

FRAMING PHOTOGRAPHS

Those practices and materials that

- Put photographs at risk**
- Protect photographs from environmental insult**

Jed Bark, Bark Frameworks

Framing procedures must not damage the work of art framed, they must protect it from damage, and must be reversible.







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

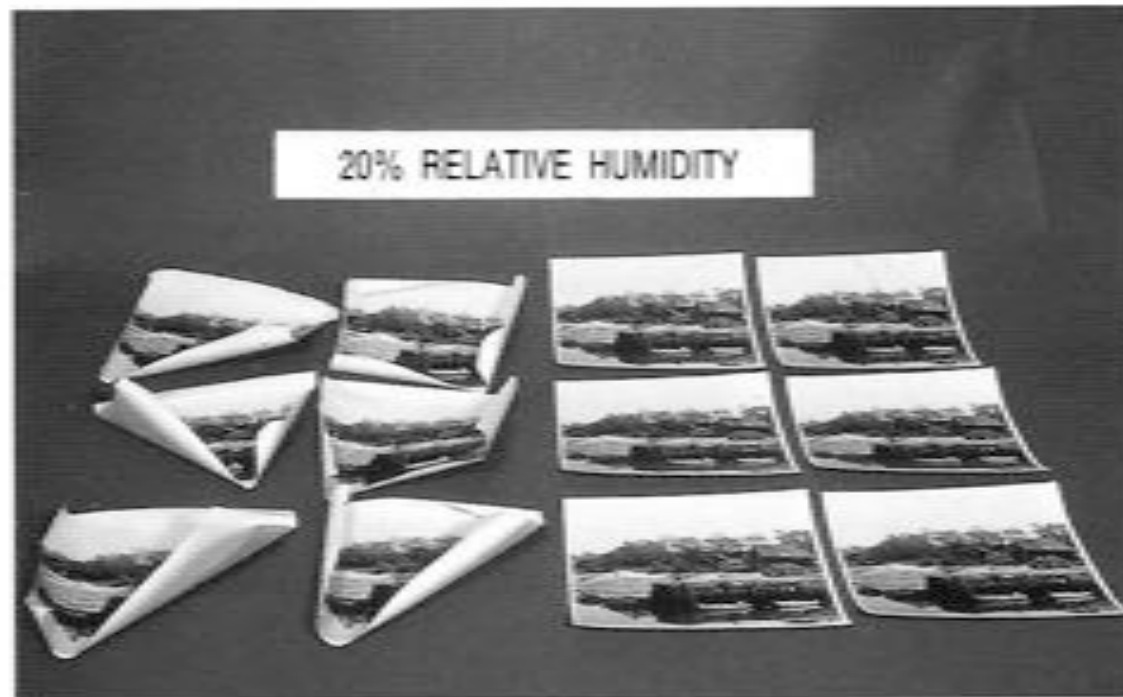


Figure 56 Curl in paper prints made on fiber-base paper and subjected to storage at 20% relative humidity is shown in the photo at the left. The prints at the right are on resin-coated paper and show no sign of curling.

From *Conservation of Photographs* (Kodak).





Two-View Optical Minimum Acrylic

Low-Ion "Water White" Glass

Two-View Conservation Clear Glass

Low-Ion Laminated Glass

Low-Ion Laminated Acrylic

Water-Resistant Plus Glass

Two-View Minimum Glass

Plus Glass

Low-Ion Plus Acrylic

Water-Resistant Clear Glass















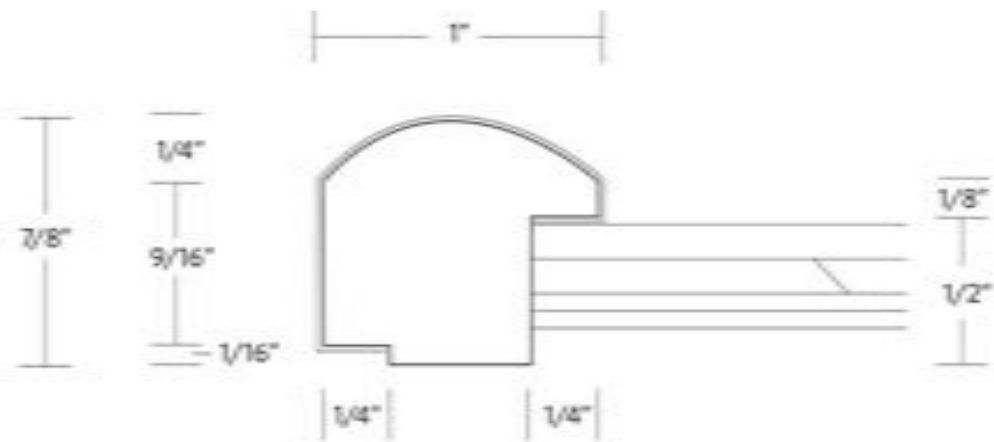






Order # 90833

Maple Special Frame, Copper Clad with Patina #4







My job. Thank you for a picture of your friend — about 1960. (Museum, 1960)



My first baby photo - and family - December 22, 1977

Job 100741
Maple Baldus + build-up
Finish is paint and casein #14



Search this site:

IPI Websites

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- [DPI Project](#)
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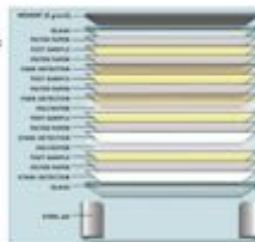
- Graphics Atlas
- Climate Notes
- DPI Project



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 collectors.



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

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 dials.

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 12 inch sheets of each material submitted for testing. If your material does not come in sheet form, please contact Andrea Venosa at avosa@ipi.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.

