

NEWS RECOM**ART**

# BERLIN RECOM**ART**

## **AN INSIDER'S TIP FOR 30 YEARS – TODAY IN THE HANDS OF THE NEXT GENERATION**

recom was founded in 1985 as a black & white photo laboratory. Today, after a digital period, recom ART is again engaged in an analog and artisan analysis of photographic processes and - unlike those days - combines both worlds. With three decades of experience we follow the idea of reviving older techniques.

From digitisation and image editing to classical picture outputs such as inkjet prints, chromogenic prints, gelatin silver prints, and mixed media up to finishing methods with wax, high gloss and varnishes as well as several types of face- and backmountings, the range of our repertoire has not yet found any limits.

Our ongoing research project with the Stuttgart State Academy of Art and Design, brings knowledge of the durability of typical photographic output media, the reproduction of damaged photographs, large-format mounting, splicing of several parts of prints, and further new printing techniques.



RECOM ART GMBH & CO. KG | WWW.RECOM-ART.DE | foto: Paul Schöpfer, Köln

# RECOMART

## LARGE-FORMAT | SPLICED WAXED DITONE

[www.recom-art.de/en/large-format-print](http://www.recom-art.de/en/large-format-print)

2019 | DITONE: Since 2002, recom ART has gathered a wealth of expertise on the production of inkjet prints. The inkjet prints we produce carry the official market-established name 'DITONE'. Special data preparation and color control ensure optimum color rendition. WAX: For almost a decade now, we have been sealing our DITONE prints with a special wax, so that the coating and pigments are protected from external influences. SPLICING: The procedure is as follows: The image is printed in several parts and then glued together. Subsequently this combined print is reverse laminated onto a panel. This results in the components existing on an equal flat plane and produces the

distinct outcome of almost invisible seams. This is crucial because any unevenness in the meeting of the sheets would act as a reflective edge and reveal the splice. RESULTS: The particular advantage of the waxing process lies in the fact that one can retouch the actual artwork in case of a damage at any time and then subsequently polish the surface with the wax again. This method of production further enables the replacement of the frame and glass or acrylic pane at any time regardless of the actual artwork as they are separate, autonomous pieces with no influence on one another.



# EUROPÄISCHER TAG DER RESTAURIERUNG 13. OKTOBER 2019

GESICHERT:  
DIE SPUREN DER ZEIT



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### EUROPEAN DAY OF CONSERVATION-RESTORATION

[www.recom-art.de/en/research-studies](http://www.recom-art.de/en/research-studies)

2019 | On this day restorers and conservators from all over Europe and Germany give an insight into their workplaces and the opportunity to get to know about current conservation and restoration projects at many different locations. 'Secured: the traces of time' is the motto in 2019, which applies equally to all cultural assets.

How artefacts change and how to examine and preserve these testimonies is also researched by recom ART.

In addition to digitisation, image editing, classical picture outputs such as inkjet prints, chromogenic prints, gelatin silver

prints, and mixed media up to finishing methods with wax, high gloss and varnishes as well as various types of face- and back-mountings, we also deal with the question of dealing with cultural heritage. As a producer, we are at a responsible starting point that has a say in the long-term stability of the art works we produce. For this reason, we are always in close contact with artists, collectors, conservators, and restorers.

Guided tours in our studio to give you an insight into our production facilities and answer your questions take place from 10 – 11am, 2 – 3pm, and 6 – 7pm.

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## LARGE-FORMAT | SPLICING | FRONT-SIDE LAMINATION

[www.recom-art.de/en/large-format-print](http://www.recom-art.de/en/large-format-print)

The production techniques used so far for the presentation of large-format spliced photographic works require the use of different materials that interact with the photographic print. As a result, in these works, the seams on front-side laminated works, such as Diasac®, may color-shift after a few years.

As recom ART, we took this as an opportunity to rethink and successfully develop the well-known production technology further on. We can now produce spliced large-scale works in a way that the seam remains unchanged and stable. Furthermore, we use an advanced version of facemounting.

The maximum processing size for front-side laminated works is 245 x 600 cm. For backmounted works, this can possibly be even larger.

During a two-year research, carrying out tests and evaluations together with our cooperation partners, the used materials believed to be responsible for discoloration of the splice have been tested both individually and in combination.



before | after lightaging



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## VIRTUAL REALITY

[www.recom-art.de/en/production#2019-virtual-reality](http://www.recom-art.de/en/production#2019-virtual-reality)

2019 | Based on our established digitisation and image editing we are expanding our reach into the field of Virtual Reality.

We have been experimenting with different forms of display which includes VR glasses used in conjunction with multimedia displays and touch screens, to simulate a very unique exhibition experience. In the bachelor thesis of a recom ART employee the architecture of an imagined museum was virtually built and filled with reconstructions of real art objects.



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## AXEL HÜTTE | ORTHO FILM | LIGHT REFLECTIONS

[www.recom-art.de/en/production#2016-ortho-film](http://www.recom-art.de/en/production#2016-ortho-film)

2016 | For a work by Axel Hütte recom uses orthochromatic film, which is exposed like a slide in a large format and mounted onto a mirror-polished stainless steel plate. The light effects are created solely by reflections of daylight on the plate, even when it appears to look almost like a lightbox. The bright areas are the transparent areas of the film while the dark areas are made of blackened silver.

Orthochromatic film is suitable for high-quality printing processes such as platinum prints or cyanotypes, as it offers a high resolution. It is available up to a roll width of 100 cm.

# LIGHTJET SILVER PRINT

ILFORD GALERIE FB DIGITAL

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## LIGHTJET SILVER PRINT | ILFORD GALERIE FB DIGITAL

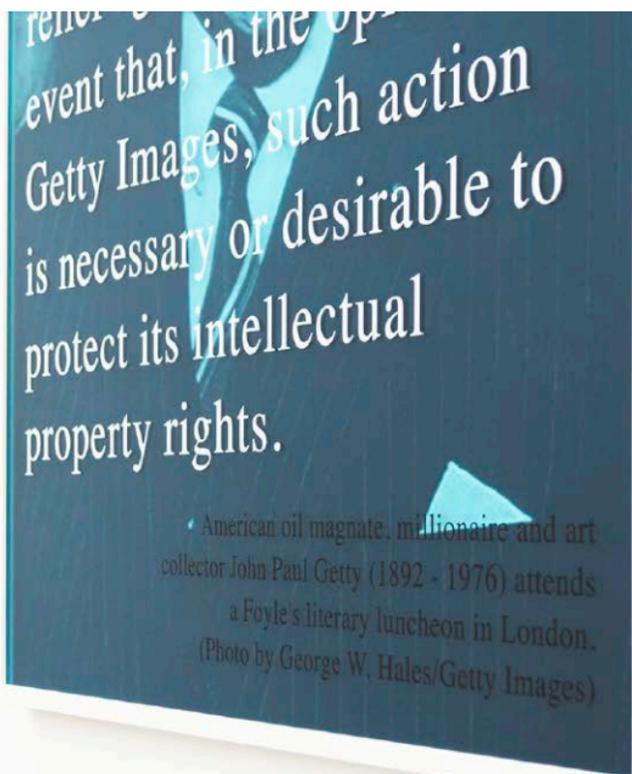
This special offer is aimed at all artists who do not require comprehensive advice or support from our recom ART Expert Services and would profit from our careful und high-quality LightJet workflow. The conditions of this offering establish that all necessary file preparation before printing must be done by the artist and that no cutting of the final pieces is included.

