

Department of Photograph Conservation
Sherman Fairchild Center for Works on Paper
and Photograph Conservation

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1 ♦ Dye Transfer Gift from CVI LAB — Photograph Conservation at The Met is the recipient of an extraordinarily generous gift from Irene Malli and Guy Stricherz of CVI LAB, renowned masters of the now rare Kodak Dye Transfer photographic printing process also called the ‘dye imbibition process.’ Guy and Irene have endowed us with all of the many materials associated with the creation of the Kodak Dye Transfer prints they crafted for the *Photographic Analog Processes in Film and Print Sample Set* described on page 8.

The Kodak Dye Transfer printing process was introduced by the Eastman Kodak Company in 1946 as a vast improvement over its predecessor, the Eastman Wash-Off Relief Process, introduced in 1935. Both types of color photographs followed in a long line of experimental color printing processes dating back as early as the late nineteenth century, many of which predated the invention of panchromatic negatives that could record all colors of the spectrum. The key improvements that resulted in Kodak Dye Transfer were made by Louis M. Conдах, who was recruited to join Kodak in 1942. The company marketed all the films and chemistry for the process, including the all-important cyan, magenta, and yellow dyes, until 1994. As an interesting side note, Guy informed us that The Met collection includes a [vertical viola](#) crafted by Louis Conдах, a musician as well as a photographer.

In brief, a dye transfer or dye imbibition print is made by transferring cyan, magenta, and yellow dyes to a specially prepared receiving paper via color separations of an image. The illustration on page 3 shows the many steps of the process using images made of the magnificent CVI LAB gift. Note that this illustration presents a simplified view of the process, with the many intermediate masking steps to make brighter whites, more vibrant colors, and richer darks only represented by text. The creation of one of these masterful prints is not for the faint of heart!

An original color negative, or in this case a color transparency positive (1), is the source for color separation negatives on panchromatic black-and-white film (3), made through red, green, and blue filters (2). The separation negatives, in turn, are used to make a set of separation positives called matrices (4). The blue-sensitive matrices are developed in a pyrogallic tanning developer that hardens the gelatin in proportion to the exposure received, leaving on the surface of the clear plastic support a three-dimensional gelatin rendering of the image. The separation negatives are a negative record of the red, green, and blue densities of the original, and the positive separation matrices are a positive record of the complementary cyan, magenta, and yellow, respectively. The three transparent



black-and-white matrices (5) are placed individually into trays of cyan, magenta, or yellow dyes (6). The dyes are imbibed by the matrices, which are then laid down on the receiving paper one by one, enabling the dye to transfer from each matrix to the receiving paper in precise registration (8). The areas on the matrices with thicker gelatin soak up (and then transfer onto the paper) more dye, resulting in the darker tones, while the areas with thinner gelatin produce lighter tones.

While this captures the basic concept of the process, the magnificent gift from CVI LAB makes very clear the complexity, the math, and the additional steps involved. Indeed, Stricherz says “. . . what the photographer wants is a print that looks like the transparency, which is extremely difficult, because a transparency transmits 100% of the light, and a print only reflects 50% of the light, and so you have to make this compression or expansion of different areas . . . I like to use the piano analogy, where you have eighty-eight keys on the transparency, but on the print, you only have sixty-six, so you need to compress it either in the highlights or the shadows to fit the tonal range of the print, and then you can work various areas like the highlights to arrive at the perfect print.”

Having a full mastery of this complexity, but understanding the challenges in conveying this information for public consumption, Guy and Irene conceived this study collection with a representation of all aspects of the process for the enlightenment of generations to come, to whom this exquisite color process will no longer be a mystery.