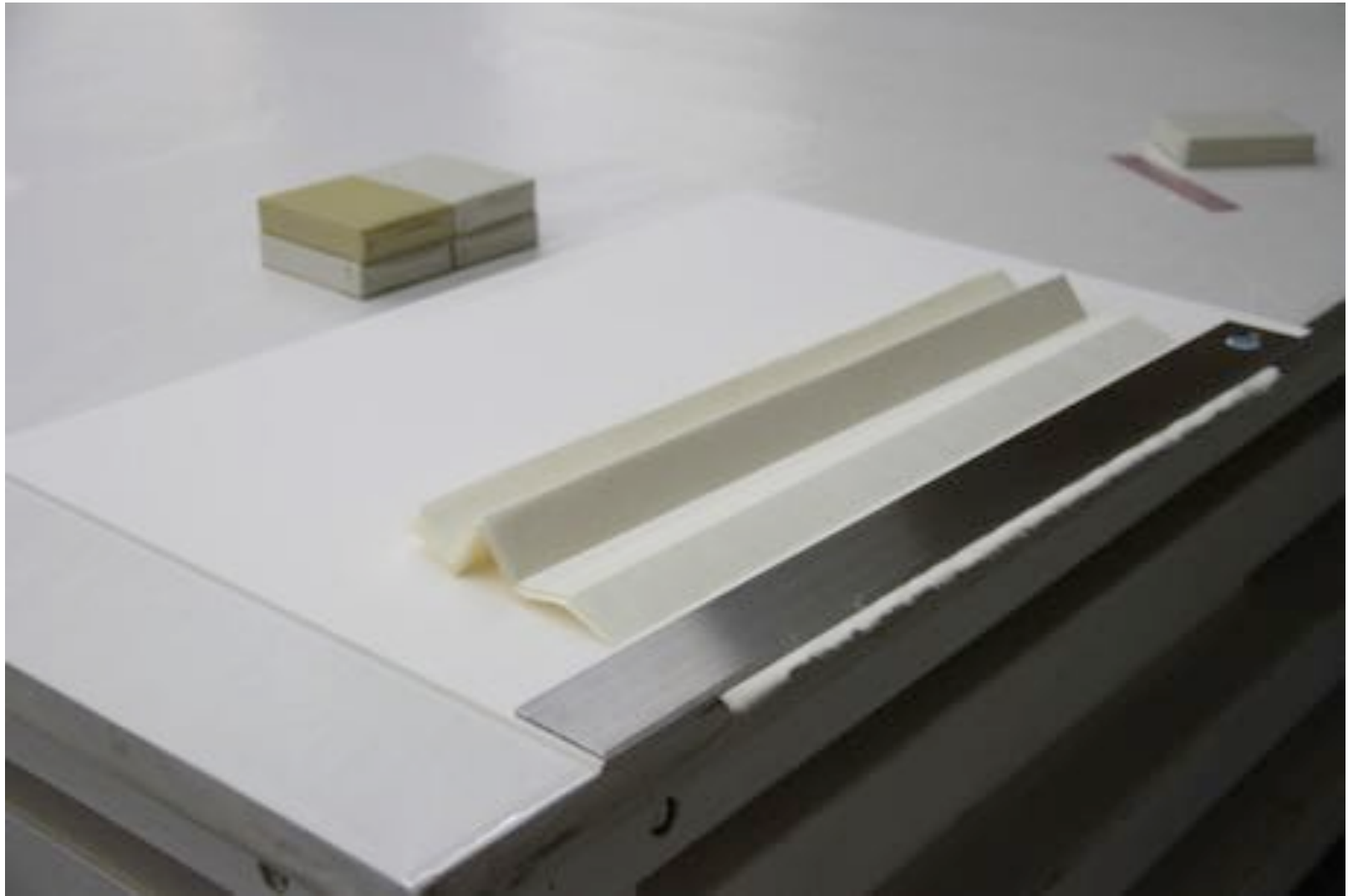
Materials for testing should be shipped to:

IPI/IPI
 Attn: Andrea Venosa (PAT)
 Gannett Building 7B, Room 2000
 73 Lomb Memorial Dr.
 Rochester, NY 14623
 585-475-5100