155 EUR | 65 x 125 cm sheet

200 EUR | 85 x 125 cm sheet

400 EUR | 185 x 125 cm sheet

The available printing material is  
Ilford Galerie FB Digital.



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PAOLO CIRIO | GLASS PRINTING | MIXED MEDIA

[www.nomegallery.com](http://www.nomegallery.com)

2019 | For Paolo Cirio and his exhibition 'Images Rights' at NOME Gallery Berlin we produced a series of mixed media works.

The works consist of our DITONE prints on Hahnemühle paper with our special data preparation and color control for optimum color rendition, backmounted on dibond.

Texts were printed on glass through a direct to board printing process and framed together with the print whilst maintaining a slight distance between glass and print.

In addition, the glass pane was printed with an extensive reverse watercolor mark.

## REPRINTING COLOR PHOTOGRAPHS | RECOM ART'S VIEW

[www.sfmoma.org/event/the-artist-initiative-symposium-on-photography-reprinting-color-photographs-as-a-preservation-strategy](http://www.sfmoma.org/event/the-artist-initiative-symposium-on-photography-reprinting-color-photographs-as-a-preservation-strategy)

2019 | recom ART is guided by the philosophy that the usual parameters outlining what is considered an 'original' within photographic artwork must be expanded. We believe that the original is not only that which is displayed on the wall but rather includes any subsequent iterations of the work, as authorized by the artist, as well as any supporting material. This includes the negative or original digital file, the test strips, the written idea, the edition copies, the authorized artist books, monographs, and the like. Further, we also acknowledge that the conditions of making are important aspects to consider. This includes factors such as materials accessible to the artist

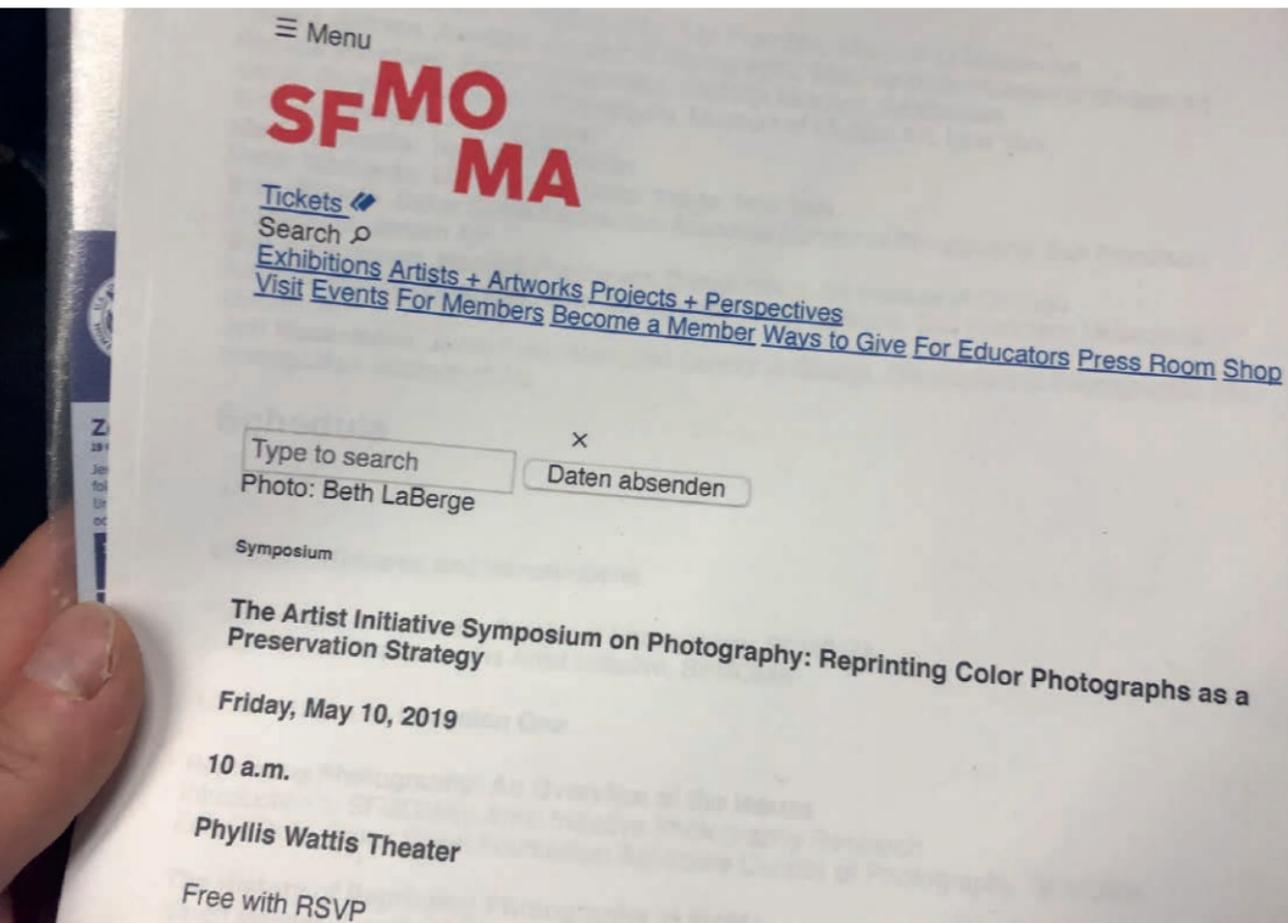
at the time of production, the technical capabilities existent at the time, or limitations related to costs of production - essentially any compromises which had to be made in order to show the work. In our view, together all of these elements constitute the original intention of the artist and therefore factor into the original.

Since producers often work in close collaboration with artists and engage in in-depth conversations, they are privy to the true intentions and goals of what the artist wishes to achieve. They are also thoroughly aware of the differences between the artist's original intentions and the final piece, edition or

copy. Additionally, unavoidable factors relating to the production process exist and influence the result which should be considered when defining what an original is.

We believe that as long as reproductions of damaged prints remain truthful to other authorized copies, they should be encompassed under the umbrella of the original. The focus should be placed on the quality of the reprinting and whether it is approved by the artist or by someone who really knows the intention of the artwork rather than on questions pertaining to authenticity or whether reprinted copies are originals. This view reflects the true nature of photography

as being a reproducible medium and accepts that every single print contains the intention of the artist as long as it has been approved by them. We realize that photography is unique in its capacity for reproducibility and that these specific considerations do not exist in other mediums such as painting or sculpture. When pieces are damaged, get older or experience other changes it is considered a natural part of the life of an object. We believe that this process should be extended to include the replacement of photographs so that future generations may enjoy them as well. Unfortunately, due to the issue of aging, some collectors prefer not to collect photographic artworks, however our



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experience has shown that often damage of photographic artworks happens due to external influences rather than inherent material characteristics. Bad handling is the most common reason for poor conditions of pieces. From what we've seen, many artworks are incorrectly stored, framed or worse, wrongly produced from the start!

