

## **Salted Paper Prints Symposium**

September 14 – 15, 2017  
Harvard University, Cambridge, MA

Overview of Salt Print Collections at Harvard

*Melissa Banta, Weissman Preservation Center, Harvard Library, Harvard University*

The Harrison D. Horblit Collection of Early Photography

*Hope Mayo, Houghton Library, Harvard University*

Non-destructive Analysis of Coatings on Early Photographs

*Elena Bulat, Weissman Preservation Center, Harvard Library, Harvard University*

Using Specular Reflection FTIR for Chemical Analysis of Cultural Heritage Objects

*Arthur McClelland, Center for Nanoscale Systems, Harvard University*

Henry and the Kitchen

*Larry Schaaf, Bodleian Libraries, University of Oxford*

Fundamentals of Salt Print Chemistry and History

*Mark Osterman, George Eastman Museum*

The Evolution of Salted Paper Print Processes During the 1850s: Published Recipes

*John McElhone, Canadian Photography Institute of the National Gallery of Canada*

Commercial Salted Papers in the United States, 1860-1900

*Katherine Mintie, Art and Art History Department, DePauw University*

Early Photographic Map Reproductions

*Adrienne Lundgren, Library of Congress*

Linnaeus Tripe and Lightly Albumenized Prints in the 1850s

*Sarah Wagner, National Gallery of Art*

“Divided ye may fall—united ye must stand”: Photography in the United States Patent Office

*Mazie Harris, Sarah Freeman, J. Paul Getty Museum Department of Photographs*

The Calotype Negative Process According to the Modus Operandi of Artist Luigi Sacchi (1805-1861): Technique and Aesthetic of an Eclectic Pioneer of Photography in Italy

*Sandra Petrillo, SMPhoto Conservation Studio*

The History and Chemistry of Platinum-Toned Salted Paper Prints

*Joan Walker, Ronel Namde, National Gallery of Art*

The Exhibition of Salted Paper Prints from Italy: A Technical Case Study from the Metropolitan Museum of Art

*Lisa Barro, Katie Sanderson, Silvia Centeno, Beth Saunders, Metropolitan Museum of Art*

Inexact Replicas: Issues in Exhibiting William Henry Fox Talbot's Salted Paper Prints  
*Dan Leers, Carnegie Museum of Art*

Use of High-Resolution Multispectral Imaging and Analysis Systems for the Long-Term Monitoring of Salted Paper Prints and for Evaluation of the Intrinsic Permanence Characteristics of Contemporary Salted Paper Prints Made with a Variety of Process Variations

*Henry Wilhelm, Wilhelm Imaging Research, Inc., Ken Boydston, MegaVision, Inc., Mike Robinson, Ryerson University, John McElhone, Canadian Photography Institute of the National Gallery of Canada, Greg Hill and Season Tse, Canadian Conservation Institute*

Maximum Information with Minimum Exposure: Characterization of Salted Paper Prints with Digital Imaging

*Jiuan Jiuan Chen, Theresa Smith, Courtney Helion, Art Conservation Department at SUNY Buffalo State*

Development and Testing of a Methodology for the Identification of Salt Print and Calotype Coatings Utilizing Py-GC/MS

*Art Kaplan, Michael Schilling, Getty Conservation Institute*

Minimally Invasive Sampling of Surface Coatings on Salted Prints for Protein Identification by Peptide Mass Fingerprinting

*Dan Kirby, Richard Newman, Annette Manick, Museum of Fine Arts, Boston*

A Closer Look: Coated Photographs in Eduard Isaac Asser's Family Albums (1845-1856)  
*Rosina Herrera Garrido, Rijksmuseum*

Contemporary Approaches to Salted Paper

*Christina Anderson, Montana State University*

Pencil of Technology: Salt Prints from Natural Salt Water with Varying Salinity

*Courtney Johnson, University of North Carolina, Wilmington*

Mechanisms of Controlling Staining and Aesthetic Appearance of the Salted Paper Print

*Ellie Young, Gold Street Studios*

Teaching with Photographs at the Harvard Art Museums

*David Odo, Laura Muir, Harvard Art Museums*