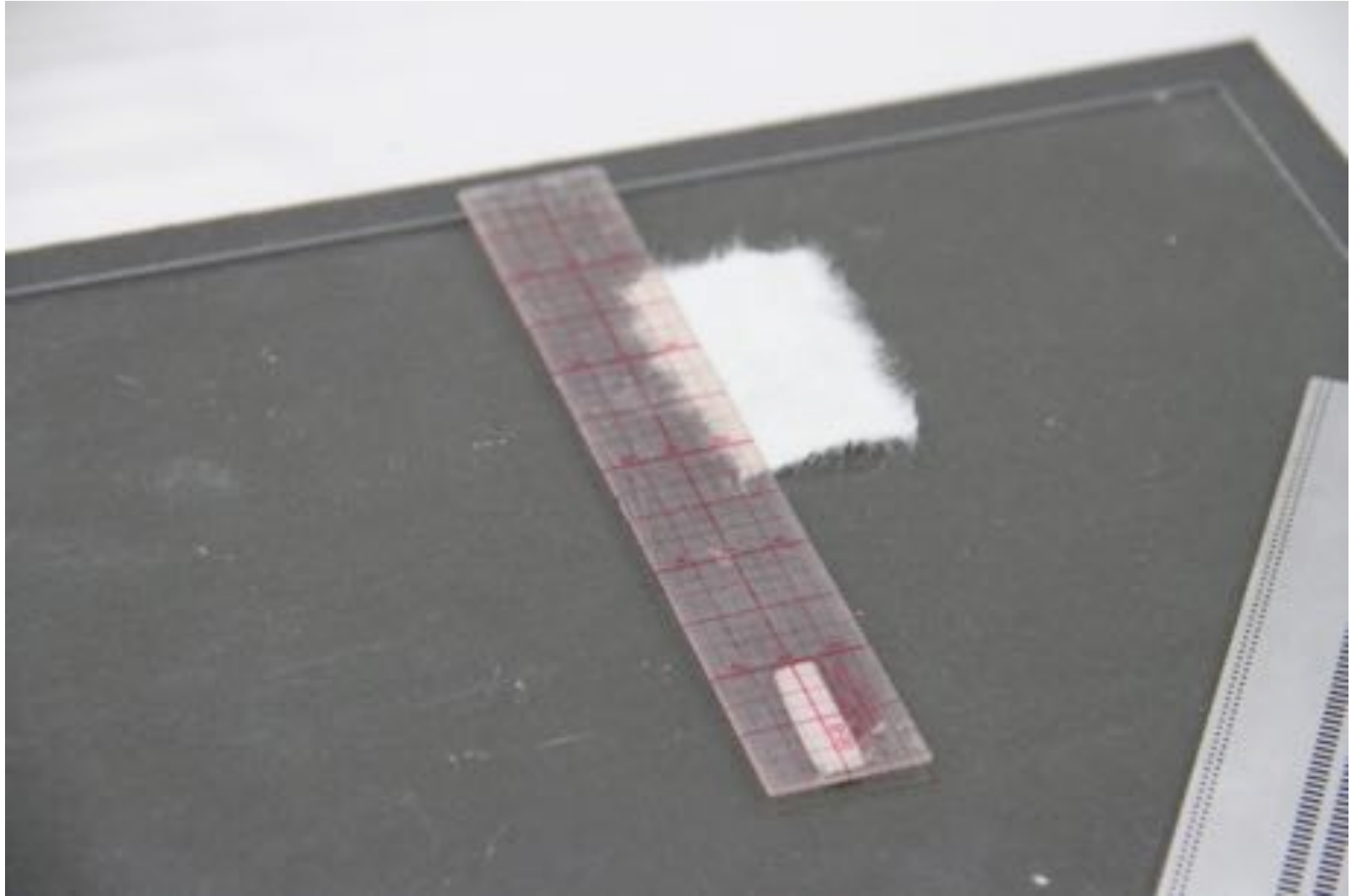


















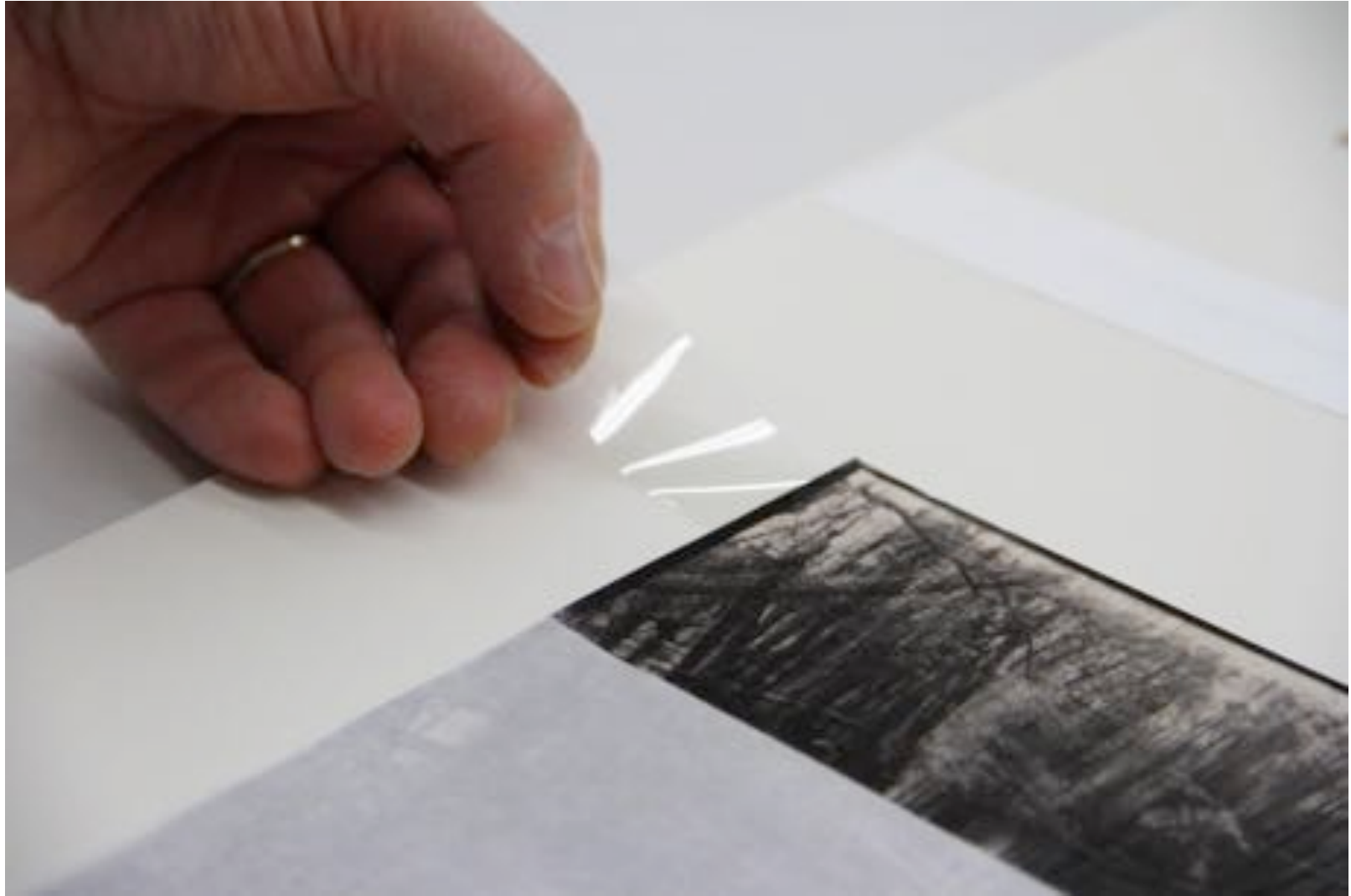


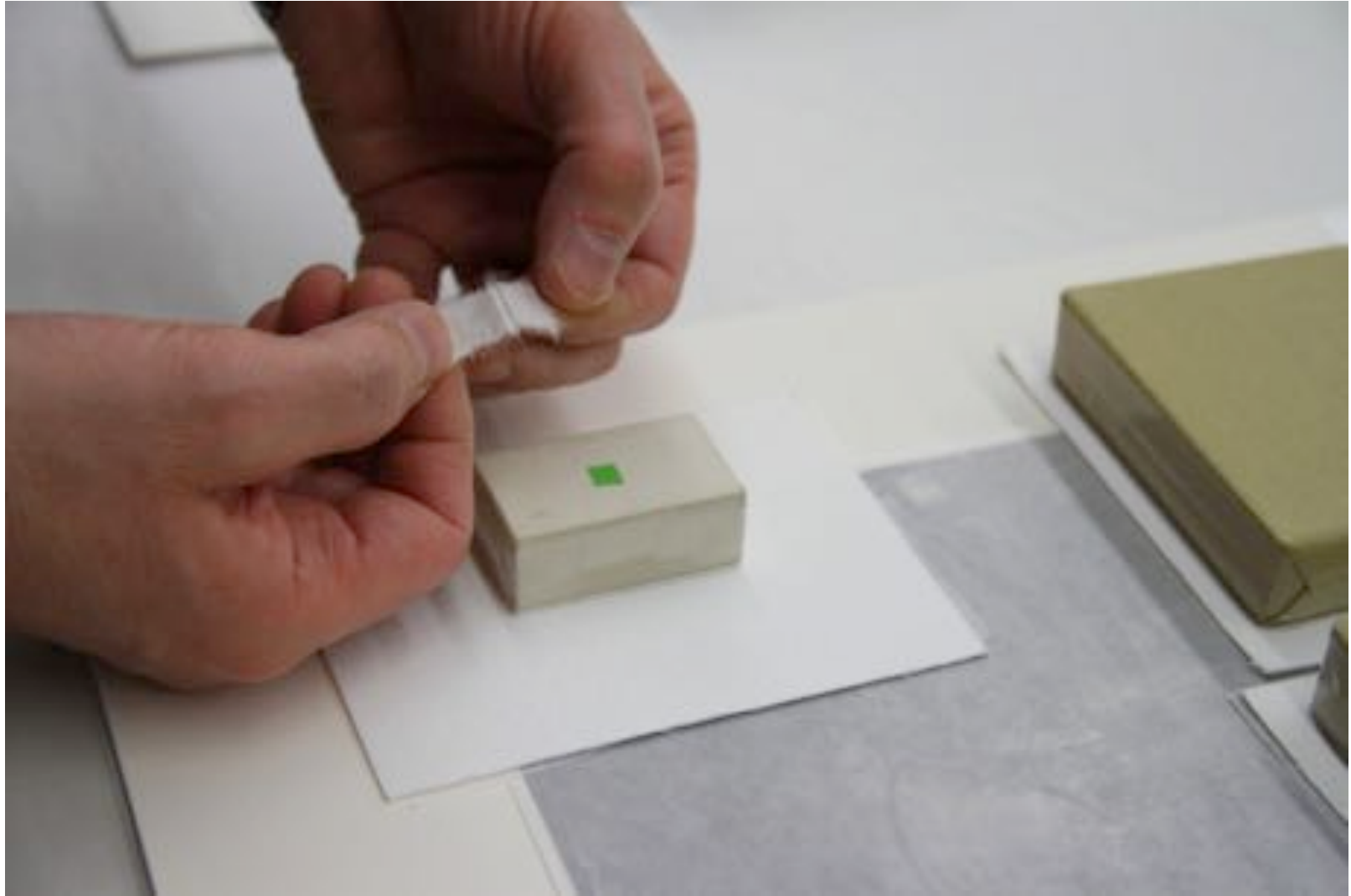


















SEARCH OUR STORE

Home > Picture Frames > Custom Framing Supplies > Linco Abaca sa Paper Hinging Tape (150)

- Get**
- SHOP BY SECTION
- Pioneer Photo Albums
 - Photo Album Refill Pages
 - Scrapbooks
 - Scrapbooking Supplies
 - Picture Frames
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 - Negative Storage
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 - 3 Ring Binders
 - Acid Free Storage Boxes
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 - Other Products
 - Holiday Products
 - Specials & Closeouts

Linco 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 ft
- Passed FAT ANBI ISO 18916

533-0754

Price: \$14.99

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

Catalog # M-HTS150

Quantity: 1

We can custom imprint text or company logos on a variety of **Cardboard Photo Folders** and **Esael Frames**

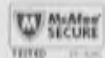
You may also be interested in:

- * Linco Single Wing Esael Backs
- * Kenington Mat Boards
- * Mylar Photo Mounting Corners (Large)
- * Pioneer Curving Tape Runner - Permanent
- * Linco Poly Mounting Corners 3 inch Full (100)
- * Linco Double Wing Self Adhesive Esael Backs
- * Mylar Photo Mounting Corners
- * Linco Document Repair Tape
- * Linco Poly Mounting Corners 1-1/4 inch Full (250)
- * View All...