That is why recom ART has been working for many years on the idea of the best workflow for a proper production process. To save the knowledge and therefore the possibilities to produce the same work again we do three important things:

preservation of the artist's intention, research on material combinations, and consistent dependable production.

This view was prepared in a first version for the symposium 'The Artist Initiative Symposium on Photography: Reprinting Color Photographs as a Preservation Strategy' which took place at the Phyllis Wattis Theater at the San Francisco Museum of Modern Art (SFMOMA) in May 2019.





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project status \*

- Wert wählen -

- BASIC INFORMATION
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- LIGHTJET
- ▼ PRODUCTION
  - Sort of paper  
Kodak N / 127cm / 300 dpi
  - Batch number  
722152
  - ▼ Kodak N 127
    - Kodak N 127 cm LIN  
IK\_N\_127\_0719\_V3!
    - Kodak N 127 cm ICC  
IK\_N\_127\_0719\_V1.icc

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## PRODUCTION DATABASE | TESTSTRIPS FOR REPRINTING

[www.recom-art.de/en/production#2017-production-database](http://www.recom-art.de/en/production#2017-production-database)

2017 | We implement the storing of all information related to the production of each image and project in a self-programmed database for potential use in later productions of editions and reprints of damaged works.

The details of all production steps are thoroughly documented and a physical reference is created and kept in our cooled storage facility.

recom ART provides all customers with a data sheet containing the production notes which may be referred to for all future productions.

# JUNIOR PRINTER

DITONE PRINT | C-TYPE PRINT

PREPARE AND EDIT  
YOUR FILE YOURSELF  
PRINT TOGETHER WITH OUR  
YOUNG PROFESSIONALS  
SAVE MONEY \*

90 EUR | SQM

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JUNIOR PRINTER | YOUNG PROFESSIONALS  
[www.recom-art.de/en/junior-printer](http://www.recom-art.de/en/junior-printer)

This special offer is aimed at all artists who do not require comprehensive advice or support from our recom ART Expert Services and would prefer to work with our talented junior printers. The conditions of this offering require that all necessary file preparation before printing must be done by the artist as well as any further edits resulting from the output process.

The available papers for DITONE prints are Hahnemühle Photo Rag Ultrasmooth, Baryta, or Silk Baryta and for C-TYPE prints Kodak Endura Premier matt.



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## PROOF SYTEM | CUSTOMER WORKFLOW

[www.recom-art.de/en/production#2017-proof-system-color-and-bw-prints](http://www.recom-art.de/en/production#2017-proof-system-color-and-bw-prints)

2017 | For our customers, especially the international artists, we offer the installation of our special proof system.

The proof system simulates our c-type, black & white, and DITONE prints in the customer's studio immediately during the creative processes and before the final printing at recom ART.

As a base to implement the workflow, we use an optimised color chart with our brand-new Barbieri Spectro LFP qb.



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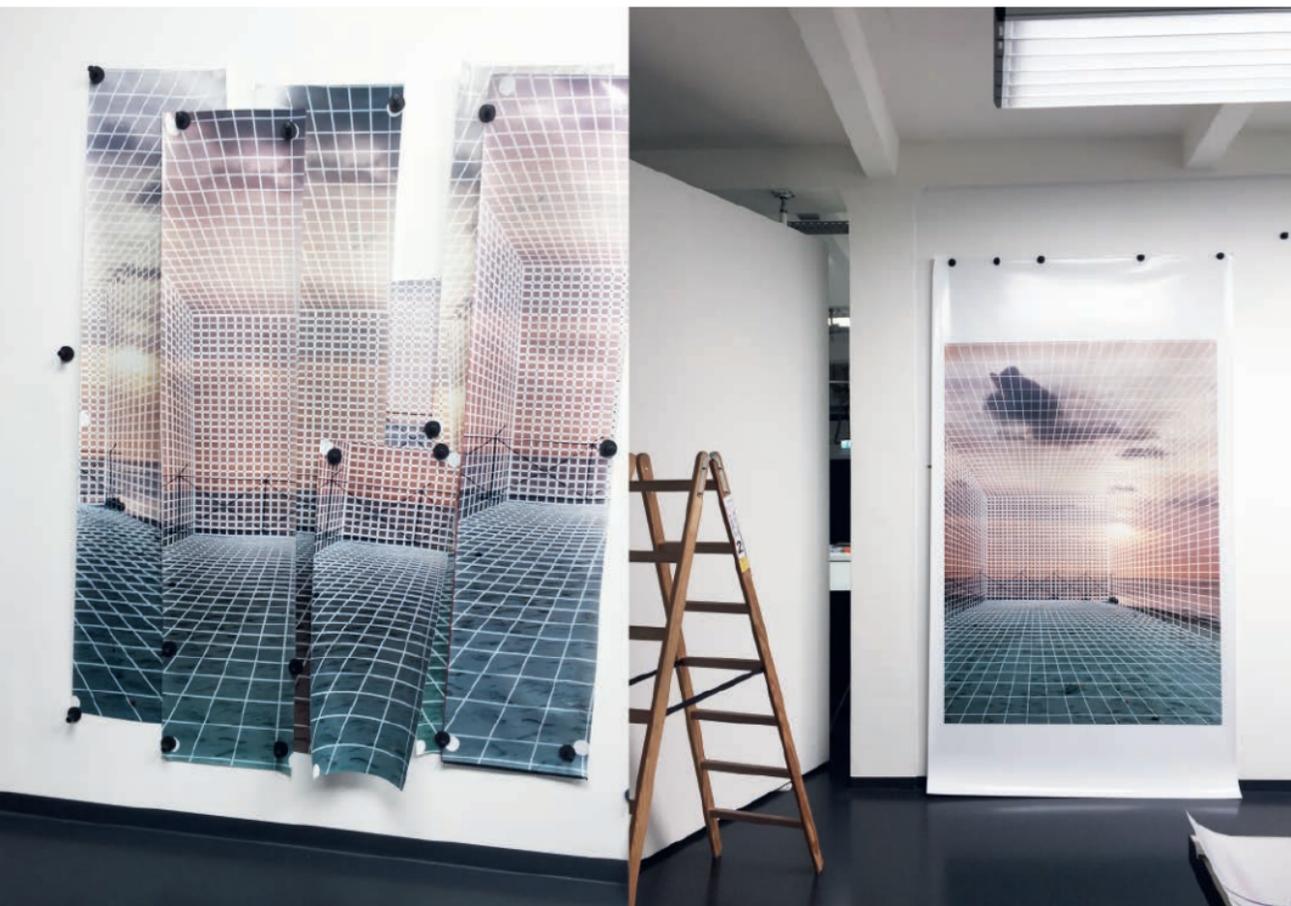
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## CHROMOGENIC PRINT | LIGHTJET

[www.recom-art.de/en/production#2017-c-print-lightjet-500-xl](http://www.recom-art.de/en/production#2017-c-print-lightjet-500-xl)

2017 | With our multiple LightJets we are able to make exposures from negatives directly onto chemically coated papers through laser technology. This kind of exposure allows a high precision in detail, color accuracy, and durability.

