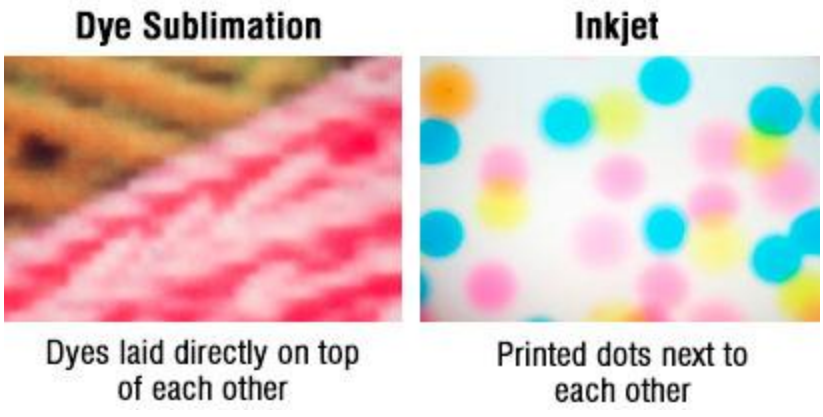
DP3 Newsletter
digital print preservation portal
IMAGE PERMANENCE INSTITUTE
Issue: 27

IN THIS ISSUE

- Upcoming Presentations
- Recommended Event
- Digital Printer Colors
- Registration Closing March 31st for IPI's Fall 2016 Digital Print Preservation Workshop

Digital Printer Colors



When looking at digital prints under a microscope, one can see a multitude of printed colors. However, for inkjet, dye sublimation and electrophotographic printers to recreate the world's wide variety of colors on paper they must build them up from just a few starting hues. The minimum is three, which is what most dye sublimation printer's use. This is the most basic possible color set: cyan, magenta, and yellow. The largest number is twelve in the most high end inkjet printers.

Printers also apply the colors in different ways. In dye sublimation, the translucent dyes are layered directly on top of each other during printing, making it impossible to ever see them separately (see above left). Inkjet and electrophotographic prints, however, use halftone imaging. In this process, colored dots are laid side-by-side (and sometimes overlapping) to create the illusion of different hues. For these, it is possible to see the individual colors and mixtures under magnification (see above right).

Unfortunately, the range of reproducible colors from any printer system can never truly match the entire range of colors in the world. What any given dye, ink, or toner set can actually produce is called its color gamut. Printer systems with a wide gamut can produce a large number of colors, while those with a narrow gamut produce fewer. Below are descriptions of the most common color sets, many of which can be seen under magnification.

Read More

Registration Closing March 31st for IPI's Fall 2016 Digital Print Preservation 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 nine 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 utilize those findings to educate and train the preservation community. Tuition is waived due to the generous support provided by the Andrew W. Mellon Foundation. The workshop is open to all 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 this workshop at IPI are October 25-27, 2016. Note that attendees will be responsible for their own travel, lodging, and meals.

More information and submit an application

Upcoming Presentations

AIC in Montreal, Quebec
May 13-17, 2016
When Inkjet Prints Get Wet: First Contact to Weeklong Submersions (presentation)

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

More Information

IIC in Los Angeles, CA
September 12-16, 2016
Core Concepts in Disaster Preparedness, Response, and Recovery for Inkjet-Printed Photographs and Fine Art (poster)

More Information

ICOM-CC PMWG in Amsterdam
September 21-24, 2016
The Digital Print Preservation Projects at IPI - Nine Years of Research and Education (presentation)

More Information

Recommended Event

DRUPA
May 31 - June 10, 2016
Düsseldorf, Germany

The DRUPA trade show in Düsseldorf, Germany is the world's largest trade event dedicated to print equipment, materials, and supplies. It is held every three years and has hundreds of thousands of attendees from all over the world. There are nearly two thousand exhibitors displaying the most recent innovations in traditional and digital print output. There's no better place to learn about the future of printed materials and what will surely be the collection materials of the future. It is so big it even has its own song!

For information:
http://www.drupa.com/

The 2016 DRUPA Song:
Listen to the Song