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



Ideal for hinging mats or making "Y" 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

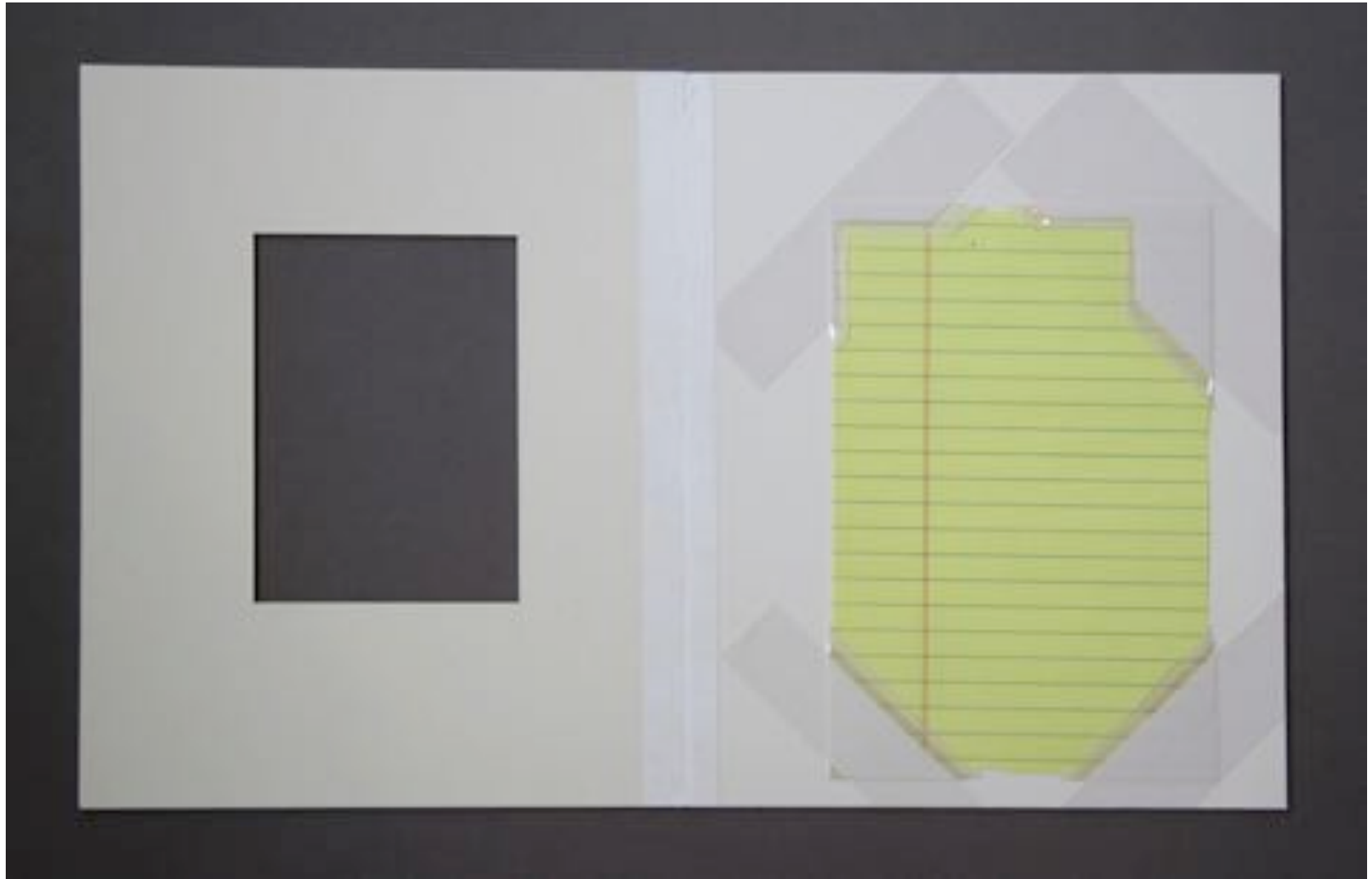
No.	Description	Lbs.	Price Each		Qty
			1	5+	
WW-TP90	Filmoplast P90 Pressure Sensitive Opaque Tape 3/4"x164" Wht	0.4	\$26.75	\$25.15	

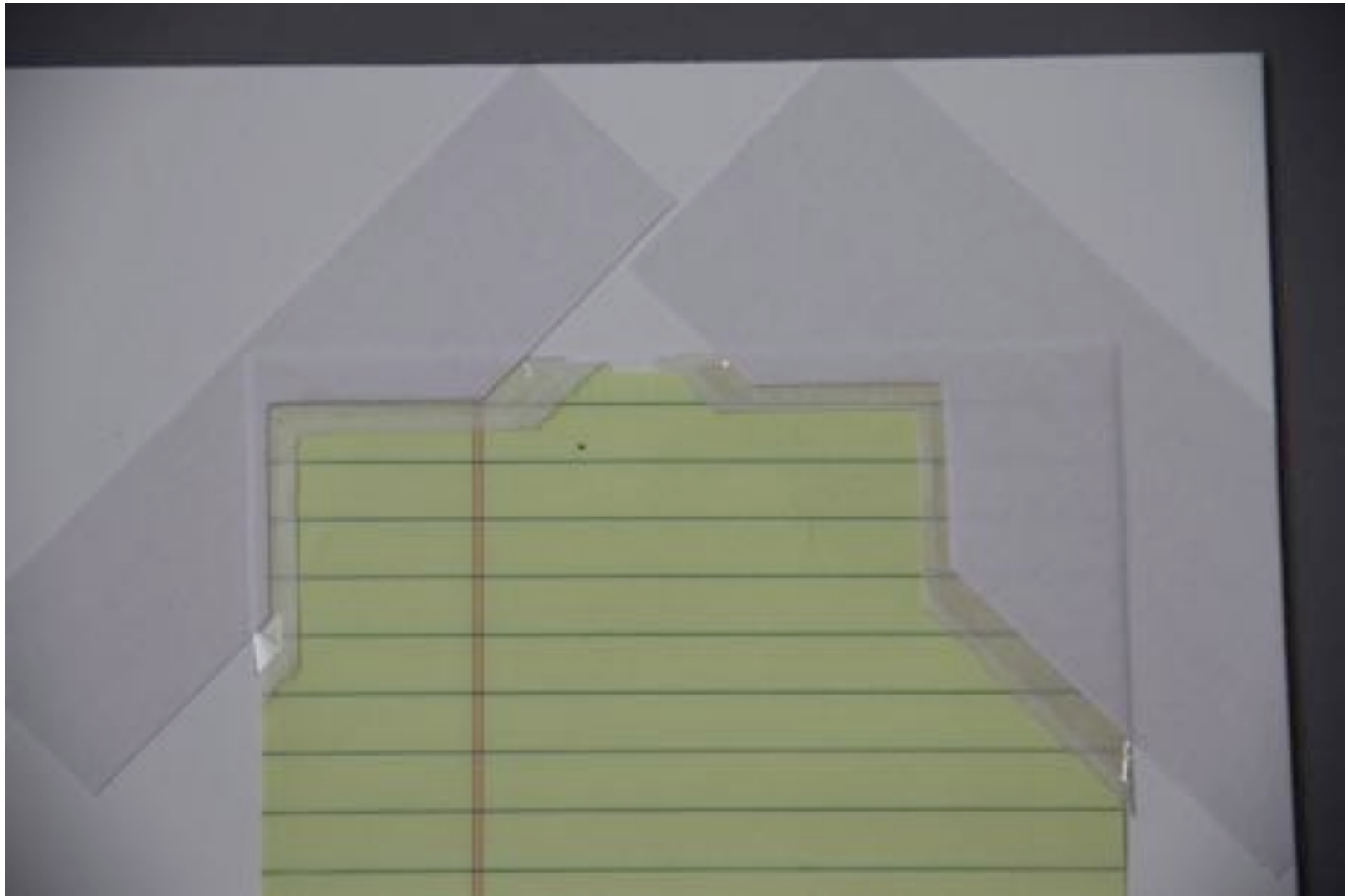
[Add To Cart](#)