Our very own optimized photographic development process allows for a wider color space and color precision in the same way our branded inkjet printing DITONE does. This process offers a high stability and allows for the reproduction of photographic works from negatives. We renewed the laser lights and updated the software to state-of-the-art technology.



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## PERSONAL LABORATORY WORKFLOW

[www.tonk.ch](http://www.tonk.ch) | [www.sieshoeke.com](http://www.sieshoeke.com)

2019 | The dark rooms and laboratories of recom ART are made available for rent.

Notably, they are used to work on the production of large-format photographs by the artists Taiyo Onorato and Nico Krebs for their project "Future Perfect" which is shown at the gallery Sies + Höke. Taiyo and Nico work in our color lab with the DURST horizontal magnifier and 8 x 10 Inch negatives and make use of our dedicated review space which offers adjustable lighting conditions including settings for bright daylight. In addition to working with our analog set up, the artists deploy various techniques involving laser projections, brushes, and even sunscreen.

Die ...  
über folgenden Link ...

<https://berlintransfer.recom.de/sharing/hEOZYeBr1s>

Die Datei wird wie aufbereitet und hochgeladen ausbelichtet. Es erfolgt durch Projektberatung und es werden keine Tests ausgegeben. Der Druckbogen wird

Daher können wir folgende günstige Preise\* anbieten:

90 x 125 cm nutzbare Fläche	55 EUR
180 x 125 cm nutzbare Fläche	110 EUR
180 x 250 cm nutzbare Fläche	220 EUR

Tipp 1: Es können mehrere Dateien auf einem Blatt montiert werden, die

Vor Versand bzw. Abholung der Bestellung ist die Zahlung per EC- oder eine Geldsendung per PayPal an [paypal@recom.de](mailto:paypal@recom.de) unter Angabe der wurde, verpacken wir gerollt und versenden deutschlandweit für 9,50 € auf Wunsch zur kostenfreien Abholung bei uns in der Blücherstraße. Bitte wenden Sie sich an unsere Kundenberatung, wenn Sie Fragen haben. Wir freuen uns, wenn Sie unser Formular auszufüllen.

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## STUDENT DISCOUNT | LIGHTJET FOR YOUNG ARTISTS

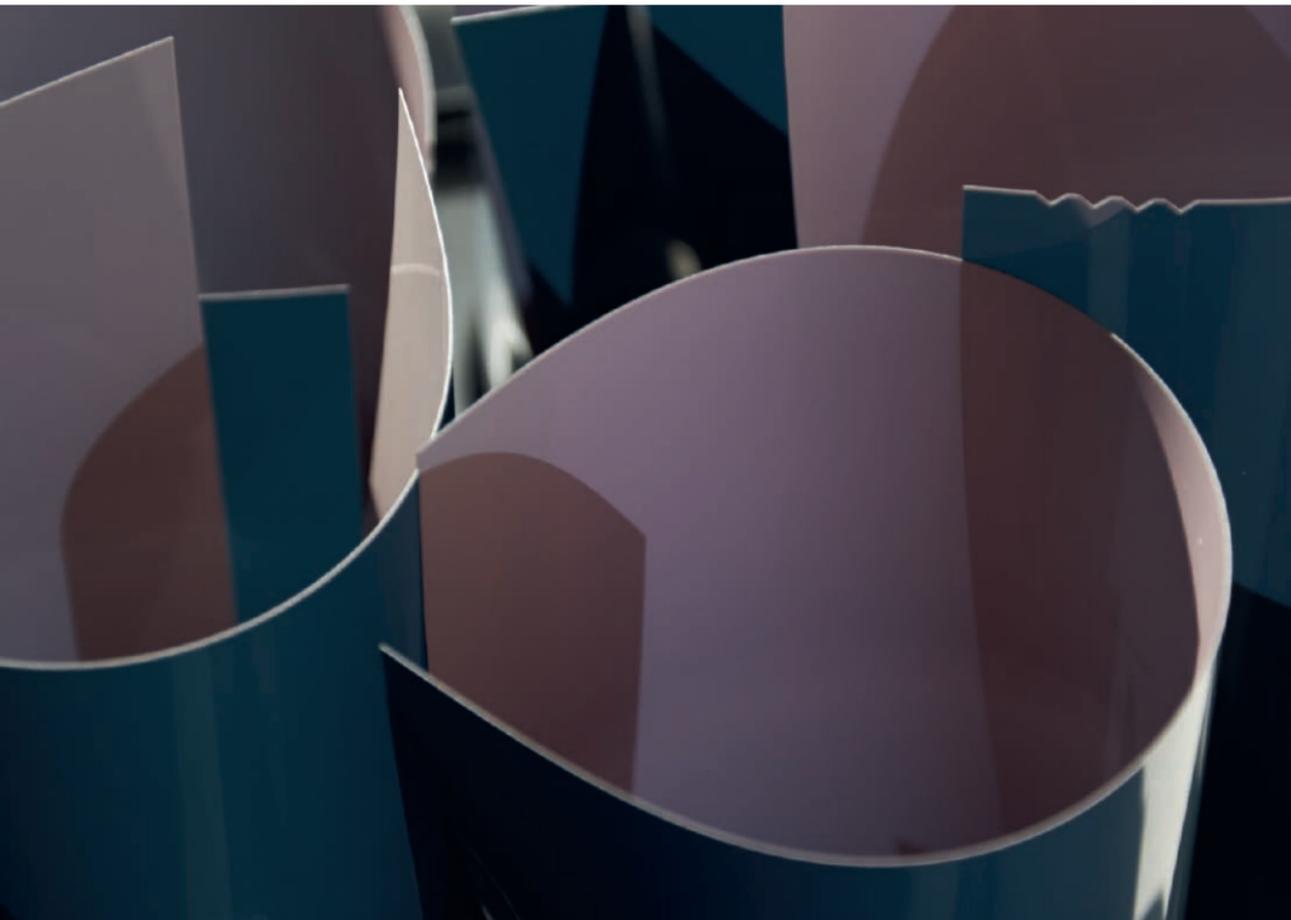
[www.recom-art.de/en/young-artists](http://www.recom-art.de/en/young-artists)

We offer a general discount of 30% on all recom ART Expert Services for young artist within five years after graduation.

Additionally, we offer the unique opportunity to use our specially developed techniques for LightJet printing as discounted prices.