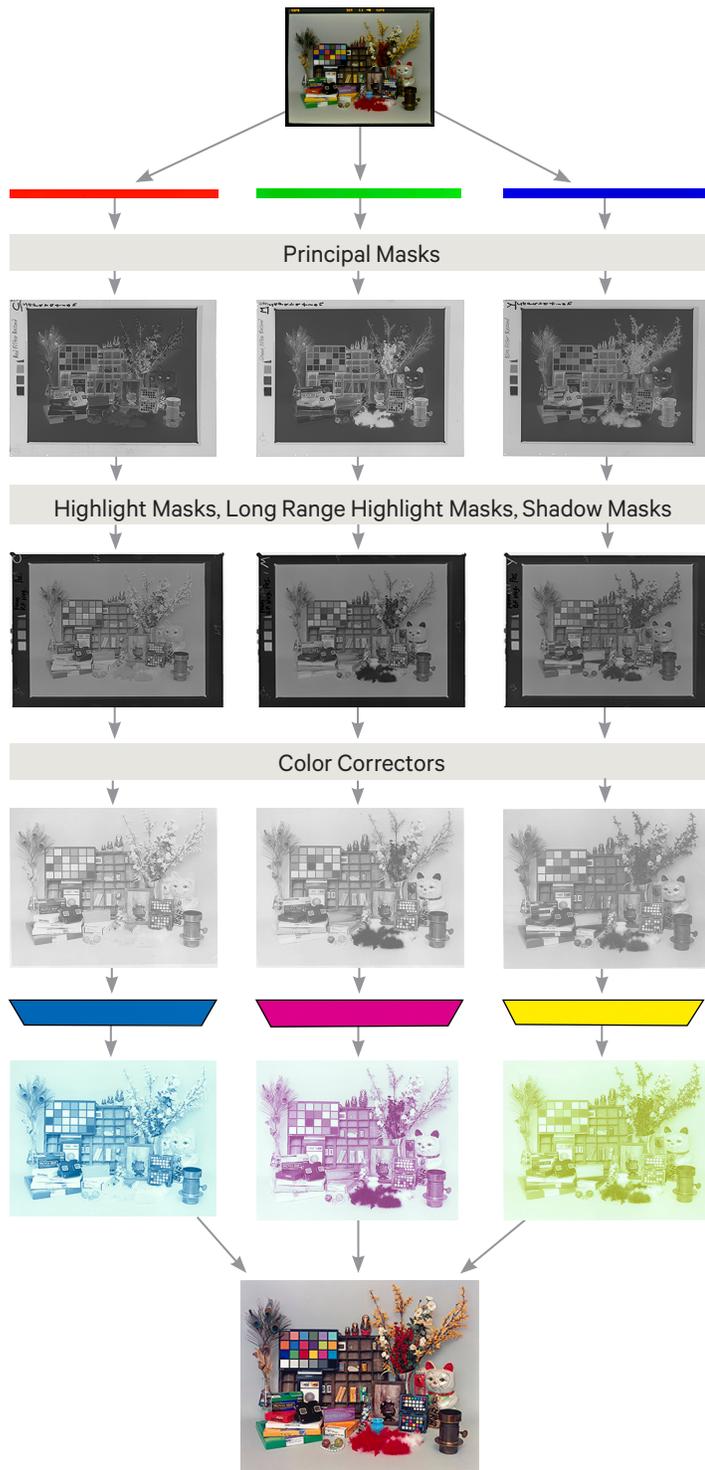
References: ♦ Coote, Jack. *The Illustrated History of Photography*. Fountain Press Ltd., Surrey, (1993), pp. 87-90. ♦ Pénichon, Sylvie. *Twentieth-Century Color Photographs: Identification and Care*. The Getty Conservation Institute, Los Angeles, (2013), pp. 127-13. ♦ Hofner, Stephanie C. *Louis M. Conday and the Kodak Dye Transfer Process*. Unpublished thesis in partial fulfillment of the Master of Arts in Photographic Preservation and Collections Management, University of Rochester, Rochester, (2016).

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Images: ♦ Guy and Irene unveiling their Study Collection gift in the Photograph Conservation Department on February 19, 2020. Present are, from left: Toddy Munson, Doug Munson, Diana Díaz-Cañías, Nora Kennedy, Guy Stricherz, and Irene Malli. Image credit: Aleya Lehmann ♦ A bonus to the Study Collection are these additional prints, created specifically as a teaching tool by Guy and Irene. They illustrate the prints one could get when combining only two dyes at a time. The top image presents a print made with only the cyan and magenta dyes; at center, a magenta and yellow print; and at bottom, a yellow and cyan print.

The Dye Transfer Process



1 ♦ Original Color Transparency

2 ♦ Red, Green, and Blue Filters

3 ♦ Separation Negatives

4 ♦ Contact Positives
(used to make Color Correctors)

5 ♦ Positive Relief Matrices

6 ♦ Cyan, Magenta, and Yellow Dye Baths

7 ♦ Dyed Matrices

8 ♦ Final Dye Transfer Print

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Image: ♦ A dye transfer or dye imbibition print is made by transferring cyan, magenta, and yellow dyes to a specially prepared receiving paper via color separations of an image. The illustration above shows the many steps of the process. While this captures the basic concept, the magnificent gift from CVI LAB makes very clear the complexity, the math, and the additional steps involved.