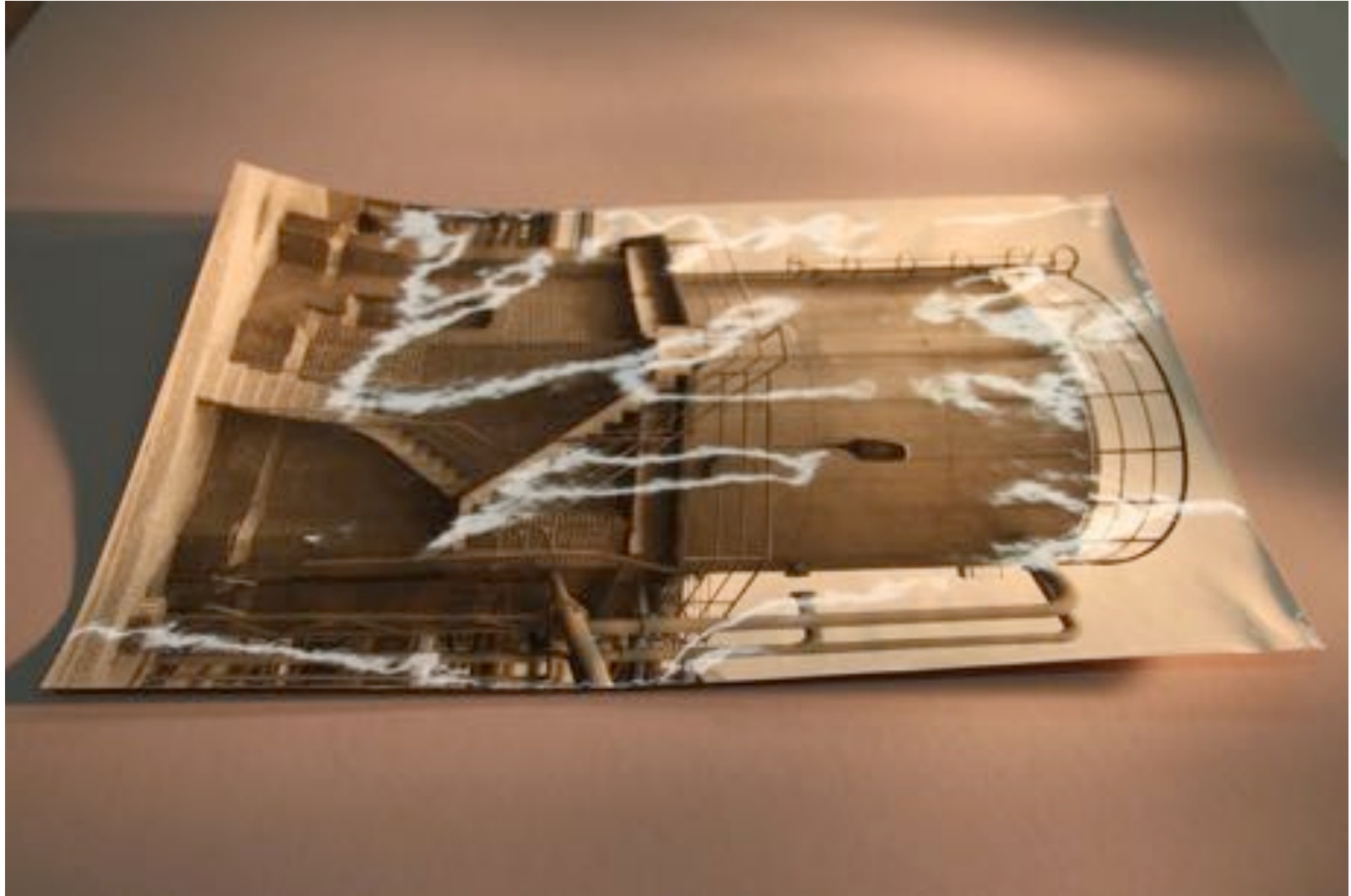


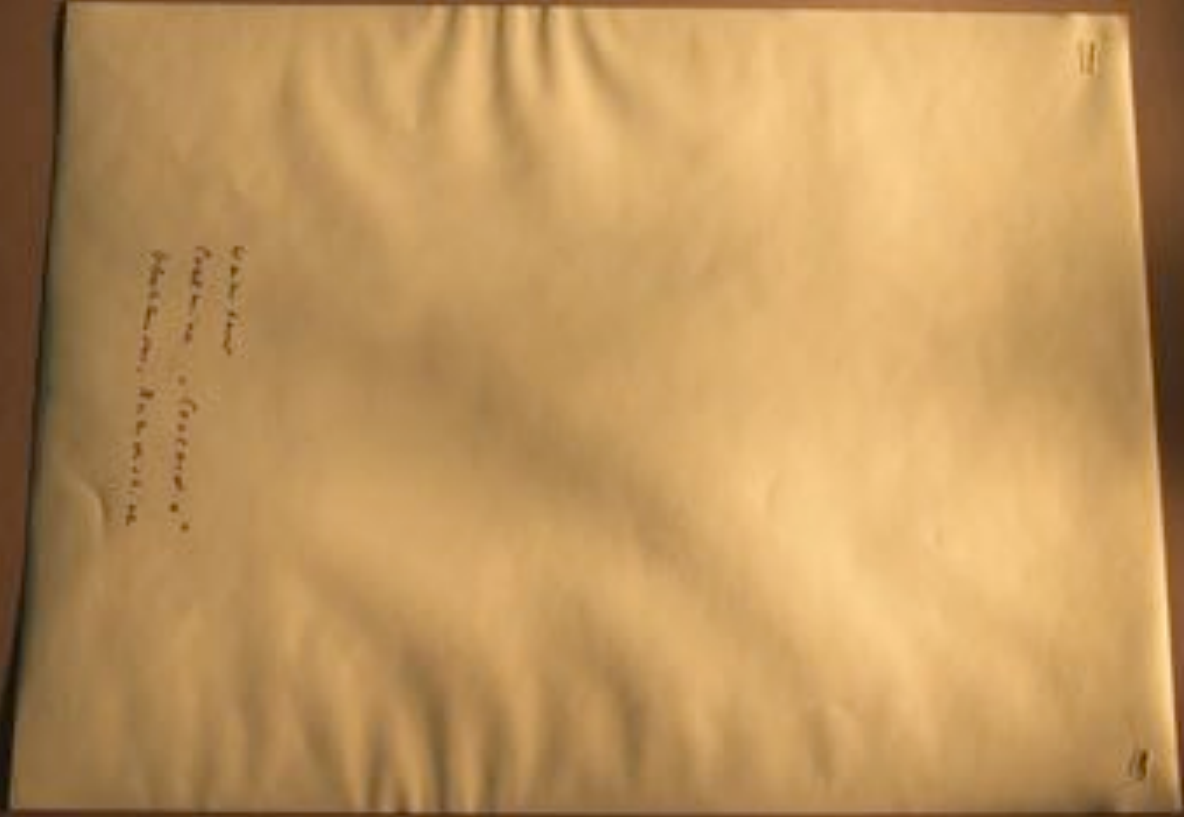












Handwritten text, likely a list or index, oriented vertically on the left side of the page. The text is faint and difficult to read, but appears to contain several lines of names or entries.



