

# Photo Synthesis: What You Need To Know About Photographs

March 18, 2016

Jared Bark, Bark Frameworks (New York)





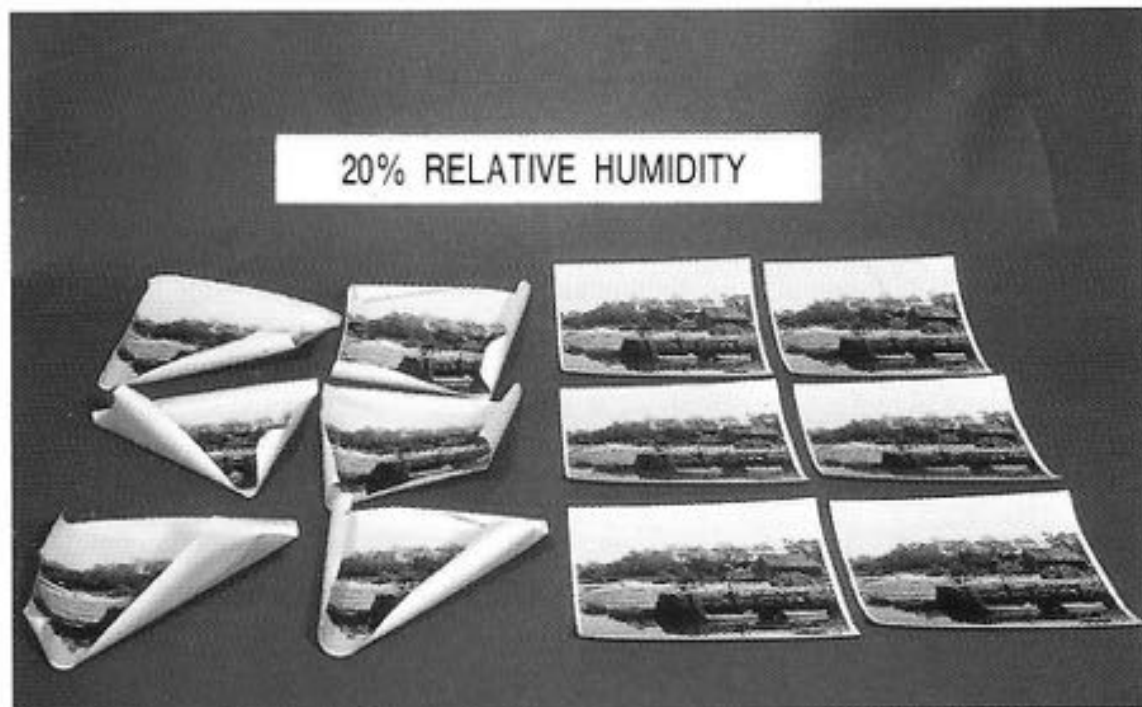




Henri Riviere, *Mme Riviere above the coast*, ca. 1890-1900. Cyanotype.  
from *Snapshot: Painters and Photography, 1888 - 1915*. Elizabeth W. Easton, ed.



12/24. Thank you for a photo of your home — from Saturday, December 22, 1951



**Figure 56** Curl in paper prints made on fiber-base paper and subjected to storage at 20% relative humidity is shown in the photo at the left. The prints at the right are on resin-coated paper and show no sign of curling.

From *Conservation of Photographs* (Kodak).

# The Permanence and Care of Color Photographs:

Traditional and Digital Color Prints,  
Color Negatives, Slides, and Motion Pictures



**Henry Wilhelm**

with contributing author

**Carol Brower**





prints are bigger  
when the "something blue"  
shows its

COLOR

With one set of wedding photos to last a lifetime, a bride doesn't usually look for the economy assortment when she orders. One look at a set of color prints will surely tell her. ■ It makes excellent sense for you to offer color. Because (1) while your selling price is considerably higher than for a comparable black-and-white job, your fixed costs—rent, depreciation, etc.—don't rise at all, and (2) customers are beginning to expect color! ■ Figure it out for yourself: black-and-white film, and you can deliver a dozen "junkie" color prints at minimal extra-processing time, processing, and packing for a quality-minded color job. ■ Now the new ASA 400 KODAK EKTACOLOR Professional film is available in sheet and now a 135-sub-film size, the price is even lower. Because EKTACOLOR Professional film is balanced for daylight and electronic flash, you can go from indoors to out and cover with a filter. ■ Need wedding, school, color. Prospects for a top-grade color set are the best ever. And what better way to break into color than with prospects like that? Check with your Kodak Technical Sales Representative for details.

EASTMAN KODAK COMPANY, Rochester, N. Y.



A 1963 Kodak ad that appeared on the back cover of the company's *Studio Light* magazine encouraged photographers to give up black-and-white photography and switch to color. The ad suggested that the Ektacolor prints of the time would "last a lifetime," which proved not to be true. When portrait and wedding photographers switched to color during the 1960's and early 1970's, most had no realization that in giving up black-and-white photography, they were also giving up a highly stable medium that could indeed last a lifetime. Properly processed black-and-white fiber-base prints can potentially be displayed for hundreds of years under normal conditions without significant change.



Unfaded print made with Fujicolor SF10 paper available at end of 1992.



Fujicolor SF10 color print after the equivalent of 10 years of display.



Unfaded print made with Kodak Ektacolor color paper available at end of 1992.



Kodak Ektacolor print after the equivalent of 10 years of display.



Unfaded print made with Kodak Ektacolor 74 RC paper (1971-1980).



Kodak Ektacolor 74 RC print after the equivalent of 10 years of display.



Fujicolor SF10 color print after the equivalent of 15 years of display.



Fujicolor SF10 color print after the equivalent of 30 years of display.



Fujicolor SF10 color print after the equivalent of 50 years of display.



Kodak Ektacolor print after the equivalent of 15 years of display.



Kodak Ektacolor print after the equivalent of 30 years of display.



Kodak Ektacolor print after the equivalent of 50 years of display.



Kodak Ektacolor 74 RC print after the equivalent of 15 years of display.



Kodak Ektacolor 74 RC print after the equivalent of 30 years of display.



Kodak Ektacolor 74 RC print after the equivalent of 50 years of display.



1982

Max Brown, an Iowa portrait and wedding photographer, is shown here in 1981 with a group of severely faded prints that were made from 1969 to 1974 with the then-new Ektacolor RC papers. The prints had been returned to Brown's studio by irate customers asking for free replacements (see Chapter 8 for an account of Brown's lawsuit against Kodak which was brought about by the very poor stability of the early Ektacolor RC papers).

from *The Permanence and Care of Color Photographs*, by Henry Wilhelm.



Ten-Vue Optimum Museum Acrylic

Low Iron "Water White" Glass

Ten-Vue Conservation Clear Glass

Laminated Luster Glass

Ecosak OP3 Acrylic

Select Miragard Plus Glass

Ten-Vue Museum Glass

Picture Glass

Ecosak PP Acrylic

Select Miragard Glass













Acrylic Green EPS

The Star Outfitters Museum Acrylic

Laser Acrylic

The Star Museum Glass





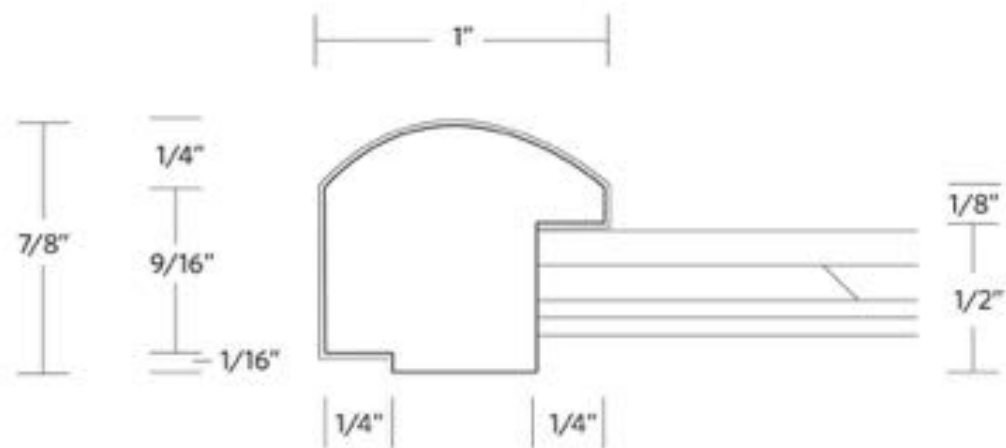






Order # 90833

Maple Special Frame, Copper Clad with Patina #4









12/24 - Thank you for a photo of your home - from Saturday, December 22, 1951



Light table for the table of your table - and liberty december 22, 1974

Job 101741  
Maple Baldus + build-up  
Finish is paint and casein #14



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Home > Testing & Standards > Photographic Activity Test