◆ Final Print with Cyan, Magenta, Yellow Prints

No. 1 Step 1a C.V.I. Date 4/19

COLOR SEPARATION NEGATIVES R G B

Subject: Analogue Sample The MET 24 58 47 WRITTEN

Format: 35mm 24 (6x7) 455 810 Emulsion: E-62 Kodak C-41

Special Film Elements: Kodak C-41 Immersion 240 East. 105.1
Kodak 240 West. 46.2
Kodak 240 East. 89.4
Kodak 240 West. 35.7

Lens: 210 Apo EL-N Asta Litho 8x10

Time	HL			LITHO		
	A	B	C	A	B	C
2:00	1.1	1.3	1.7	2.1	2.4	1.9
2:15	1.1	1.3	1.7	2.1	2.4	1.9
2:30	1.1	1.3	1.7	2.1	2.4	1.9
2:45	1.1	1.3	1.7	2.1	2.4	1.9
3:00	1.1	1.3	1.7	2.1	2.4	1.9

HL MT SD DR

HL 22 192 192
MT 22 476 476
SD 22 172 172
DR

HL 135 136 132
MT 22 128 128
SD 22 128 128
DR

HL 135 136 132
MT 22 128 128
SD 22 128 128
DR

◆ Tracking Sheet



◆ Detail of Corner Pinholes

From enlarged Transparency (Step 2)

Color Separation Negatives
Made w/ PM's

Enlarger: Durst 139 Color Separator w/
MacBeth Activarc 230V Power Source w/
Helicord Pulsed Xenon 1000 Watt Light Source
5000K
No-warm up

Filters → 230 Condensers
25 Red 230
58 Green
47 Blue

Transparency in oil immersion
— 210 Apo El NIKKor Apochromatic Lens

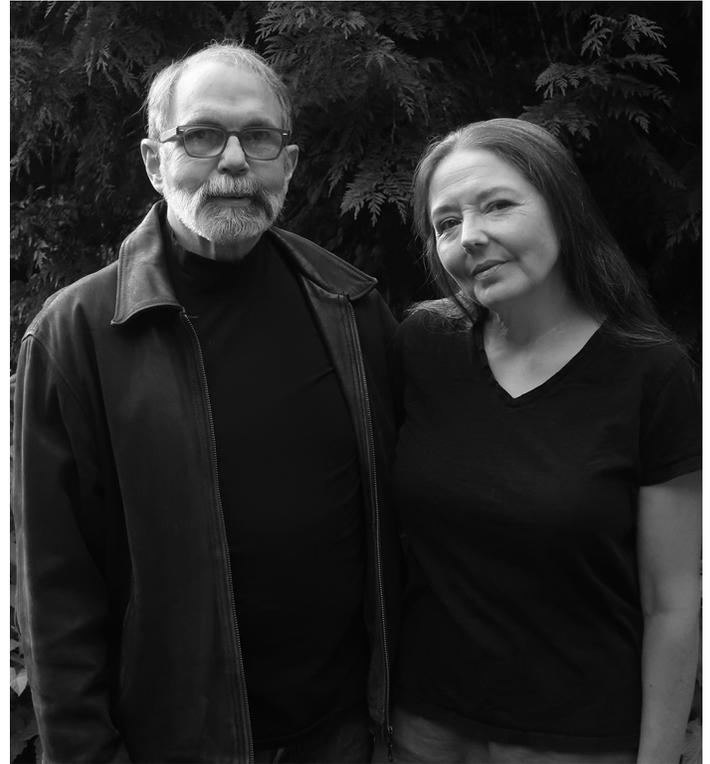
Principal Mask
Separation Negative
Cond. Vacuum registration easel
11" 8x10 diagonal Film Pan

◆ Technical Notes

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Images: ◆ Top: C.V.I. LAB made prints using the individual magenta, cyan, and yellow dyes for the Study Collection to help illustrate the process components. ◆ Above left: This tracking sheet illustrates some of the math involved in creating the Color Separation Negatives. ◆ Middle: Overlaid Separation Negatives showing a detail of corner pinholes for registration. Side holes designate color with one hole representing red, two for green, and three for blue separation. ◆ Right: Detailed notes and drawings on the folder exterior holding the Color Separation Negatives provide even more technical details for the benefit of future scholars.



2 ♦ A Photography Love Story — When asked how he and Irene Malli met, Guy Stricherz responds happily that he placed a want ad in *The New York Times* for a dye transfer printer. Irene responded, they began working together, and six months later were married. Guy had founded the CVI LAB, or Color Vision Imaging Laboratory, in Manhattan's Little Italy in 1981 for the sole purpose of making quality color photographic edition prints in the dye transfer process. Stricherz graduated in 1974 from Western Washington University with a degree from the Department of Technology, where he studied photography, color separation, and graphic arts. Having learned the dye transfer process, he hitchhiked to New York City in 1977 and began working with Frank Tartaro, considered the best of the roughly ten dye transfer printers in the city at the time. Irene Malli is a graduate of The Cooper Union School of Art, where she studied art and photography. She worked in New York City as a master dye transfer printer before joining Stricherz in 1989. They left New York in 2004 and currently live and work on Vashon Island in Washington State with their two children.