The available paper is Kodak Endura Premier matt.

This offer is special to young artist who do not require on-site consultation or care as usually offered in our standard packages. The specific conditions of this offer establish that no further editing, no cutting of the final pieces, nor consultation from our experts are included.



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## REANALOG | HIGH-RESOLUTION NEGATIVES

[www.reanalog-workflow.de/projects](http://www.reanalog-workflow.de/projects)

2015 | Based on the customer's desire, existing digital files as well as files we create by scanning negatives, positives, or other pieces at 1:1 scale can be retouched to remove any defects such as dust and scratches. Furthermore, adjustments can be made in lightness or gradation. To ensure the desired results of the hand-made prints are guaranteed we offer the possibility of printing inkjet-proofs beforehand. We create a high-resolution negative by exposing the digital file onto film ranging up to size 8 x 10.

From these negatives we make hand-made gelatin silver or chromogenic prints. In addition to the negative used within the

production, we also always make a negative for archiving. In comparison to black & white negatives, color negatives need a special color conversion. Color negatives are exposed on Kodak Ektar 100, black & white negatives are exposed on Ilford Delta 100.

### SPECIAL TECHNIQUES | ORTHO FILM

We are able to create high-resolution positives onto ortho film up to a size of 100 cm width. These may be used in high-standard printing techniques such as platinum prints or cyanotypes, or for use as black & white diapositives.



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## LARGE-FORMAT | GELATIN SILVER PRINT | HIGH-GLOSS

[www.recom-art.de/en/production#2018-wetmounting-and-high-gloss-drying](http://www.recom-art.de/en/production#2018-wetmounting-and-high-gloss-drying)

2018 | Gelatin silver prints can be enlarged up to 140 x 450 cm. We offer wetmounting on aluminum composite panels up to size of 137 x 300 cm. We ensure that the adhesive we use is long-lasting and of archival quality. Through watering, the print can also be released from the plate again. One of recom ART's special black & white surface refinement techniques is the high-gloss drying of gelatin silver prints, which is possible up to a width of 75 cm. In addition, we develop a technique for wetmounting of high-gloss dried gelatin silver prints without losing the high-gloss and reflective surface.

Mountings on aluminium and composites and museum cardboard are also available.



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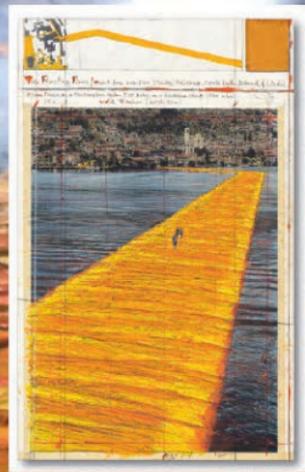
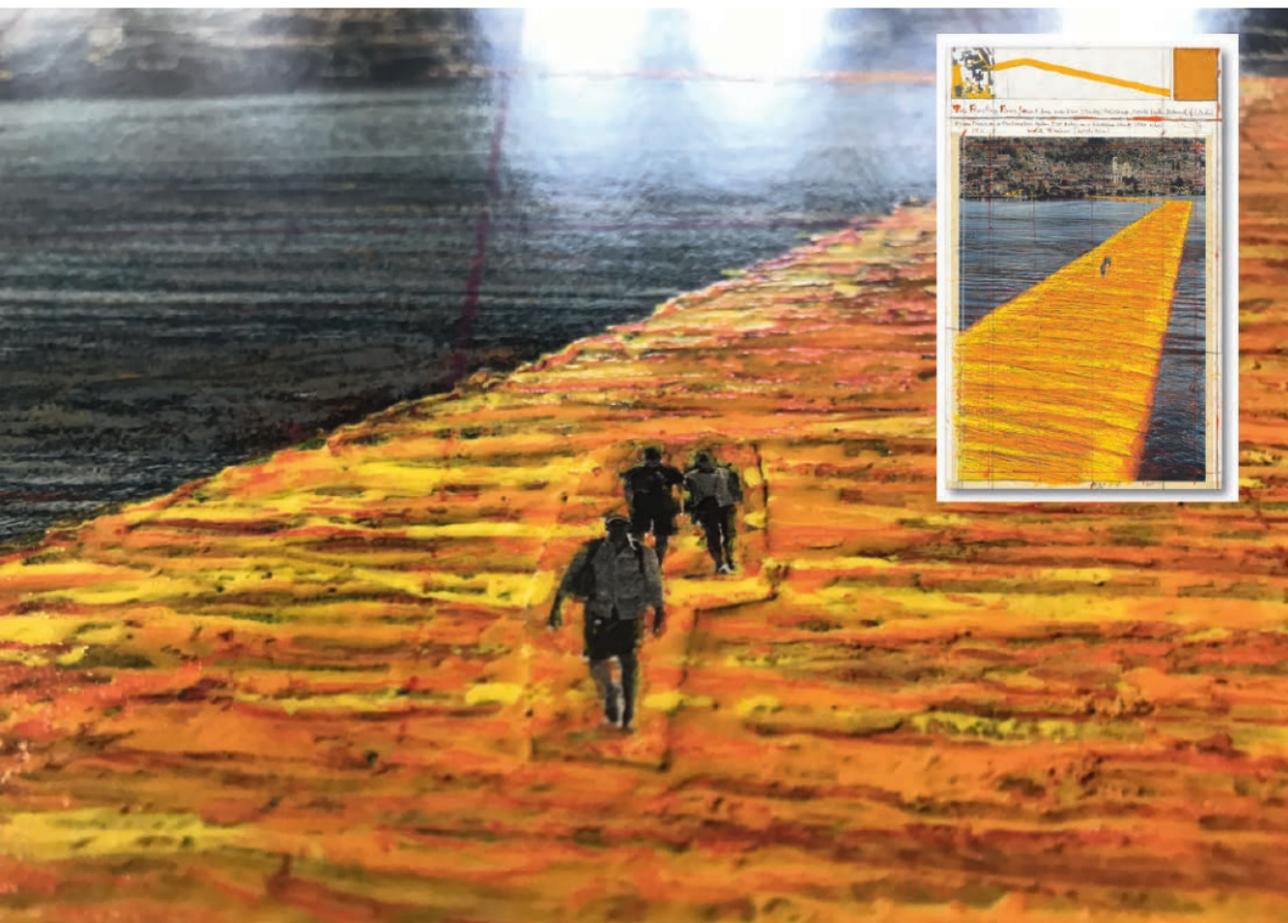
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## REFINEMENT TECHNIQUES | DITONE | WAX

[www.recom-art.de/en/production#2005-waxed-ditone](http://www.recom-art.de/en/production#2005-waxed-ditone)

2005 | For Will McBride's exhibition at Camera Work in Berlin recom searches for a suitable method to even out the different gloss levels of the inkjet while also offering protection of the sensitive surface. The image surface of the DITONE prints is layered with a wax which is commonly used for restoration purposes. The polishing achieves a uniform matt gloss finish and protects against environmental pollution, dirt, and fingerprints.