1941. Photo by [unclear] of [unclear] - and [unclear] December 22, 1941



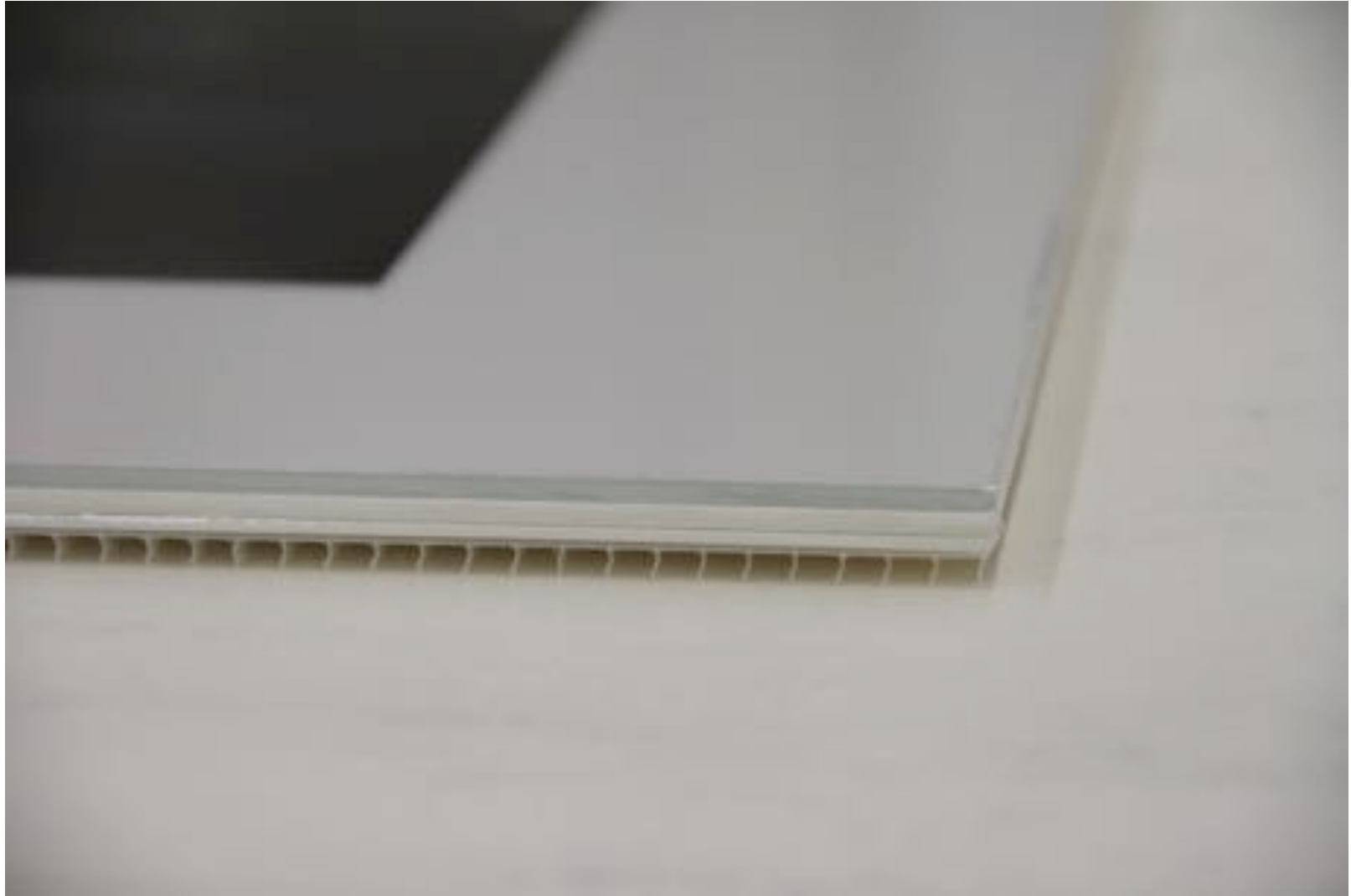


Framing specs for large Mitch Epstein trees photos

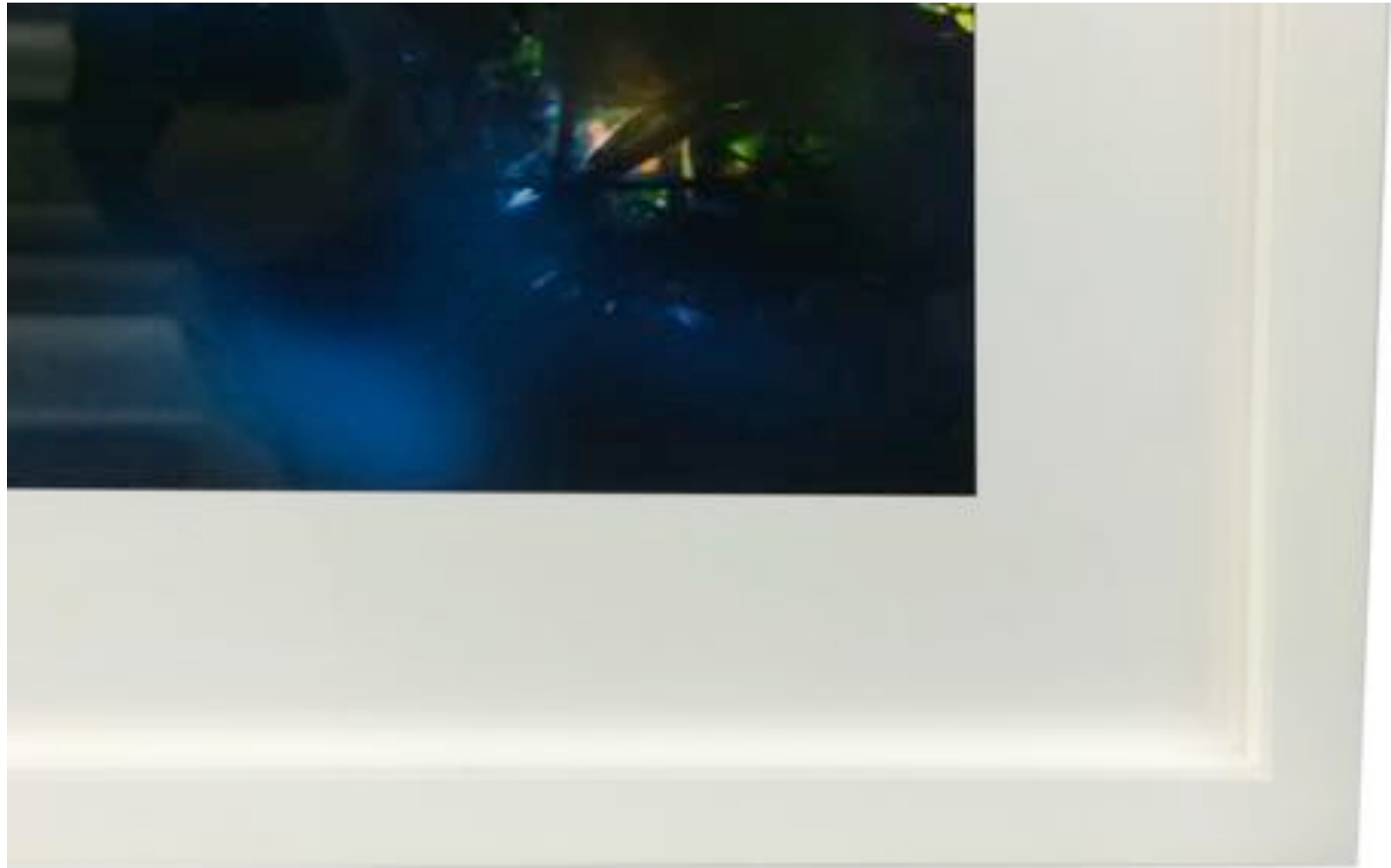


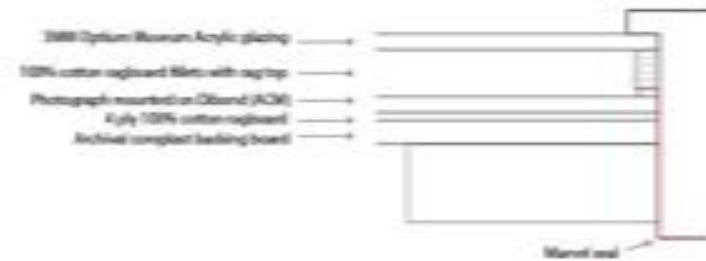








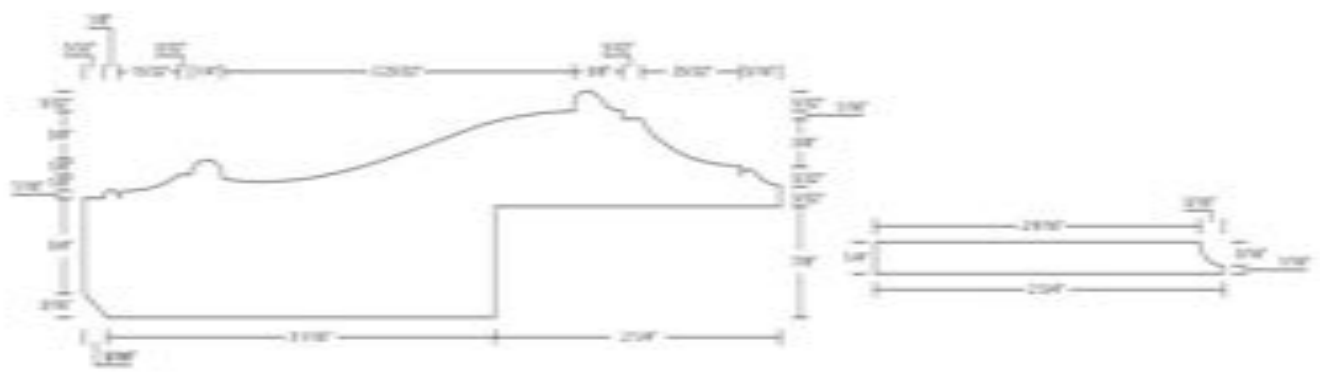
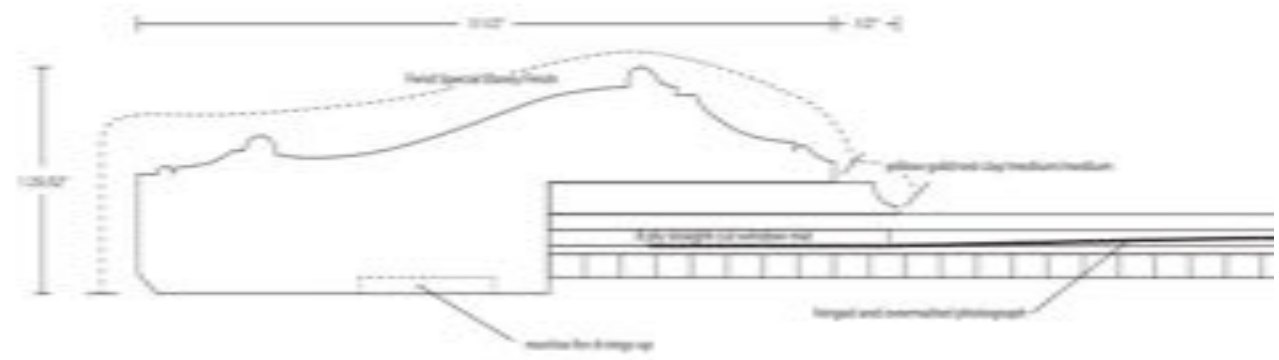








Job #0079
 Soft maple special
 Finish is Ferid special + gliding



IPI Guide to Preservation of Digitally-Printed Photographs

by Daniel 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) hardcopy:

- Inkjet
- Digital electrophotography
- Dye sublimation

Information on recommended storage conditions, selection of housing and framing materials, proper handling and display are 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, 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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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.dp3project.org.



INTERNATIONAL
STANDARD

ISO
18902

Third edition
2013-07-01

**Imaging materials — Processed
imaging materials — Albums, framing
and storage materials**

*Matériaux pour image — Matériaux pour image après traitement —
Albums, cadrage et matériaux d'archivage*



Reference number
ISO 18902:2013(E)