## Photographic Activity Test (PAT)

The Photographic Activity Test, or PAT, is an international standard test (ISO 18916) for evaluating photo-storage and display products. Developed by IPI, this test explores interactions between photographic images and the enclosures in which they are stored. The PAT is routinely used to test papers, adhesives, inks, glass and framing components, sleeving materials, labels, photo albums, scrapbooking supplies and embellishments, as well as other materials upon request. This test can be performed on products in development as well as on materials already in use in collections.

We encourage producers of photo-storage and display products to purchase and review ISO 18916 describing the Photographic Activity Test. After reviewing the standard, contact us with any questions that may arise. ISO 18916 can be purchased at [www.iso.org](http://www.iso.org)

### The Test

Materials to be tested are cut to size and stacked in contact with image interaction and stain detectors. The stacks are held together in a stainless-steel jig. A control stack is prepared using an inert material in place of the test sample. These stacks are then incubated in a temperature- and humidity-controlled chamber to simulate aging. Once incubation is complete, the jigs are disassembled and the samples' image interaction and stain detectors are assessed for changes in density and compared to those of the control sample. Pass/Fail certificates are issued for each sample tested. The pass/fail limits have been derived from enclosures that are known to have caused fading or staining in real-life storage situations.

Turnaround time for testing is four to six weeks from the time samples are received. In fairness to all of our clients, rush service is not available.

### Standard PAT (Black & White PAT)

Evaluates possible chemical interactions between enclosures and photographic images after long-term storage. Photographic images being: silver gelatin, chromogenic, inkjet (dye and pigment), dye-diffusion transfer, electrophotography (dry and liquid toner), and diazo.

### Color PAT (Dye Coupler Reactivity Test)

Evaluates possible additional staining reactions produced between enclosures and the dye-couplers present in chromogenic photographs after long-term storage. This is a product-specific test, meaning that even if the enclosure in question is not reactive with the chromogenic detector used for testing, it may be reactive with other chromogenic images (though this is unlikely). Note: This is not a stand-alone test. This test is performed in addition to the standard PAT.

All test results are confidential.

### What We Need

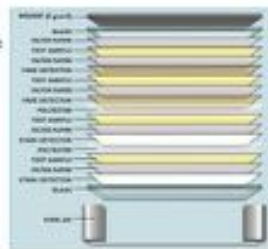
For the PAT, the customer shall provide IPI with the equivalent of three 8 x 10 inch sheets of each material submitted for testing. If your material does not come in sheet form, please contact Andrea Venosa at [avp3@ipr.edu](mailto:avp3@ipr.edu) to discuss quantity requirements.

Please label the top left corner of each sample with the product name or code. Only the side labeled will be tested. Our test reports will refer only to the name specified on the label.

NOTE: The PAT is a destructive test; sample materials cannot be returned.

### Materials for testing should be shipped to:

IPI/IPR  
Attn: Andrea Venosa (PAT)  
Gannett Building 7B, Room 2000  
73 Lomb Memorial Dr.  
Rochester, NY 14623  
585-475-6100