This is another of recom ART's special surface refinement techniques.



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## CHRISTO | DITONE | SILK SCREEN TECHNIQUE

2016 | Christo installed the walk-in Floating Piers covered with shimmering yellow fabric, carried by a modular dock system of high-density polyethylene cubes floating on the surface of the water of Italy's Lake Iseo. Two limited edition sheets were published for the project. This mixed media edition combines the two photographs by Wolfgang Volz with silk screen printing, relief varnish, fabric, adhesive tape, and cartographic elements.

recom ART was responsible for all steps of the production, from analyzing the original and virtually disassembling the individual parts, to digitisation, and merging the

processes such as scanning, inkjet printing, xerography, silk screen printing, and processing with the original materials that were used by Christo himself. Together with the publisher Schellmann Art, Munich, and partners we planned and implemented the final limited edition.



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## LARGE-FORMAT | MOUNTING

[www.recom-art.de/en/production#2018-large-format-mounting](http://www.recom-art.de/en/production#2018-large-format-mounting)

2018 | Within our mounting department we experiment with different finishing techniques for our large-format works which includes dealing with the sensitivity of the materials as well as testing out new, innovative, modern materials.

We offer large-format mounting up to a width of 265 cm.

Mounting is possible for all types of prints.

While we primarily laminate on aluminum composite and aluminum sheets, we are also open to other material suggestions.



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## LARGE-FORMAT | ACRYLIC GLASS | CONTI GS

[www.recom-art.de/en/production#2018-large-format-acrylic-glass-conti-gs](http://www.recom-art.de/en/production#2018-large-format-acrylic-glass-conti-gs)

2018 | Depending on the material  
(glossy, matt, or scratch-resistant)  
silicone mounting with acrylic glass  
is available in sizes up to 245 x 600 cm.

We focus on using high-quality acrylic glass.

The glossy acrylic is a cast material  
and the matt is UV 100 Gallery AR.

On request anti-reflective  
museum acrylic glass is also available.

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## HANGING SYSTEM | HEIGHTS ADJUSTMENT

[www.recom-art.de/en/production#2018-hanging-system](http://www.recom-art.de/en/production#2018-hanging-system)

2018 | For wall mounting we offer our self-developed suspension system.

This is available with 16 and 35 mm distance to the wall.

For wall alignment, it is able to be combined with a wall bracket and leveling screws.





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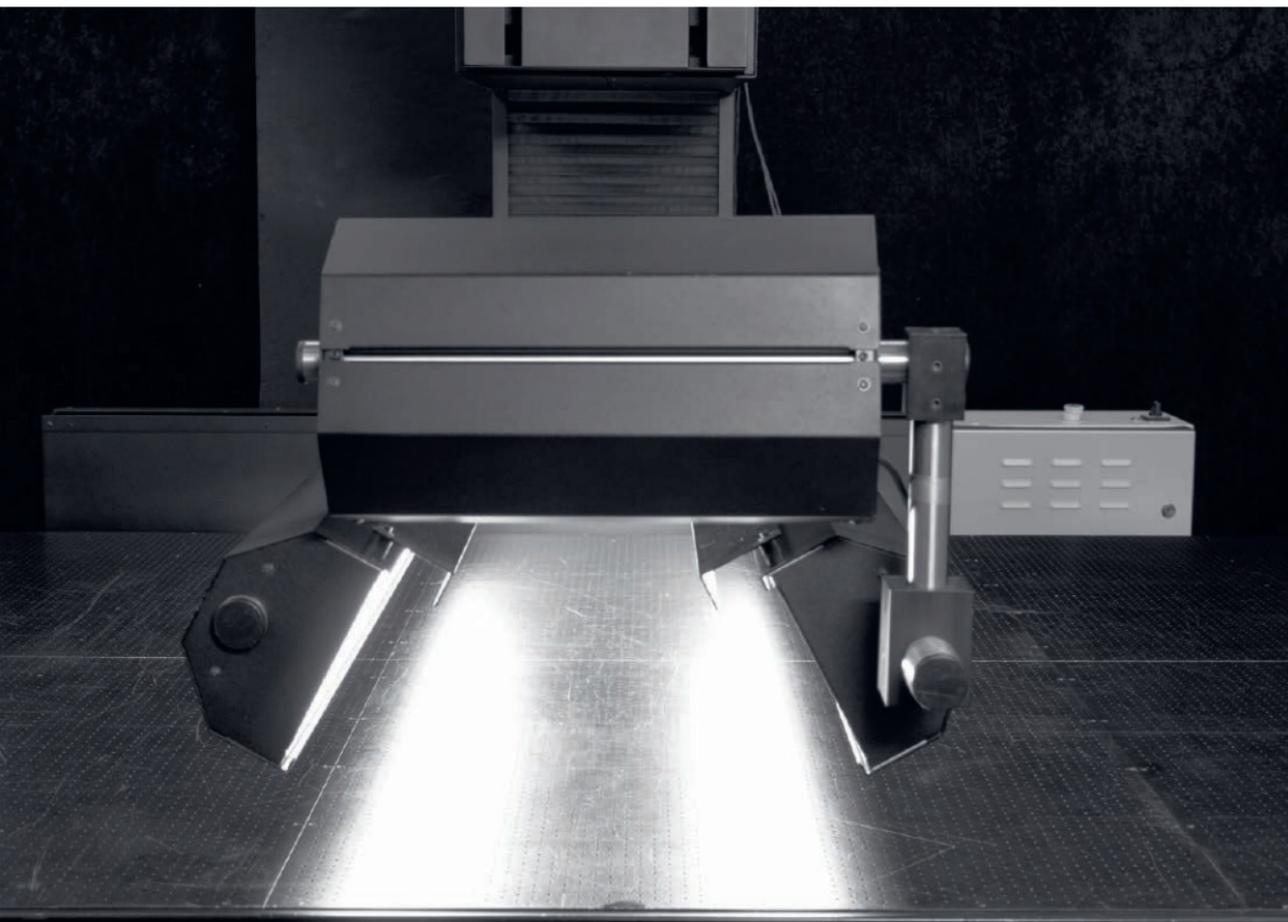
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## REPRINTING COLOR PHOTOGRAPHS | SYMPOSIUM SFMOMA

[www.sfmoma.org/event/the-artist-initiative-symposium-on-photography-reprinting-color-photographs-as-a-preservation-strategytegy/](http://www.sfmoma.org/event/the-artist-initiative-symposium-on-photography-reprinting-color-photographs-as-a-preservation-strategytegy/)

2019 | 'The Artist Initiative Symposium on Photography: Reprinting Color Photographs as a Preservation Strategy' takes place at the Phyllis Wattis Theater at the San Francisco Museum of Modern Art (SFMOMA). recom ART is one of the participants and leads a presentation about our producer's view on reprinting possibilities. The symposium deals with the practice of reprinting damaged photographic artworks as a preservation strategy, which has increasingly become a topic of research in conservation, as well as a matter of debate amongst conservators, curators, and artists. SFMOMA's Artist Initiative aims to redefine the museum's approach to reprinting,

and more broadly to the acquisition, stewardship, and display of contemporary photography. In the first phase of the project, a cross-disciplinary team of curators, conservators, and art historians interviewed photographers who are interested in reprinting their work in SFMOMA's collection. A second phase of the project saw the team travel to meet with colleagues in American and European art institutions to share our findings and learn about their experiences. The symposium is meant to share the research findings and invite artists, curators, conservators, and others from the field of photography to contribute and engage in an open discussion on this important subject.



