DP3 digital print preservation portal
Newsletter
IMAGE PERMANENCE INSTITUTE
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Thank you to Jen Burger



We are sad to see Jen go! Jen Burger has been a research assistant at IPI since 2015. She recently completed her Master's degree in Photographic Preservation and Collections Management from the University of Rochester in collaboration with George Eastman Museum. During her time at IPI Jen worked on both the DP3 Project and Graphics Atlas. In April of this year, she will be moving on to become a curatorial assistant at the Memorial Art Gallery of the University of Rochester. She will also continue as the gallery assistant and collections manager for Deborah Ronnen Fine Art, a private art dealer in Rochester, NY, where she has worked for the past seven years. Jen is an avid distance runner who loves spending time with her rescue pit bull and joining her partner on outdoor adventures.

Terminology: Hybrid Printing

This refers to any printing method that utilizes multiple processes. This can include various types of analog printing methods, digital methods, or a mix of analog and digital. They can be systems designed by manufacturers for specific purposes such as mounting an inkjet print head on an offset press to insert variable data into an otherwise standard set of plate-printed pages. It can also be used by artists to create unique effects such as using linocuts on top of laser prints. This is important to consider when attempting to identify prints because examining only one area of the object could lead to a false conclusion about a print overall.

Completion of the IMLS-funded Disaster Preparedness, Response, and Recovery for Inkjet Printed Materials in Museum Collections

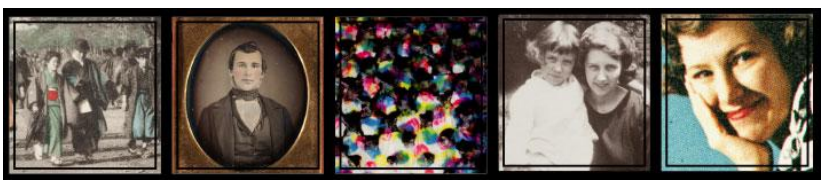


IPI recently completed an IMLS National Leadership Grant for Museums research project to develop water emergency prevention, response, and recovery strategies for inkjet-printed photographs and fine art in museum collections. Many inkjet prints are considerably more sensitive to water than traditional prints, being prone to bleeding, cracking, delamination, etc., and a full understanding of how they behave during different water damage scenarios, from small spills to catastrophic floods, had yet to be performed.

The project began with experimental work to evaluate the water sensitivities of inkjet prints over a broad range of possible water emergency scenarios. These included variations in times of immersions; qualities of water including clean, dirty, and salt; size of water events from single drops to complete immersions; and many others. To perform these tests, a standard and controlled set of inkjet print samples was needed that was representative of all the types of inkjet prints actually found in collections. Because inkjet has been a rapidly evolving technology with variations over time as well as across applications, a large number of examples were ultimately included, from early Iris to modern pigment. A traditional color photographic material was included as benchmark. Throughout the experiments, the prints were monitored for changes in color density, staining of paper, bleed of lines, gloss, loss of optical brightening agents, dimension, moisture content, planar deformation, ferrotyping, blocking, delamination, and changes in texture.

Read More

NEW! Photographic Process Identification Workshops



IPI will be presenting a series of Photographic Process Identification Workshops around the U.S. throughout 2017-2018. These free three-day workshops will teach participants the tools and skills necessary for successful photographic process identification and care. The presentations and hands-on activities break down this complicated subject into simple and easily manageable sections.

Participants will learn:

- A set of "key identifying features" based on the varied materials and technologies used throughout the history of photography
- Observation skills specific to looking at prints and photographs
- A structured methodology and a controlled vocabulary for process identification
- How to use **www.GraphicsAtlas.org** as a reference resource for identification
- How to properly store, handle, and display photographic materials
- Environmental management strategies for long-term preservation

Tuition for the workshop is waived due to generous support from the **National Endowment for the Humanities**. However, participants are responsible for all travel, room, and board expenses. Since attendance is limited to 20 participants, we are asking that applications be submitted for consideration. Early application is highly recommended.

More information and how to apply