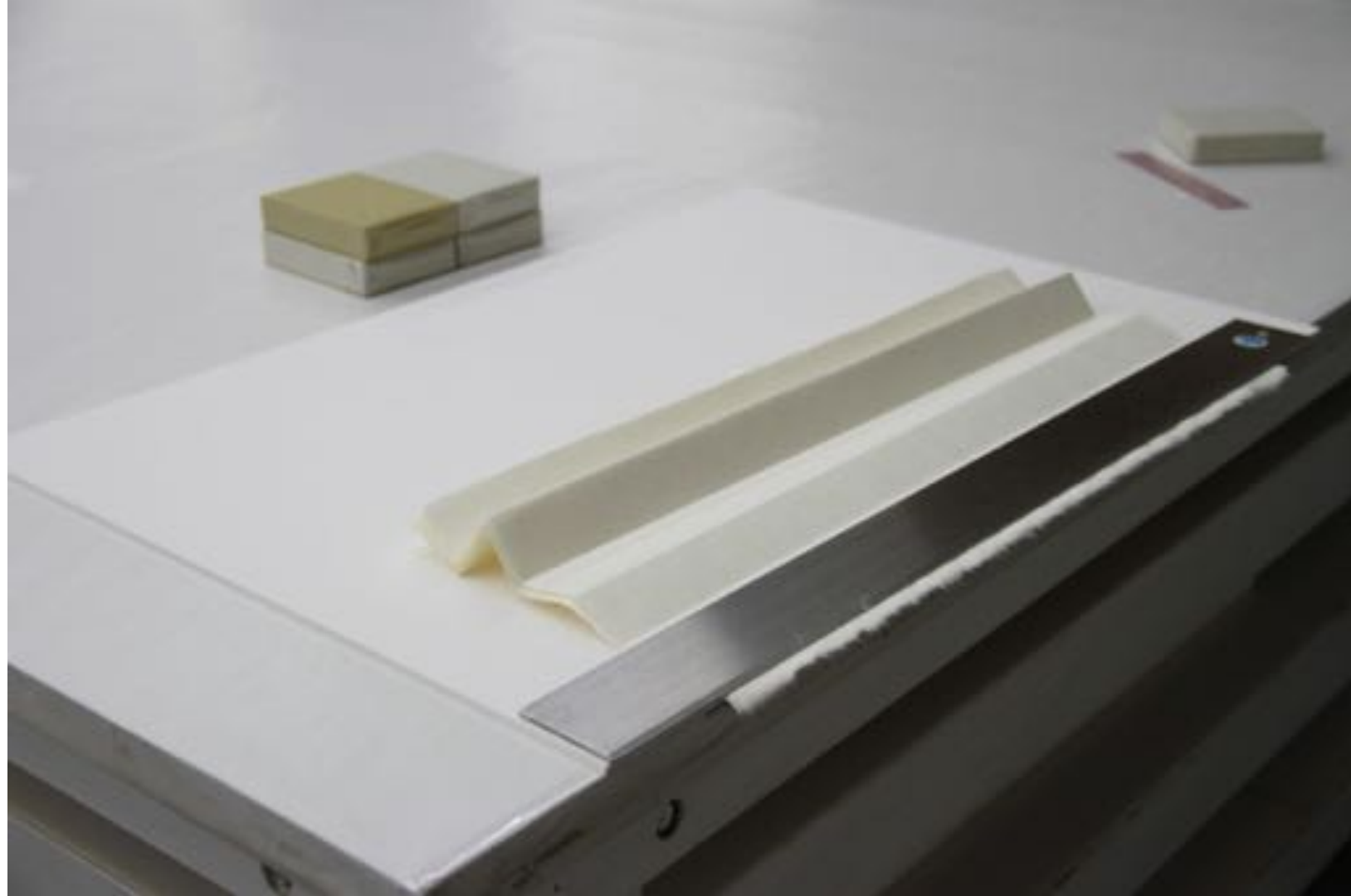














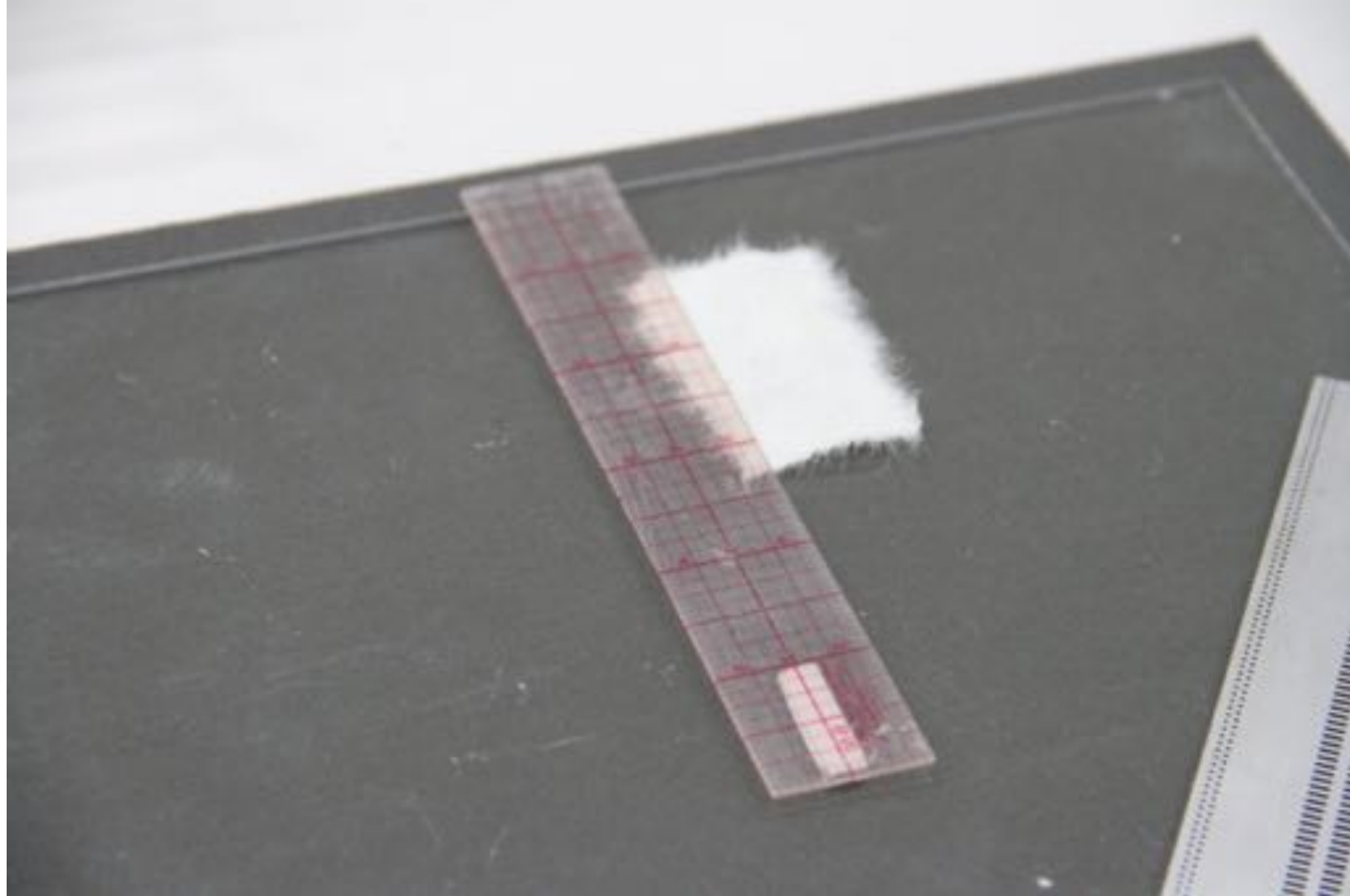


















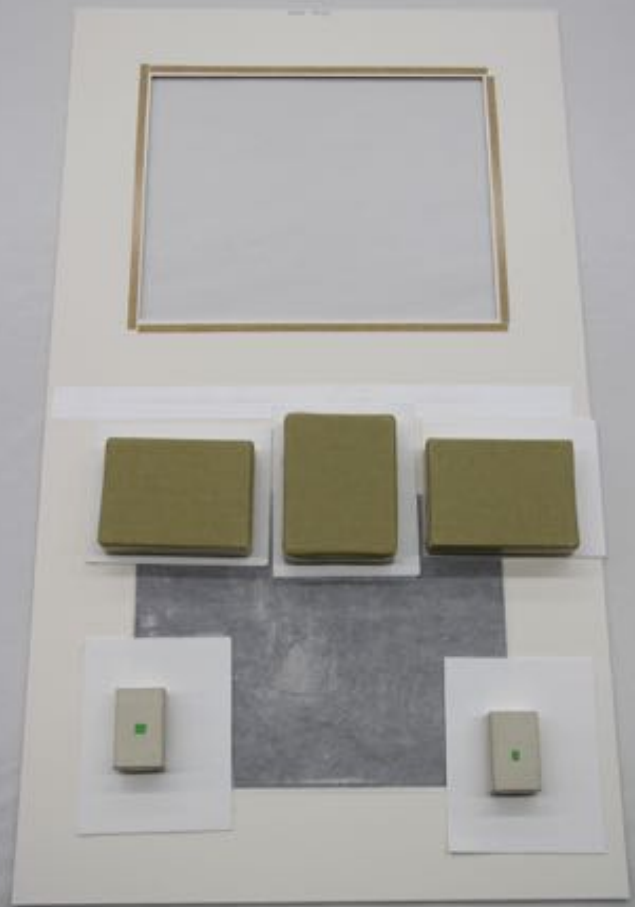






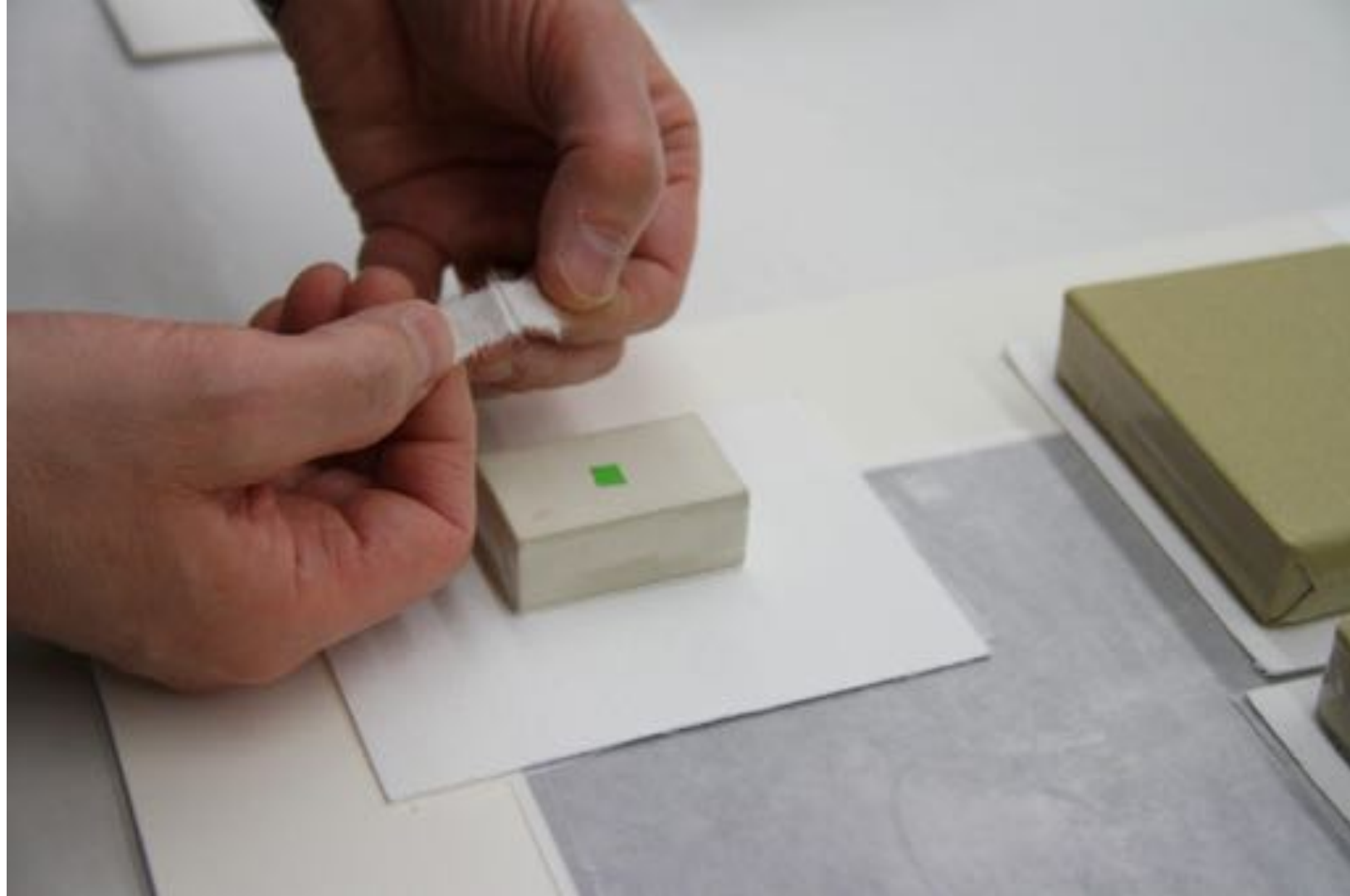






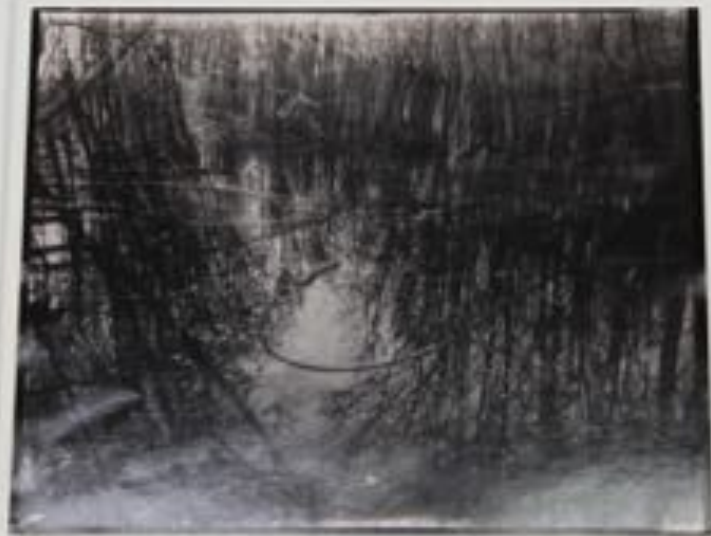












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**Lineco Abaca sa Paper Hinging Tape (150)**  
 Abaca sa Self-Adhesive Hinging Tape incorporates the strength and supple nature of Abaca paper (manila hemp), along with a very strong acrylic adhesive that is permanent and non-yellowing. Gummied tapes are risky to use with Giclee inkjet prints because of their water sensitivity. In these cases a self-adhesive tape is a much safer alternative. Abaca sa is strong enough to hold large digital prints, and supple enough to adhere to the print without distorting. Abaca paper is acid-free, biodegradable, and comes from a self-sustainable plant.



CLICK TO ENLARGE

- Size: 0.875" x 150 R
- Passed PAT ANSI ISO 18916

533-0754

Price: \$14.95

Availability:  
 Ground orders usually ship in 2-3 business days.

Catalog # M-HTS150

Quantity: 1

Add To Cart

You may also be interested in:

- \* Lineco Single Wing Easel Backs
- \* Kensington Mat Boards
- \* Mylar Photo Mounting Corners (Large)
- \* Pioneer Carving Tape Runner - Permanent
- \* Lineco Poly Mounting Corners 3 inch Full (180)
- \* Lineco Double Wing Self Adhesive Easel Backs
- \* Mylar Photo Mounting Corners
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- \* View All...

**Tape, Paper, Archival, Release Liner, 3/4"W, 165 Feet, Filmoplast P90**



**Ideal for hinging mats or making "T" hinges**

- Archival quality
- Thin, flexible, opaque white paper tape

Long-fibered pH neutral (testing 9.1 unaged; 7.8 aged) tape is backed with flexible, permanent acrylic adhesive that will not discolor.

To adhere pressure-sensitive tape, peel off the backing and carefully smooth onto the unprinted paper surface. Tape is initially repositionable. After it has "set", it is removable with mineral spirits.

**Note:** Filmoplast P90 is not transparent and is best-suited for areas without print or decoration.

**Overall Dimensions:** 3/4" x 164 Feet

No.	Description	Lbs.	Price Each	5+	Qty
WW-TP90	Filmoplast P90 Pressure Sensitive Opaque Tape 3/4"x164' Whit	0.4	\$26.75	\$25.15	

[Add To Cart](#)