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## REFERENCE SCAN | REPRINTING

[www.recom-art.de/en/production#2005-digitisation-cruse-reference-scan](http://www.recom-art.de/en/production#2005-digitisation-cruse-reference-scan)

2005 | Using the CRUSE scanner, we start creating reference scans of pieces, often original works of art. We record Lab color space measurements from the piece and include them in the digital file. These recordings document the exact appearance of the object at the time of its digitisation. From this, an accurate digital proof is created, which works in conjunction with the measurable values and therefore, retains its accuracy in the long term. If needed, slight color adjustments are completed on the digital file by comparing the Lab values measured on the piece with the spectral photometer. The result is a color-true file. In this process, it is possible to achieve a

tolerance of less than  $\pm 2\%$  with 90 % of all templates, Henceforth, this file serves as an accurate reference for reproduction. With works of non-digital origin, this is clearly the only possibility of a digital reference. Of course, it is only possible to document the condition as it is on the day of the scan. In the case of works of digital origin, the measurements are recorded immediately after the initial production. Taking this into account, a new digital version of the piece is created with its specific color and contrast values. Thereby it is ensured that the measured values of the reference file are identical to those of the output.



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GRISEBACH | DOM

[www.grisebach.com](http://www.grisebach.com) | [www.d-face.com](http://www.d-face.com)

2015 | We introduce our own invention, DOM, (pronounced 'DOME') which is an entirely self-contained reproduction system for digitising originals. The added benefit of this equipment is that it is mobile and thus allows us to offer on-site scanning capabilities. In conjunction with the DOM we also develop our own operating system titled D-FACE which additionally allows for customizable settings for changing the light and structure conditions in the capture. The DOM is also suitable for use in advertising, for example, via the D-FACE app.

2015 | Photographs and prints are digitised for the first time by recom for the auction house Grisebach. To produce a reference scan as a color-true digital copy, we use the CRUSE for the large-format works, while the mobile DOM is used on-site to capture small-format works.

2005 | Using the CRUSE scanner, recom starts creating reference and texture scans of pieces, often original works of art. For the reproduction, recom establishes a workflow that is centered on the digital version of the original as a reference.



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# RECOMART

## LARGE-FORMAT | CHROMOGENIC PRINT | PARIS PHOTO

[www.parisphoto.com](http://www.parisphoto.com) | [www.recom-art.de/en/large-format-print](http://www.recom-art.de/en/large-format-print)

2018 | We present a prototype of a large-format hand-made photographic print in 200 x 600 cm format at Paris Photo. We set new standards with our unique framing construction and our ability to maintain the highest levels of quality in all of our large-format works. The frame construction consisting of an aluminium panel with an acrylic pane protects the photographic work and is able to be transported and hanged separately from the decorative frame. An additional advantage is that the construction consists of a minimal amount of components; all of which are both durable as well as archival. The photographic work consists of the original itself with the frame

construction able to be easily removed as desired. In a research project on the subject of 'Sustainable Framing of Large-format Photographs' recom ART cooperates with the Stuttgart State Academy of Art and Design, course Conservation of Works of Art on Paper, Archives and Library Materials. Key issues are the fixation of the prints in the aluminum frame construction and the impact of framing materials on the ageing properties of prints.

This prototype marks the beginning of many different research projects which we explain more detailed on our website.

# RECOMART

LARGE-FORMAT | RESEARCH | KMU INNOVATIVE

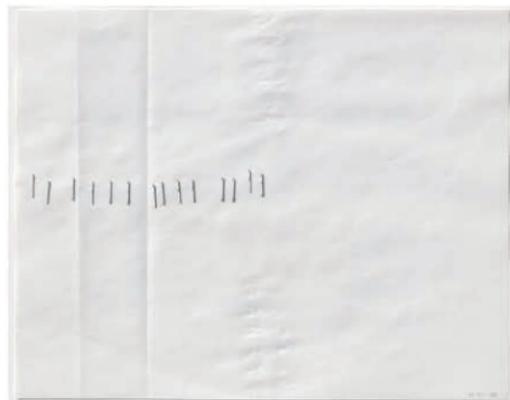
[www.bmbf.de/de/kmu-innovativ-561.html](http://www.bmbf.de/de/kmu-innovativ-561.html)

2018 | recom ART did a research and development project supported by the Federal Ministry of Education and Research on "sustainable framing of large-scale prints" in cooperation with the Stuttgart State Academy of Art and Design, course Conservation of Works of Art on Paper, Archives and Library Materials. The recom ART team and Prof. Dr. Irene Brückle, PD Dr. Ute Henniges, and student Franziska Leidig of the academy as well as external stakeholders worked together to develop novel solutions for the production of a preservation enclosure for large-format photographic prints. Key issues were the fixation of the prints in the aluminium case construction and the impact of framing ma-

terials on the aging properties of prints. The Federal Ministry of Education and Research with its "KMU innovative: starting module" funds projects to strengthen the innovative capability of small and middle companies in the run up to industrial research and experimental development projects. The following goals shall be achieved: strengthening of idea scouting and idea management in the early innovation phase of small and middle companies, improvement of implementation of ideas into research and development projects, exploration of right partners and reasonable integration in the projects, reduction of obstacles and strengthening of motivation for fastidious and risky research

and development projects - especially for small and middle companies with less funding experience, improved access for small and middle companies to the funding initiative. In a pilot phase, the Federal Ministry of Education and Research promotes about 100 small and middle companies, including recom ART, with funds up to 50.000 EUR over a period of up to 6 months. These are companies with little or no experience with funding of research and development.





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## KARIN SANDER | OFFICE WORKS | DIGITISATION

2018 | She might be considered by the art-impaired general public as merely a crazy woman in a stationery store who buys supplies and hoards them like a porno collector who fetishizes certain sex tapes. Or a cleanup lady in an office after closing time who snoops through the employees' waste paper baskets and privately holds all the workday's mistakes hostage.

But for the rest of us, the collectors with a sense of humor, the curators who see beauty where others are blind, or the critics who know magic when he or she encounters it, Karin Sander is a terrific artist whose low-budget 'office drawings' are sublime,

hilarious, sexy, and steeped in historical discipline. John Waters, about 'Karin Sander: Office Works', 2018

recom ART digitised Sander's Office Works with a Cruse Scanner and was responsible for the post production. In close coordination with the designers of studio Übele and the printer Grammlich, we optimally adjusted the data for the interaction of printing machine and paper. For the works it was essential to convert the original paper tones by Karin Sander into the printing process as there is no room for any corrections during printing. Every single step from digitisation to printing had to be perfectly matched.



