including lecture, discussion, and hands-on activities. A course binder of information, resources, process identification reference sheets, and inkjet print samples will be provided to participants. Catered lunches and breaks are included in the workshop fee. Sessions will run from 9am - 5pm each day.

More Information

Meet the Staff - Alice Carver-Kubik



Alice is a Photographic Research Scientist at IPI. She received her M.A. in Photographic Preservation and Collections Management from Ryerson University in co-ordination with George Eastman House. She was a 2008-2009 Graduate Intern at the National Gallery of Art in Washington, D.C. where she co-authored the book *In the Darkroom: An Illustrated Guide to Photographic Processes Before the Digital Age* (2010). Alice has continued her work researching and writing about photographic processes. She joined IPI to further develop the web resource, Graphics Atlas. She will be teaching part one of IPI's Digital Print Workshop 2014 *Beyond the Image—Visual Literacy and Methods of Looking.*

IPI Guide to Preservation of Digitally-Printed Photographs



This free, new guide provides basic information on the storage and preservation of digitally-printed photographs. While there are many printing technologies for output from computers, this guide focuses on the three most popular forms of image hardcopy: inkjet, digital electrophotography, and dye sublimation. Guidelines on storage conditions, selection of housing and framing materials, proper handling and display are included.

For the last seven years, IPI has been evaluating the stability of digitally printed materials and developing techniques for preventing damage and maximizing their useful lives. The laboratory research has characterized the strengths and particular vulnerabilities of the major digital printing materials and technologies. Our results have led to some significant conclusions on the preservation of these objects, including:

- Digitally-printed photographs are highly variable in their sensitivities to decay forces
- Cold storage significantly reduces deterioration rates caused by natural aging and pollution
- Prints made using pigment inkjet can be extremely sensitive to abrasion
- Inkjet dyes can bleed when exposed to high humidity even for short periods of time
- Prolonged exposure to light can cause fade, yellowing, and embrittlement of both dye and pigment inkjet-printed photographs

All of this work has been performed as part of our DP3 (Digital Print Preservation Portal) Project. The funding has been generously provided by grants from The Andrew W. Mellon Foundation and the Institute of Museum and Library Services (IMLS). This new guide will provide the foundation for your care of these modern materials.

A PDF of the guide can be downloaded here.

Time, Temperature, and Humidity Limits to Prevent Dye Bleed in Inkjet Photographs

High humidity should be avoided for all photograph types to prevent blocking, ferrotyping and mold growth. However, inkjet dyes can also bleed severely when exposed to high humidity causing noticeable image blurring and color fringing (See Figure 1). As part of the ongoing DP3 Project, IPI performed a set of experiments to determine the absolute temperature, humidity, and time limits to prevent damage.



Figure 1. Overall image blur and magenta dye bleed (e.g. rim of hat)

This research focused on a variety of dye printers and papers known from our previous work to be particularly sensitive to this type of damage. Nine different dye printer/paper combinations were evaluated along with one pigment printer/paper combination known not to bleed to serve as a control. Specimens were treated to twelve different time, temperature, and humidity combinations covering a time span from one day to four weeks, temperatures from 15°C to 35°C, and relative humidities (RH) from 60% to 90%. The tests included measuring CIELab color...

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Terminology: What is visual literacy?

Visual literacy is critical to preservation of printed materials as identification and awareness of each process' needs is key to making the right decisions for care. The following definition is from the American Libraries Association (Association of College and Research Libraries):

Visual literacy is a set of abilities that enables an individual to effectively find, interpret, evaluate, use, and create images and visual media. Visual literacy skills equip a learner to understand and analyze the contextual, cultural, ethical, aesthetic, intellectual, and technical components involved in the production and use of visual materials.