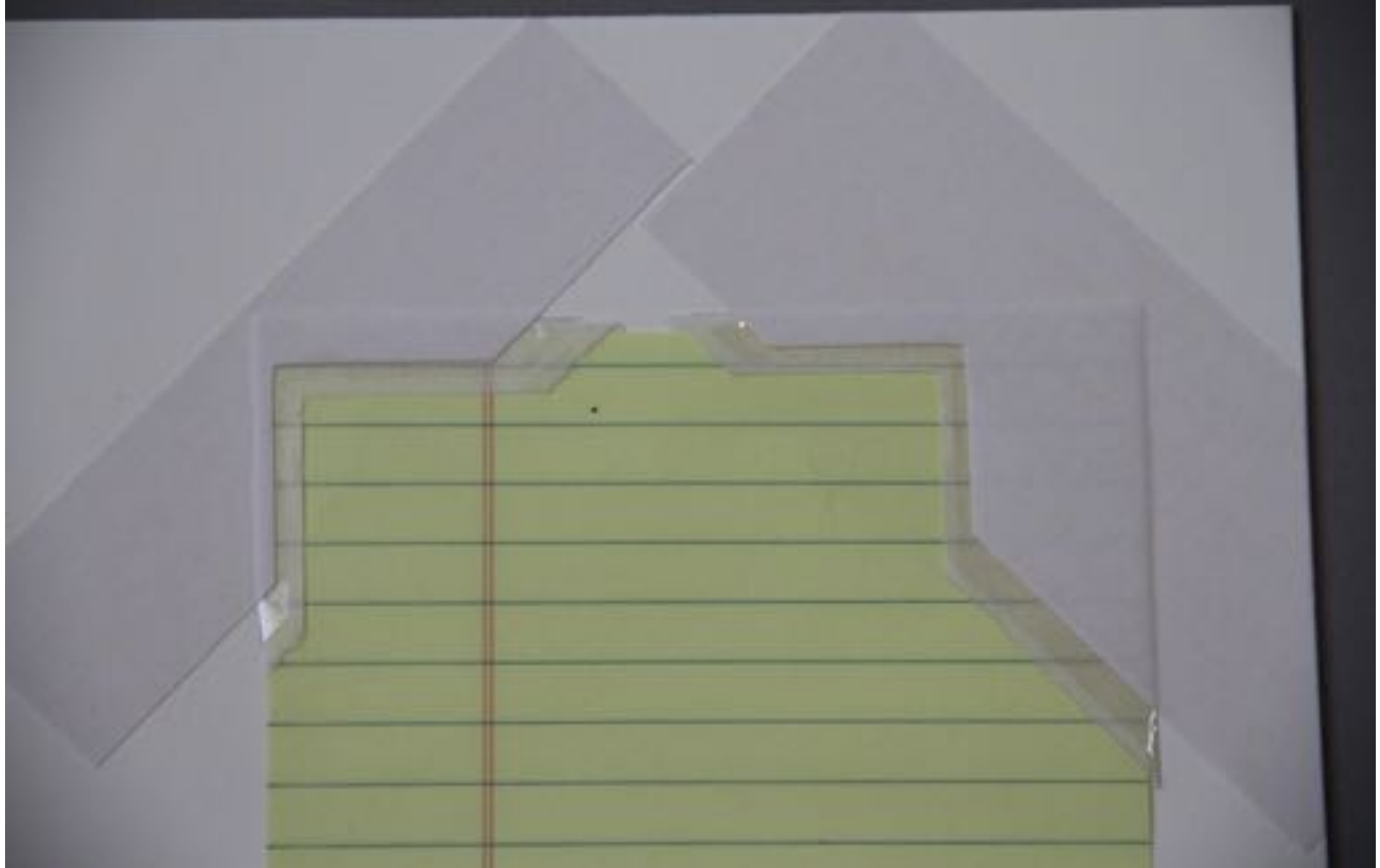
























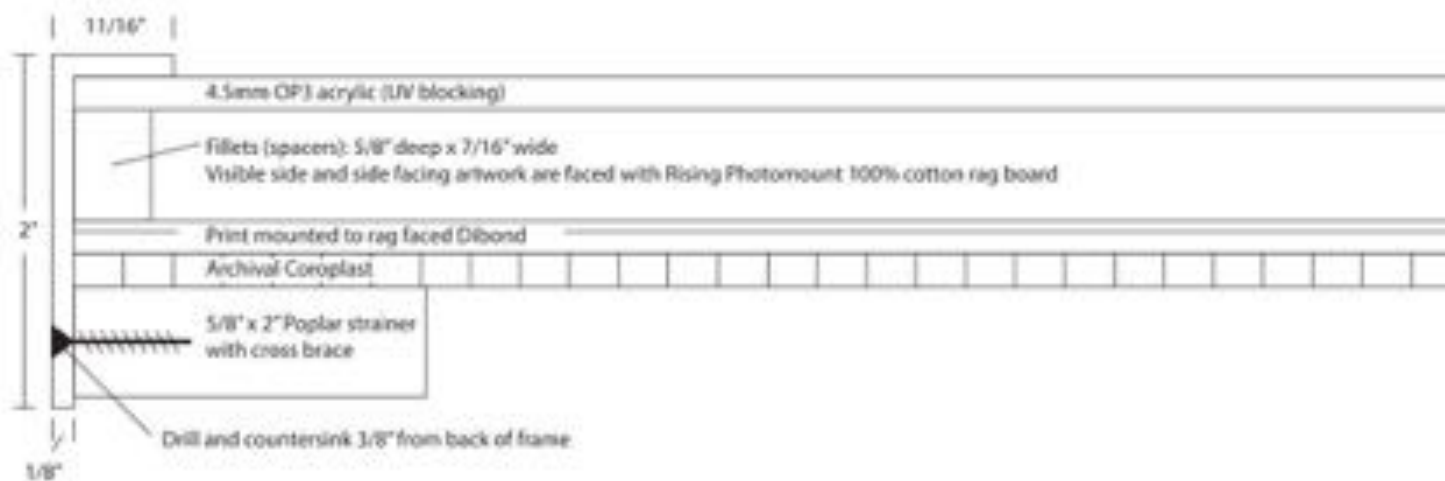


Wash State  
Federation of Teachers  
Olympia, Washington





Framing specs for large Mitch Epstein trees photos















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ARTISTIC WORKS

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Article: TWO FINISHING TECHNIQUES FOR CONTEMPORARY PHOTOGRAPHS

Author(s): Sylvie Penichon and Martin Jürgens

*Topics in Photographic Preservation, Volume 9.*

Pages: 85-96

Compiler: Sarah S. Wagner

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**Imaging materials — Processed  
imaging materials — Albums, framing  
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*Matériaux pour image — Matériaux pour image après traitement —  
Albums, cadrage et matériaux d'archivage*



Reference number  
ISO 18902:2013(E)

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## A-D Strips

A-D Strips are dye-coated paper strips that detect and measure the severity of acetate film deterioration, a.k.a. vinegar syndrome, in film collections. The strips are sold in packages of 250 and come with a user's guide ([download PDF](#)) and a pencil printed with bands that serve as color references. Price: \$60 each for 1 to 9 packages, \$48 each for 10+ packages. [Order A-D Strips >>](#)



### Color Changes Tell the Story

When placed inside a closed can, bag, box, or cabinet, A-D Strips change color in the presence of the acidic vapor given off by degrading film. As the level of acidity increases, they change from their original blue color through blue-green, green, and yellow-green, and finally to bright yellow. The reference pencil included in the kit is printed with four bands of color, numbered from 0 to 3; these correspond to strip colors at four levels of acidity. After exposure to film in a sealed enclosure for the required length of time, the strip color is compared to the color bands on the pencil. The number of the band most closely matching the color of the strip is recorded.



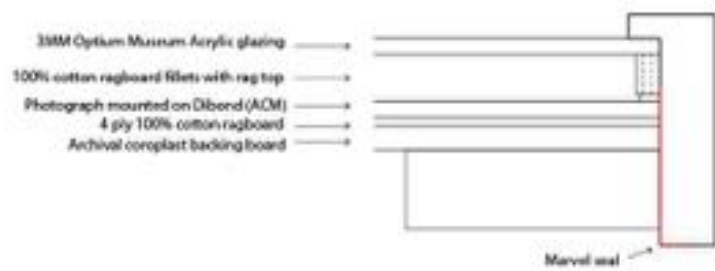
This shows collection managers how far deterioration has progressed and whether existing storage conditions are good enough to preserve their film. They can then set priorities for further actions, such as improving storage conditions or setting up a film duplication program.

