Announcement – Registration Now Open for the Salted Paper Prints Symposium at Harvard University in Cambridge, Massachusetts on September 14-15, 2017

Harvard Library and FAIC will present a multi-disciplinary, two-day symposium that focuses on the preservation, characterization, use, and interpretation of the salt print process, now more than 175 years old. Scholarly presentations will include the technical history of salt prints, historical applications of the process for copying and disseminating information, and innovative material analysis. Emphasis will be placed on collaborative research which uses scientific and art historical evidence to shed light on the preservation of salt prints as well as the technical evolution and cultural impact of this seminal photographic process. Tours of salted paper print collections and lab spaces around the Harvard campus and the Museum of Fine Arts, Boston will be held for symposium participants on September 13.

A hands-on workshop hosted by the Northeast Document Conservation Center will allow participants to explore the chemistry and artistic nuance of creating salted paper prints.

Salted Paper Prints Symposium: September 14-15
Harvard University, Cambridge, MA
$189 AIC members, $249 Non-AIC members

Tours: September 13
Harvard University and Museum of Fine Arts, Boston
Free to symposium registrants

Salted Paper Printing Workshop: September 13 and 16
Northeast Document Conservation Center, Andover, MA
$69 (includes transportation between Harvard and NEDCC)

Visit the webpage for further details and registration information: www.conservation-us.org/salted-paper-prints

Authors, Presentations, and Tours are Listed on the Following Pages
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*

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, University of California, Berkeley*

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*

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

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
Salted Paper Prints – Tours
September 13, 2017

Harvard University

10:00 - 11:00 AM
Fine Arts Library
Note: Due to the distance between tour locations, you cannot participate in this tour and a tour that begins at 11:00 AM

11:00 AM - 12:00 PM
Peabody Museum of Archaeology and Ethnology at Harvard University
(includes archives and conservation lab)

11:00 AM - 12:00 PM
Harvard Art Museum

2:00 - 3:00 PM
Weissman Preservation Center

Time TBD
Houghton Library, Department of Printing and Graphic Arts

Time TBD
Harvard University Archives

Museum of Fine Arts, Boston

Note: Transportation between Cambridge and Boston will not be provided. Public transportation is available between Harvard University and the Museum (about 30-40 minutes).

10:00 - 11:00 AM
Viewing of Museum’s Salt Print Collection

11:00 – 11:30 AM
Paper Conservation Lab

3:00 - 4:00 PM
Viewing of Museum’s Salt Print Collection

4:00 – 4:30 PM
Paper Conservation Lab
Salted Paper Prints: Process and Purpose
A Collaborative Workshop in Photograph Conservation

Symposium: September 14 - 15, 2017
Harvard University, Cambridge, MA
Organizer: Erin Murphy

Workshop: September 13 and 16, 2017
Northeast Document Conservation Center, Andover, MA
Instructor: Amanda Maloney
Organizer: Monique Fischer

Description

The salted paper print process, publicly announced by William Henry Fox Talbot in 1839, became the first negative-to-positive photographic technique. The ability to make photographic multiples revolutionized the way information was recorded and disseminated in the mid-19th century. These photographs represent records of the scholarly, social, and artistic endeavors of the time and play an important role in educational research across disciplines.

While many salt prints have survived as beautifully preserved images with rich tonal ranges, they can also be prone to fading and color shifts. New conservation research has assisted our understanding of these fragile items, and renewed interest in the historical and artistic aspects of salt prints has paralleled this preservation research.

The symposium presentations will span across the following topics:

- Subject-based research as it relates to salt prints (Talbot, early photography, various geographical contexts - especially Europe outside of the United Kingdom)
- Chemistry, Materials & Process
- Characterization/Variants
- Preservation
- Contemporary Uses/Issues (imaging, exhibition, teaching, reading room guidelines, current areas of academic research)

Click here to view a full list of topics and authors

Registration

Salted Paper Prints Symposium
September 14 - 15, 2017, 9:00am - 5:00pm
(a reception will take place in the evening of September 14)
Salted Paper Prints

