DP3 Newsletter
digital print preservation portal
IMAGE PERMANENCE INSTITUTE

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Wide-Format Inkjet Printing



In the last issue of the DP3 Newsletter we reviewed the new high-volume, commercial inkjet presses. In this issue we will examine the variety of wide-format inkjet printers. Wide-format printing has been around since the beginning of fine art and photographic inkjet output, as the IRIS Graphics printers, which were the first used for this type of output, created prints up to 34 x 47 inches. However, in 1993, wide-format drop-on-demand became available, and with it, a greater ease of use and lower cost compared to the IRIS printers. This was the beginning of the end for IRIS printers. The switch in drop-on-demand inks from dye to pigment in the year 2000 was the final nail in the coffin so to speak and the dye-only IRIS printers are very rare now.

But what defines a printer, or print, as being wide format? At first, any printer that created output wider than a desktop printer was considered wide format. Since the largest desktop printers output sheets up to 17 inches wide, anything above that would be wide-format. But things are not so clear today as printing equipment has continued to grow in size with the largest reaching 40 foot wide and capable of producing prints up to 150 feet in length! New terms such as large format, grand format, and super-wide have been added to the lexicon. While there is no clear agreement or standard within the industry on what these terms mean, there does seem to be an ad hoc consensus (though not everyone buys in) that wide format and large format are...

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Registration is Now Open for IPI's Fall 2016 Digital Print Preservation Education & Training Workshop



IPI has received funding from the Andrew W. Mellon Foundation for a series of workshops intended to educate and train collection care professionals in libraries, archives, and museums on the proper identification and care of their digitally-printed collection objects. Over the last seven years, we have gained significant experience studying the stability and preservation of digital print materials through our Mellon- and IMLS-funded Digital Print Preservation Portal (DP3) projects. The purpose of this series of workshops is to extend the value of those efforts by utilizing the findings to educate and train the preservation community. The project will include workshops at IPI, regional conservation centers, and conservation programs in universities, as well as direct interaction with collection care staff through visits to various libraries and museums across the country.

Tuition is waived due to the generous support provided by the **Andrew W. Mellon Foundation**. While events held at specific institutions, conservation centers, and conservation programs are by invitation only, attendance at the IPI-based events are open to all collection care professionals responsible for the preservation of digitally-printed materials including conservators, catalogers and registrars, curators, archivists, librarians, exhibition preparators, etc. Interested candidates must submit an application for participation. All those not accepted for last year's workshop are encouraged to reapply. The dates for the next workshop at IPI are October 25-27, 2016. Note that attendees will be responsible for their own travel, lodging, and meals.

Submit an Application to Attend

New Publication

Mitigation of Pollution-induced Deterioration of Digital Prints through the Use of Enclosures

The potential for enclosures to reduce or prevent pollutant-induced deterioration of digital prints was investigated to determine if any of the commonly-used enclosure designs and materials can effectively reduce or prevent the damage to digital prints caused by ozone or nitrogen dioxide. The results showed that polyester sleeves provided the greatest protection over all tests conducted.

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Upcoming Presentations at AIC in Montreal, Quebec May 13-17, 2016

Presented by Daniel Burge, Image Permanence Institute

When Inkjet Prints Get Wet: First Contact to Weeklong Submersions

Development of Descriptive Terminology for Inkjet-printed Photographs and Fine Art