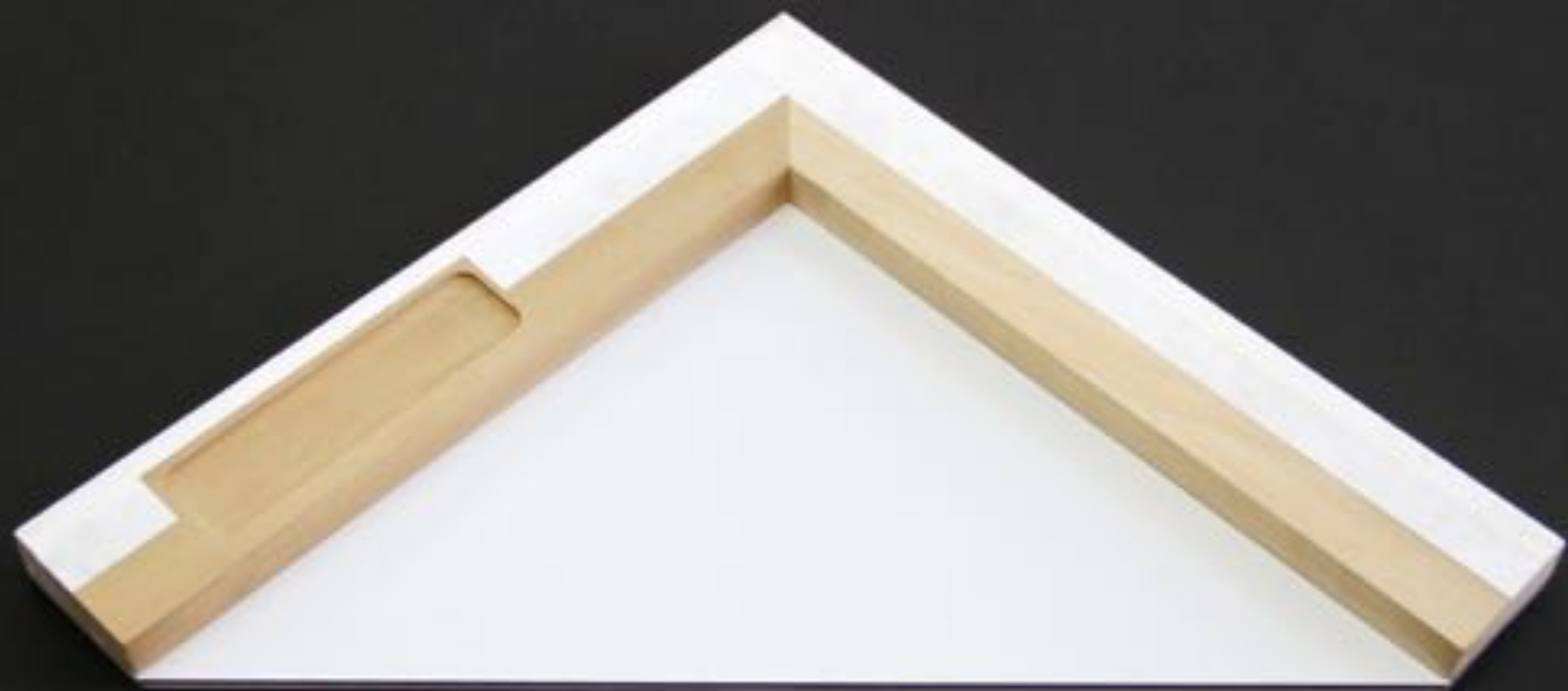
Use A-D Strips to learn the approximate extent of acetate degradation in individual films, or use them as a survey tool for gaining an overview of film condition in an entire collection and to get a more accurate picture of storage and duplication needs.



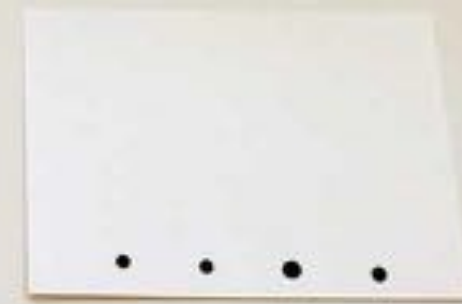




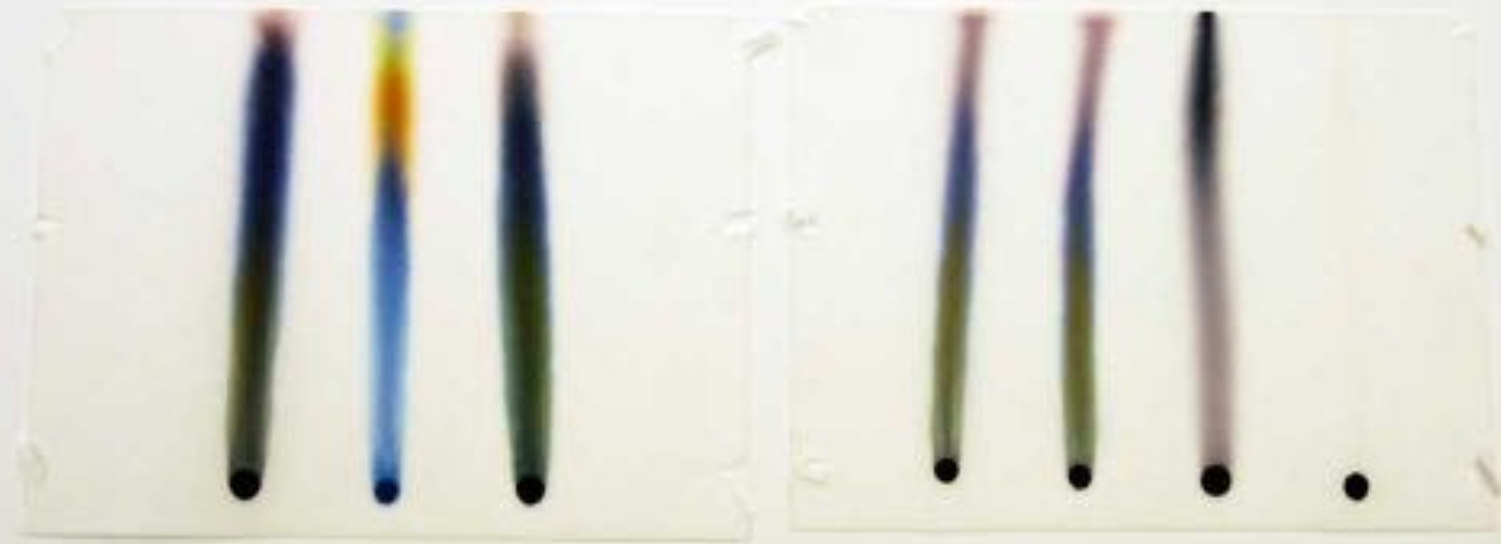








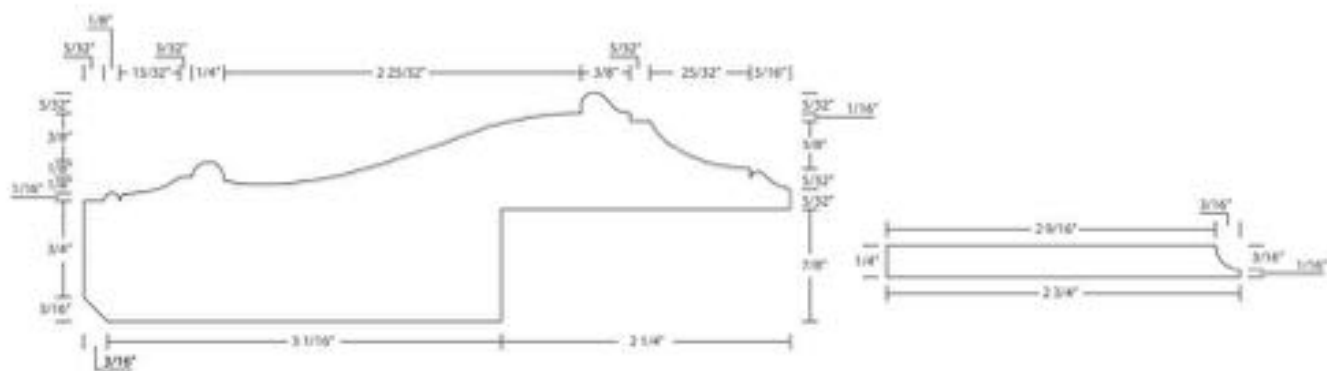
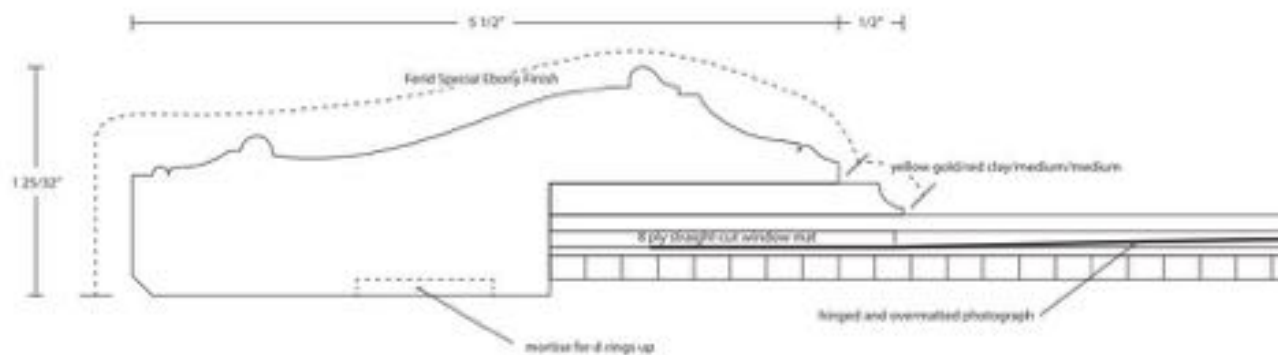