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# RECOM**ART**

## HEIDELBERG DRUM SCAN | NEGATIVES

[www.recom-art.de/en/production#2017-heidelberg-chromagraph-s3400](http://www.recom-art.de/en/production#2017-heidelberg-chromagraph-s3400)

2017 | For the digitisation of negatives or positives we use a drum scanner by HEIDELBERG. We optimized the scanner's technology and created the best way to get high-resolution scans. The negatives or positives are mounted temporarily onto a transparent cylinder and scanned in high resolution. The maximum resolution of the scan file correlates with the size of the piece. Negatives or positives can be scanned up to a size of 10 x 14 Inch.



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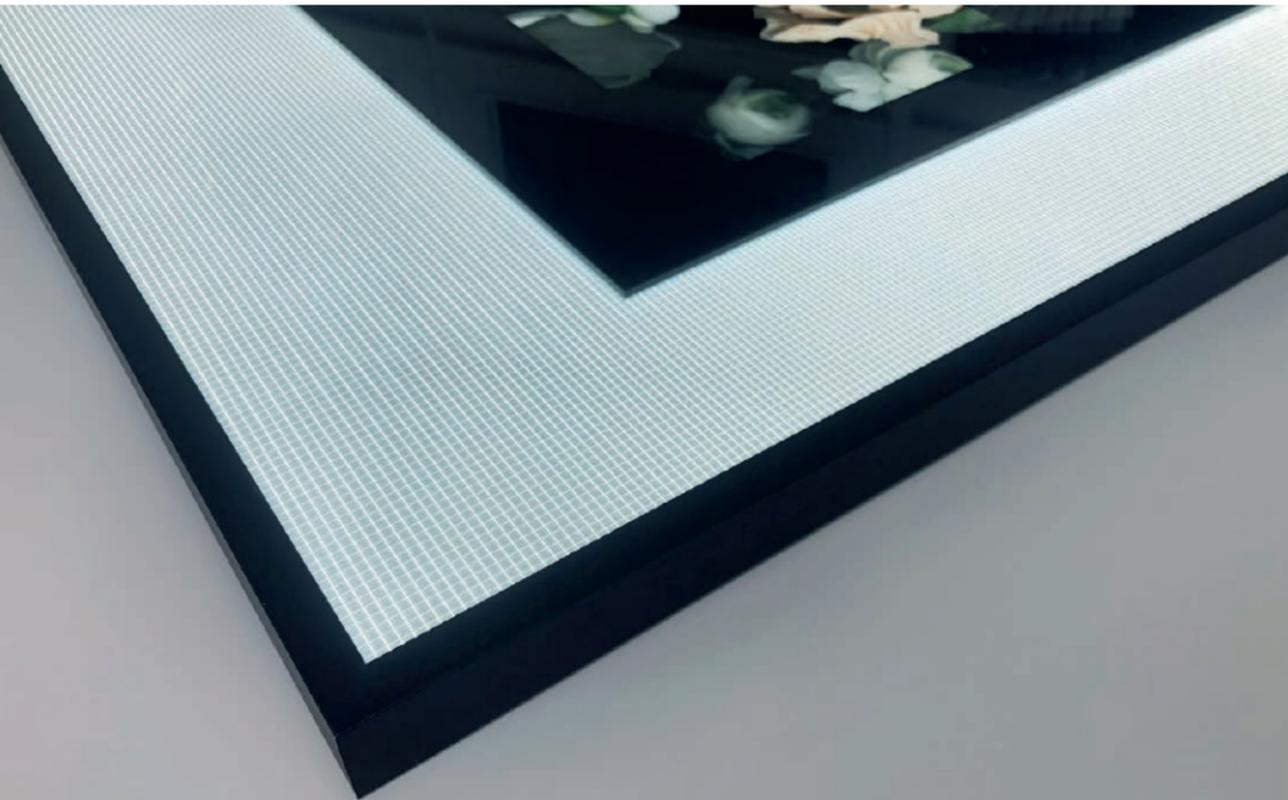
## OLAF HEINE | RWANDAN DAUGHTERS | IMAGE EDITING

[www.olafheine.com](http://www.olafheine.com) | <https://www.ora-kinderhilfe.de/website/de/aktuelles/-rwandan-daughters->

2019 | During the Rwandan genocide in 1994 up to one million Tutsi were murdered by members of the Hutu tribe. Eighty percent of the women who survived were raped. Today, victims and perpetrators live side by side. Although women have gained social status since then, the rape victims and their children exist on the bottom rungs of the social hierarchy. Many young women, however, have managed to rescue their traumatized mothers and free them from the stigma. Their courage and optimism in a society under authoritarian rule and marred by trauma are unparalleled. *Rwandan Daughters* depicts strong women who have overcome traumatic experiences.

Olaf Heine has captured this turning point and the reconciliation in impressive photographs, portraying mothers and daughters shoulder to shoulder at sites where the crimes occurred. Along with the photos, the volume features brief statements from the women about how they dealt with their experiences.

recom ART proudly supported this socially important project by Marion and Olaf Heine regarding the images. Post production, proofing, image editing, and final preparation steps before printing were completely in our hands to help to realise the book of *Rwandan Daughters*.



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# RECOM**ART**

## LIGHTBOXES LED | TRANSPARENCIES

2019 | Exposures on transparent and clear media for use in lightboxes are available.

These materials can also be mounted on top or behind appropriate materials and installed in lightboxes. We sourced a supplier for very thin LED lightboxes which provide constant balanced lighting in daylight and come with dimming options.

This whole package can be ordered through us.



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KUNSTSAMMLUNG NRW | DIGITISATION | DITONE

[www.recom-art.de/en/production#2011-digitisation-kunstsammlung-nrw](http://www.recom-art.de/en/production#2011-digitisation-kunstsammlung-nrw)

2011 | The Kunstsammlung NRW requests that their collection of 99 Paul Klee works is digitised by recom in a pilot project.

The house views this process as being advantageous to both their conservation efforts as well as for marketing purposes. The exact surface documentation is able to serve as a reference for assessing damage as well as assists in detecting changes to the artwork over a longer period of time. The accuracy of these scans is so exact that it is possible to view every detail of the piece – specks of dust, cracks in paint, creases in paper or fibre of canvas – when enlarged on the screen. Additionally, marketing departments can use the 'digital copies'.

# RECOMART

## SAMPLES FOLDER | NOBLE FURNISHINGS

2019 | Expertise in visual identification.

Photographic materials are rightly experiencing a revival. The color depth of analog photo paper and large slides are superior to UV direct printing. Our products are therefore used as high-quality designs in interior design, in lightbox construction for interiors, and in art in architecture projects.

Further, we are constantly developing our product combinations, and this newly acquired knowledge forms the foundation of our expertise.

If you are interested in a samples folder, just let us know.



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