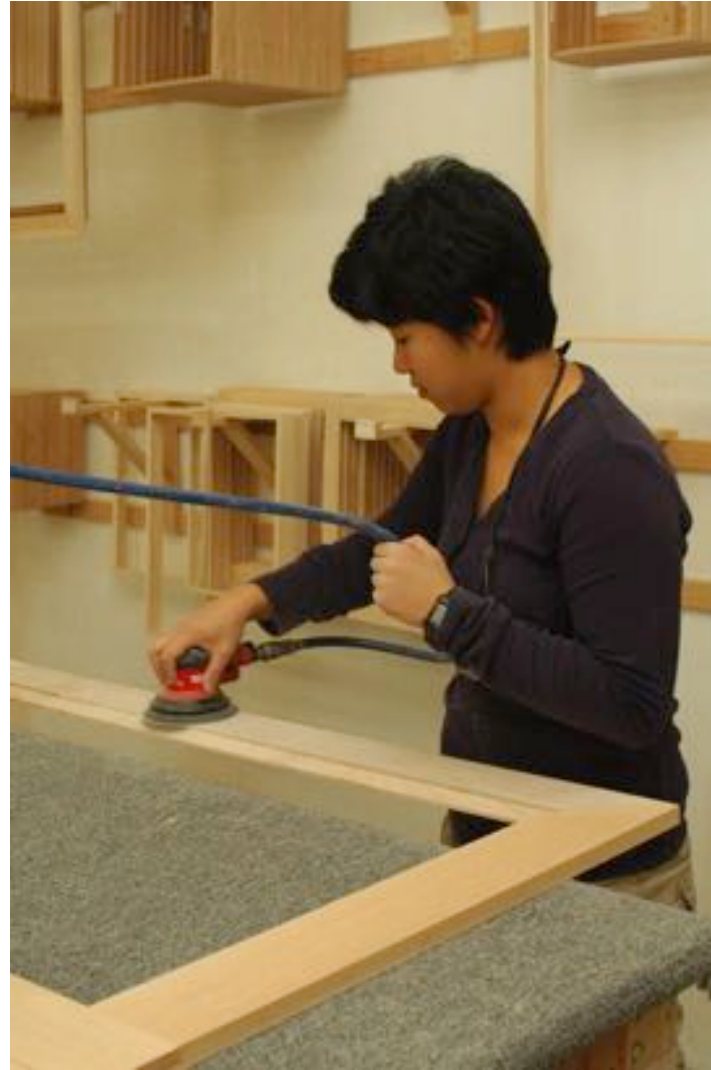
© ISO 2013

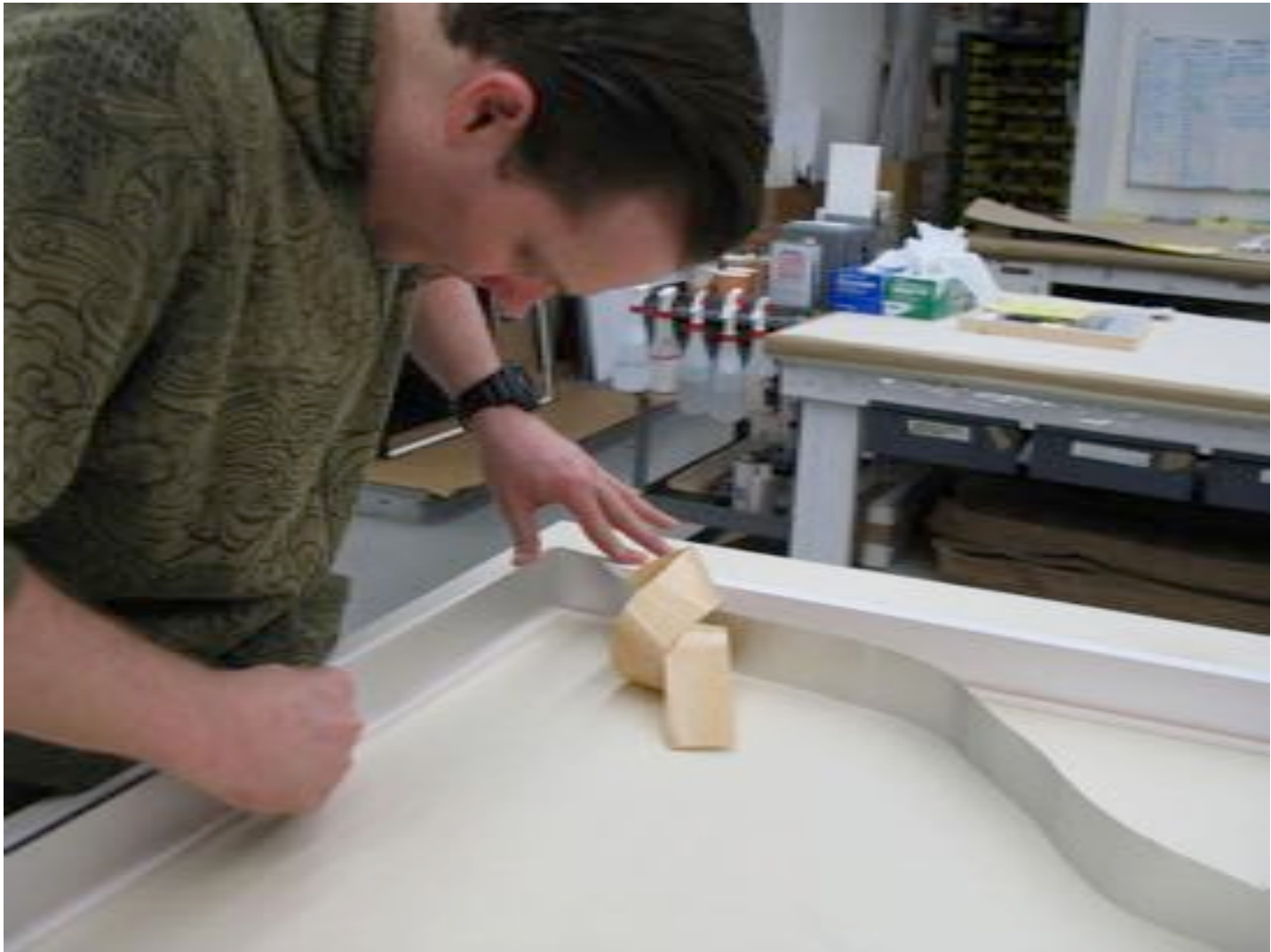






























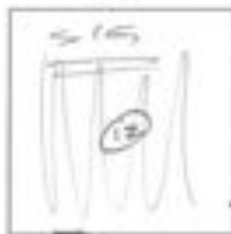
Name Jed Park # 109359

Artist HA Loc D70

Condition of Medium and support

Front

Back



① Digital of info _____ digital taken _____

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

Condition notes

Label(s) _____ Enclosed with art _____

Art title: Harlie Hancock

Art medium: photograph on paper

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

Image size (h) _____ x (w) _____

Opening size (h) _____ x (w) _____ Engage _____

Notes

Return from _____ loc _____ Existing frame loc _____

Production special work

Mating: _____

Hinging: _____

Gluing: _____

Fitting / Backing: _____

Hinging

Attach with	Location / type	Taper	
	#	size	
<input type="checkbox"/> Rice starch paste	<input type="checkbox"/> Top	_____	<input type="checkbox"/> Okamata
<input type="checkbox"/> Evam II	<input type="checkbox"/> Side	_____	<input type="checkbox"/> Mat. Seishu
<input type="checkbox"/> Beva	<input type="checkbox"/> 1/3-down	_____	<input type="checkbox"/> White Seishu
<input type="checkbox"/> Jole	<input type="checkbox"/> 2/3-down	_____	<input type="checkbox"/> Min. Mod.
<input type="checkbox"/> Corner Pockets	<input type="checkbox"/> Bottom	_____	<input type="checkbox"/> Kinkishi
<input type="checkbox"/> Min	<input type="checkbox"/> Pendant	_____	<input type="checkbox"/> Min. Tamar
<input type="checkbox"/> Other	<input type="checkbox"/> Pass through	_____	<input type="checkbox"/> Tenguji
_____	<input type="checkbox"/> Paper	_____	
_____	<input type="checkbox"/> Accordion	_____	



A = Accordion
X = Structural

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

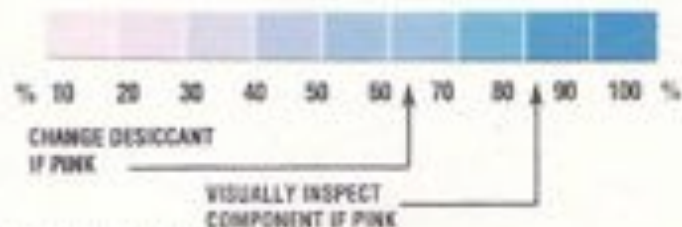


RELATIVE HUMIDITY PERCENTAGE

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.

Süo-Chemie Performance Packaging
Colton, CA 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.

16

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



0002

Glazed with
Elabeg 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

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



024

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

Glazed with
Lowar 3mm "water-white" glass.
100% 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.

01

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



018