Job 93373  
 Soft maple special  
 Finish is Ferid special + gilding





# IPI Guide to Preservation of Digitally-Printed Photographs

by David Berge, Image Permanence Institute



## INTRODUCTION

This guide provides basic information on the storage and preservation of digitally-printed photographs in scholarly and cultural collections. While there are many printing technologies for output from computers, this guide focuses on the three most popular forms of image (i.e. pictorial) hierarchy:

- Inkjet
- Digital electrophotography
- Dye sublimation

Information on recommended storage conditions, selection of housing and framing materials, proper handling and display art included. Collection care personnel in cultural institutions are the intended audience for this guide; however, it will also be useful to photographers, artists, and the general public.



## DIGITAL PRINT PRESERVATION PORTAL (DP3)

Since 2007, the Image Permanence Institute (IPI) has been evaluating the stability of digitally printed materials and developing techniques for mitigating damage and extending their useful lives. Years of laboratory research have characterized the strengths and particular vulnerabilities of the major digital printing materials and technologies. 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, especially for inkjet
- Prints made using pigment inkjet can be very sensitive to abrasion
- Inkjet dyes can bleed when exposed to high humidity even for short periods
- Prolonged exposure to light can cause fade, yellowing, and embrittlement of both dye and pigment inkjet-printed photographs

# DP3

digital print preservation portal

All of the work has been under the umbrella of the DP3 (Digital Print Preservation Portal) Project. Funding for the DP3 Project was provided by grants from The Andrew W. Mellon Foundation and the Institute of Museum and Library Services (IMLS). This guide presents a summary of research results with recommendations for preservation. The project website, [www.DP3Project.org](http://www.DP3Project.org), contains all of IPI's scientific research in this area as well as supplementary information to aid in the care of digitally-printed photographs including descriptions of the materials and technologies for each type, an online print identification tool, examples of deterioration, best practices for care, and additional resources.

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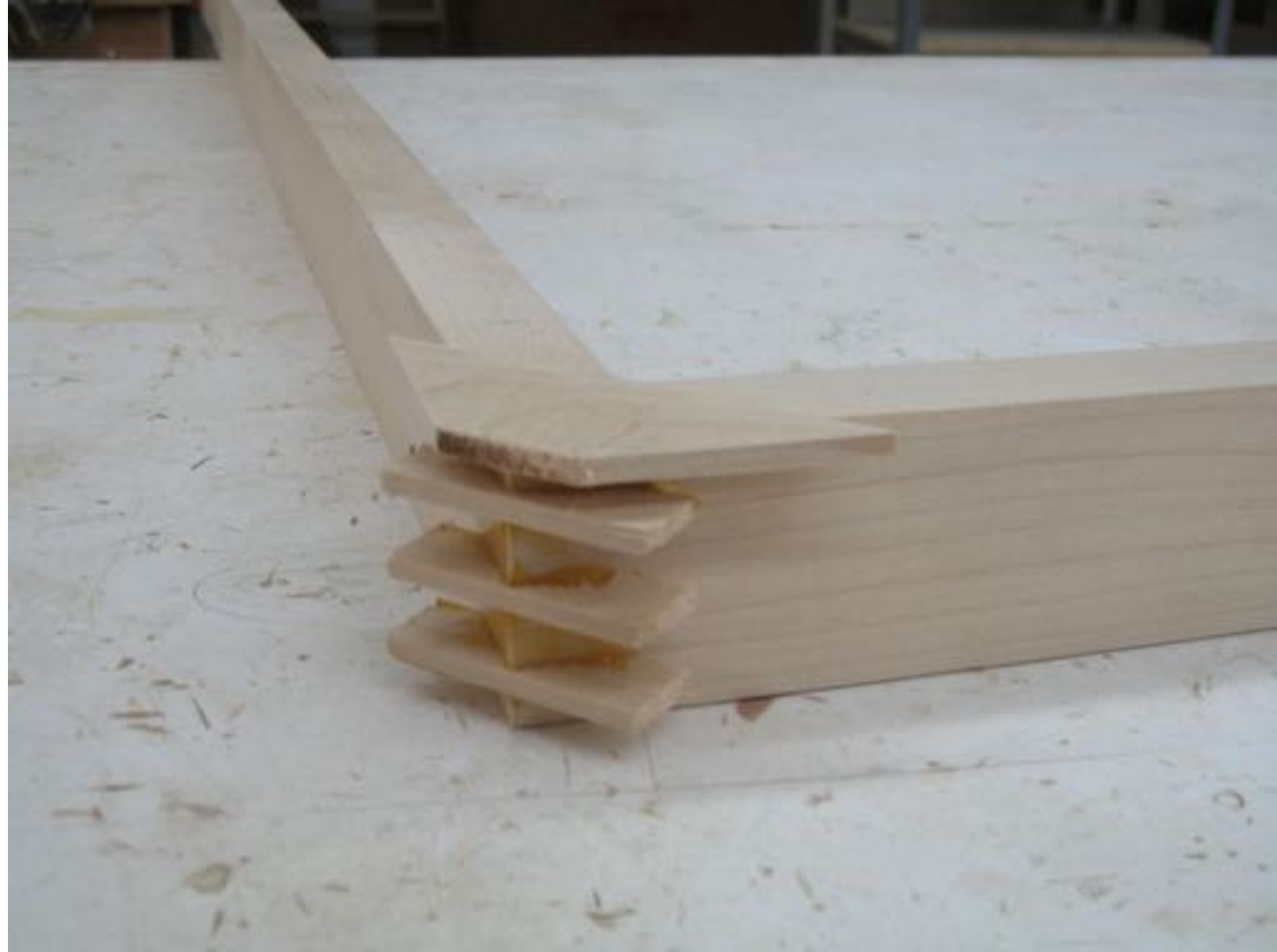
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### The DP3 Newsletter

You can keep up to date with all of IPI's work on digital print preservation by subscribing to the quarterly DP3 Newsletter. Sign up at [www.IPIProject.org](http://www.IPIProject.org).

























