DP3 digital print preservation portal
Newsletter
IMAGE PERMANENCE INSTITUTE
Issue: 25

IN THIS ISSUE

- Meet the Staff: Ivey Barker
- Light-induced cracking and abrasion of inkjet prints: Damage and mitigation in Studies in Conservation
- Commercial Inkjet Printing Presses and the Future of Library and Archive Materials
- Terminology: Digital Press

Commercial Inkjet Printing Presses and the Future of Library and Archive Materials



Inkjet Press Text



Offset Lithography Text

We are all familiar with desktop inkjet printers. Most of us have one, either at the office or at home. However, most people do not know that inkjet technology is becoming more and more popular for the commercial printing presses used to create books, financial records, ephemera, and many other types of hardcopy. On September 13-16, 2015, IPI attended Graph Expo in Chicago. This major, annual U.S. tradeshow was founded to demonstrate the latest developments in commercial printing technologies and materials. In the recent past, the event focused primarily on advances in electrophotographic on-demand presses, with inkjet taking the backstage, but this year inkjet had clearly come to the fore. There were a larger number of equipment manufacturers, a developing third party ink industry, and a growing number of paper suppliers to fulfill the unique needs of these new presses. But, is this something that libraries and archives should be concerned about?

Prevalence in Collections

While inkjet is rapidly growing as a proportion of commercially printed materials, it is not yet known in what quantities or which formats these objects will take when entering collections. Unfortunately, this may prove to be a very difficult question to answer, as many obstacles stand in the way. First and foremost, the use of inkjet to print periodicals, books, and other types of objects outside of photographs and fine art is not well known and will therefore be unexpected by libraries and archives. If they are not looking for it, how can they count it? Even if they were looking for it, how would they know it when they saw it or name it without the skills for identification or the proper terminology? In addition, most library and archive materials are not cataloged by print process like photographs or fine art prints. This makes a catalog search to determine the proportion of a collection by technology impossible. Therefore the quantity of inkjet books, periodicals, ephemera, etc. that are already in collections just cannot be known at this point.

Read More

Terminology: Digital Press



Xeikon Electrophotographic Digital Press at Graph Expo 2015

While digital printing first became popular at the desktop and office workgroup levels, it soon expanded into the commercial printing market. Digital presses now compete with more traditional mass printing techniques such as offset lithography. The two technologies used in digital presses are electrophotography and inkjet. Both are currently more expensive than offset to run large print quantities, but the costs are comparable or less for short runs. Electrophotography is even economical for creating a single copy, something offset could never do. Still, there are other advantages to the digital presses that make the added expense worth it. First is on-demand capability, which basically means that printing can begin as soon as the data file is uploaded to the computer controlling the printer. In addition, digital presses are variable data printers and can make each page unique. Offset uses metal plates that have to print the same image over and over before the next plate, and therefore the next image, can be added. Expect that as cost of digital printing goes down and the demand for variable data printing grows, more and more of these materials will enter cultural heritage institutions.

Meet the Staff: Ivey Barker



Ivey Barker is a graduate student in Photographic Preservation and Collections Management at the University of Rochester in collaboration with the George Eastman Museum. For the past ten months she has been working as a research assistant at IPI developing techniques for water emergency preparedness, response, and recovery for inkjet prints in museums. Her ultimate career goal is to work for the United Nations Educational, Scientific and Cultural Organization (UNESCO) preserving cultural heritage worldwide. She has a fondness for traveling, BBQ, and shoes.

Light-induced cracking and abrasion of inkjet prints: Damage and mitigation in Studies in Conservation

Previous studies determined that many inkjet prints can be prone to cracking or abrasion, and that long-term light exposure can exacerbate the problem. This investigation was designed to show if variations in frame glazing could mitigate the damage by the attenuating part or all of the UV spectrum.

Download the PDF