Harvard University, Cambridge, MA
$189 AIC members; $249 Non-AIC members

Salted Paper Printing Workshop*
September 13, 2017, 1:30pm - 5:30pm
September 16, 2017, 9:00am - 1:00pm
Northeast Document Conservation Center, Andover, MA
(transportation to and from Cambridge will be provided)
$69 AIC members and Non-AIC members

Tours*
September 13, 2017, times vary (see below)
Free to symposium registrants
*You must be registered for the symposium to be eligible to attend the workshops and tours

Click here to go to the AIC/FAIC store to register for this program

Online registration requires you to create a log-in (or to use one that you already have for our site) with a name and email address before you may purchase an event registration. No information aside from the username and email address is required to create a profile, but you will need a billing address to complete registration.

To register online first log in, then go to the store and select "events". Add the symposium to your cart. When you get to the page that allows you to select "continue shopping" you may do so to add workshop and/or tour registrations. To add additional registrations click "continue shopping," then select "sessions" from the drop down menu where you will find any workshops or tours available.

FAIC’s workshop and conference registration policies can be found here.

About the Symposium

Harvard Library and FAIC will present a multi-disciplinary, two-day program that focuses on the preservation, characterization, use, and interpretation of the salt print process, now over 175 years old. Scholarly presentations will include the technical history of salt prints, historical applications of the process for copying and disseminating information, and innovative material analysis. Emphasis will be placed on collaborative research which uses scientific and art historical evidence to shed light on the preservation of salt prints as well as the technical evolution and cultural impact of this seminal photographic process.

The symposium is a collaboration between Weissman Preservation Center and Houghton Library. Erin Murphy, Brenda Bernier, Elena Bulat, Melissa Banta, Hope Mayo and Penley Knipe are working to organize this program.

About the Workshop

A hands-on workshop hosted by the Northeast Document Conservation Center in nearby Andover will allow participants to explore the chemistry and artistic nuance of creating salted paper prints. The half-day workshop will be offered two times. Registration fee includes transportation between Harvard and NEDCC. Monique Fischer is organizing the workshops, which will be lead by Amanda Maloney.

The salted paper print was an early negative/positive printing process developed by William Henry Fox Talbot in England in the 1830s. Many beautiful examples of this process were created in the 19th century and can be found in a variety of photograph collections. This workshop will allow the participants to create their own salted paper prints by guiding them through the steps of the process. A brief lecture will acquaint the participants with the basic chemistry and variations of the process and discuss preservation concerns.

Who should attend? This workshop is designed for those with limited training in chemical photography who have an interest in learning more about salted paper printing. Pre-program and student participants are welcome as is anyone would like to get hands on experience printing.

Tours

Click here for a list of tours associated with this program

Scholarship Funding

FAIC/Mellon Photograph Workshop Professional Development Scholarships
With funding from The Andrew W. Mellon Foundation, FAIC offers scholarships up to $1,000, plus waiver of registration fees, to help defray professional development costs for international attendees. Proposed projects are limited to expenses related to attending FAIC Collaborative Workshops in Photograph Conservation. Applications due February 15 and May 15.
FAIC/NEH Individual Professional Development Scholarships
With funding from the National Endowment for the Humanities (NEH), FAIC offers scholarships up to $1,000 to help defray professional development costs for individual members of AIC who are U.S. residents. Proposed projects are limited to expenses related to attending FAIC workshops supported by the NEH. Applications due February 15 and May 15.

Support

Without support, the registration fee for the symposium would be $370. FAIC relies on your contributions to support these and its many other programs.

Funding for this program comes from The Andrew W. Mellon Foundation fund for Collaborative Workshops in Photograph Conservation and a grant from the National Endowment for the Humanities. Additional funding comes from the Foundation of the American Institute for Conservation of Historic and Artist Works Endowment for Professional Development, which was created by a grant from The Andrew W. Mellon Foundation and is supported by donations from members of the American Institute for Conservation and its friends. Courses are made possible with the assistance of many AIC members, but no AIC membership dues were used to create or present this course. FAIC would like to thank the 2001 Photo Grads for their generous donation to this program.

Questions?
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