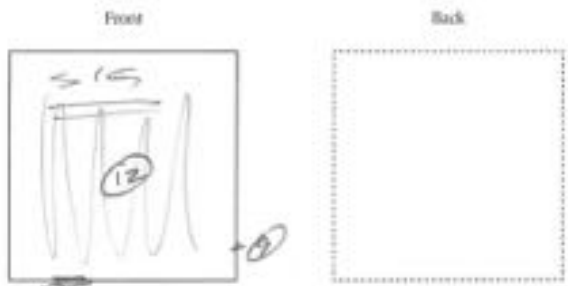






Name Jed Park # 109359

Condition of Medium and support:



- \_\_\_\_\_ Digital of info \_\_\_\_\_ digital taken \_\_\_\_\_
- |   |                             |
|---|-----------------------------|
| _____ dirt, grime (1)   | _____ hole, puncture (13)   |
| _____ stain, discoloration (2)                                      | _____ tear (14)             |
| _____ abrasion, scratches (3)                                       | _____ tape (15)             |
| _____ corners, edges damaged (4)                                    | _____ old hinges (16)       |
| _____ finger prints (5)   | _____ removed by us?        |
| _____ insect damage (6)   | _____ surface cracked (17)  |
| _____ mold, foxing (7)  | _____ flaking (18)          |
| _____ adhesive residue (8)  | _____ handling creases (19) |
| <input checked="" type="checkbox"/> crease, fold, wrinkle, dent (9) | _____ irregular edges (20)  |
| _____ cockling, bulging, waves (10)                                 | _____ loose medium (21)     |
| _____ loss (11)   | _____ other (22)            |
| <input checked="" type="checkbox"/> curled, rolled (12)             |                             |

Condition notes:  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Label(s): \_\_\_\_\_ Enclosed with art: \_\_\_\_\_

Artist: HA Loc: D70

Art title: Herbie Hancock

Art medium: photograph on paper Depth: \_\_\_\_\_

External size: (h) 8" x (w) 10"

Image size: (h) \_\_\_\_\_ x (w) \_\_\_\_\_

Opening size: (h) \_\_\_\_\_ x (w) \_\_\_\_\_ Engage: \_\_\_\_\_

Notes:  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Return item: \_\_\_\_\_ loc: \_\_\_\_\_ Existing frame loc: \_\_\_\_\_

Production special work: \_\_\_\_\_

Mating: \_\_\_\_\_

Hinging: \_\_\_\_\_

Glazing: \_\_\_\_\_

Fitting / Backing: \_\_\_\_\_

Hinging: \_\_\_\_\_

Attach with: \_\_\_\_\_ Location / type: \_\_\_\_\_ Paper: \_\_\_\_\_

_____ Rice starch paste	_____ Top _____	_____ Okawara
_____ Evason R	_____ Sides _____	_____ Nat. Sekishu
_____ Beva	_____ 1/3 down _____	_____ White Sekishu
_____ Jade	_____ 2/3 down _____	_____ Mus. Mod.
_____ Corner Pockets	_____ Bottom _____	_____ Kiruishi
_____ Mix	_____ Pendants _____	_____ Musu Tissue
_____ Other	_____ Pass through _____	_____ Teruajo
	_____ Plaques _____	
	_____ Accordion _____	



A = Accordion  
X = Structural

**HUMITECTOR™**  
**MAXIMUM HUMIDITY INDICATOR**  
P/N MXC-56789

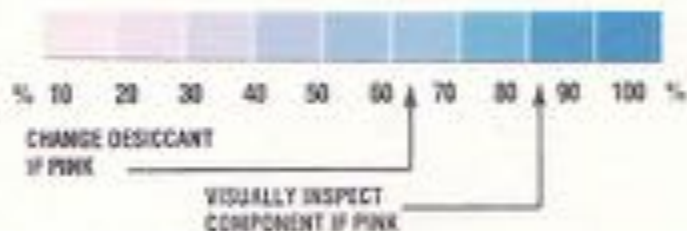


**RELATIVE HUMIDITY PERCENTAGE**

HIGHEST PERCENTAGE HOLE CONTAINING DISSOLVED CRYSTALS  
INDICATES MAXIMUM HUMIDITY SURPASSED FOR A PROLONGED  
PERIOD OF TIME. (APPROX. 24 HRS.)

**CURRENT HUMIDITY INDICATOR**

READ AT LAVENDER BETWEEN PINK & BLUE



STORE IN ORIGINAL CONTAINER  
PRIOR TO USE.  
REMOVE FROM BAG BEFORE USING.

S&S-Chemie Performance Packaging  
Colton, CA [www.s-cpp.com](http://www.s-cpp.com)

Glazed with  
Acrylite 3mm OP3 acrylic,  
UV blocking.



- The surface should not be scratched or abraded (no razor blade, no abrasive).
- To clean, use water (distilled if available) & a soft cloth such as microfiber.
- For stubborn marks apply a drop or two of isopropyl alcohol to the cloth.
- Do not use solvents such as acetone or benzene.
- Do not tape.

15

Glazed with  
Flabeg UV 90 glass.  
Blocks most UV. NOT laminated.



- The anti-reflective coating should not be scratched or abraded (no razor blade, no abrasive).
- To clean, use water (distilled if available) & a soft cloth such as microfiber.
- For stubborn marks apply a drop or two of isopropyl alcohol to the cloth.
- Do not use solvents such as acetone or benzene.

09

Glazed with  
Optium Museum Acrylic 4.5mm.  
UV blocking and non-static.



- The surface should not be scratched or abraded (no razor blade, no abrasive).
- To clean, use water (distilled if available) & a soft cloth such as microfiber.
- For stubborn marks apply a drop or two of isopropyl alcohol to the cloth.
- Do not use solvents such as acetone or benzene.
- Do not tape.

25



NOTE:  
HANG DIRECTLY FROM D-RINGS AS INSTALLED.  
DO NOT WIRE ACROSS.

0002



CAUTION:

STORE, SHIP AND HANDLE  
IN AN UPRIGHT POSITION OR  
FACE UP ONLY.

004

Glazed with  
Luxar 3mm "water white" glass.  
NOT UV blocking & NOT laminated.



- The anti-reflective coating should not be scratched or abraded (no razor blade, no abrasive).
- To clean, use water (distilled if available) & a soft cloth such as microfiber.
- For stubborn marks apply a drop or two of isopropyl alcohol to the cloth.
- Do not use solvents such as acetone or benzene.

20



THE ARTWORK HAS BEEN HINGED  
WITH JAPANESE PAPER (WASHI) AND  
A MIXTURE OF RICE STARCH PASTE  
AND EVA-CON-R ADHESIVE

015

PROJECT  
OFFICE  
89623

GLASS  
HANDLE WITH CARE



**NOTE:** always use gloves  
(supplied) when handling  
this frame



# A Consumer Guide to Materials for Preservation Framing and the Display of Photographic Images

Created by Image Permanence Institute with support from The Visi

**F**raming and displaying your photographs (both traditional and modern digital) is one of the best ways to enjoy them and share them with your friends and family; however, it can also place great stress on them, resulting in fading, yellowing, embrittlement, and other types of decay, and ultimately reducing their lifespan. The goal of this guide is to help you understand why photos on display become damaged and how thoughtful framing and display practices can help keep your pictures safe. Let's start with describing the various parts of a good-quality frame.

## ANATOMY OF A FRAME PACKAGE

A frame package is made up of several important parts that contribute to the decorative, rigid structure that protects a photograph on display. The individual parts of a good-quality frame package are shown in Fig. 1. More elaborate frame packages can include other components, but this shows the basic setup.



Fig. 1

### The Frame

In addition to providing an attractive border, the frame functions as the structural support that holds the entire package together. The frame must be strong enough to support the weight of all of the other framing materials and the photo, while hanging on the wall or standing on a shelf.

### The Glazing

The glazing, which can be either glass or plastic (such as acrylic or polycarbonate), is the clear sheet over the face of the photo that provides protection from dust and pollution and that also filters out some of the harmful UV energy (see page 2). Glazing can be treated or coated with a variety of substances to more fully block damaging UV energy as well as to reduce reflections from its surface, making it easier to view the photo.

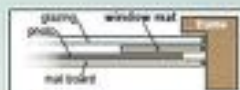


Fig. 2

### The Window Mat or Spacer

The window mat can be a decorative element, but its main purpose is to hold the glazing away from the surface of the photo (see Fig. 2). In some instances, it may be desirable not to have a window mat but to have the edges of the photo go right under the edge of the frame. In this case, spacers are placed out of sight just inside the edge of the frame between the photo and the glazing (Fig. 3).

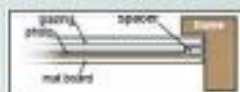


Fig. 3