At this point in their careers, Guy and Irene have a combined work-life of seventy-five years of edition printing for fine art photographers. They are the last practitioners of traditional analog color separation and assembly printmaking using original Kodak Dye Transfer process materials: Kodak Matrix Film, Kodak Dye Transfer Paper, and the Kodak Dye Set of cyan, magenta, and yellow. During a forty-year period, they have worked closely with over sixty photographers and have editioned over one thousand images. Artists for whom they have printed include Larry Burrows, Bruce Davidson, Thomas Demand, William Eggleston, Mitch Epstein, Ernst Haas, Hiro, Evelyn Hofer, Graziela Iturbide, Zoe Leonard, Arnold Newman, Irving Penn, Christopher Williams, and the list goes on!

One's life goals may include finding happiness in the company of another and finding enjoyment in remunerated work. It is rare, indeed, when personal and professional fulfillment is conjoined, as is the case with master dye transfer printers, Irene Malli and Guy Stricherz.

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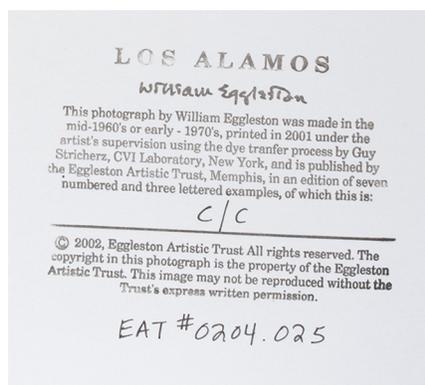
Images: ♦ Guy Stricherz and Irene Malli, in front of CVI LAB on Prince Street in New York City, ca. 1996. Image credit: Marianne McCarthy ♦ Guy Stricherz and Irene Malli, at home on Vashon Island, Washington State, ca. 2020. Image credit: Matilda Stricherz

3 ♦ Some Thoughts on the Dye Transfer Printing Process: A Curator's Perspective —

While the physical appearance of all photographic prints is central to the work of conservators and curators, there is something about the technical virtuosity of a well-made dye transfer print that sets the process apart from the many other photographic prints in the collection. Technical aspects of this remarkable process are discussed in other sections of this *Bulletin*. Below, Jeff L. Rosenheim, the Joyce Frank Menschel Curator in Charge, Department of Photographs, shares his thoughts on the dye transfer process from a more personal perspective.

Many artists, collectors, printmakers, and curators would argue that the most lush and magical color photographs in The Met's permanent collection are those made using the dye transfer process. Thankfully for this self-confessed layperson, the complex technical details of the now arcane printing process are generously discussed elsewhere in this newsletter. For me, the visual pleasure and subtle physical depth on the surface of this rare photographic process creates physically alluring color prints that delight my eye like no others. When executed with care by master printers like Guy Stricherz and Irene Malli, the photographs have an elegance and a liquid beauty—at times quiet, at times rather flashy—that is more akin to the remarkable coloration of a live rainbow trout than to a printed work of art. At least to this lifelong fisherman.

The Met has in its collection more than 300 dye transfer prints by such legendary artists as Helen Levitt, Walker Evans, Irving Penn, Eliot Porter, Harold Edgerton, Harry Callahan, William Eggleston, Marie Cosindas, Raghubir Singh, Joel Sternfeld, and Stephen Shore. If today I had to choose my favorite (it will likely change by the time this issue is released), it would be a work by Eggleston. Untitled, Memphis, ca. 1971-74 (L.2015.5.4.4), on the following page, is one of the seventy-five dye transfer prints in "Los Alamos", the artist's 2002 portfolio. A splendid promised gift to The Met from Jade Lau, and printed by Stricherz and Malli, the photograph takes full advantage of the chromatic virtuosity of the dye transfer process that until Eggleston appropriated it in the 1960s had been used primarily by commercial artists for advertising product photography (primarily fashion, cars, and cigarettes). Here, however, the subject is quite banal: the rather unremarkable side of a typical American ranch house, the sky above, the lawn below. What holds the quotidian picture together is the artist's rapt attention to the disregarded architecture of suburban Memphis (where the artist lives), the delightful warmth of summer sunlight in the American South, and, perhaps most essentially, the natural poetics of the dye transfer printmaking process.





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Image: ♦ William Eggleston (American). *Untitled, Memphis*, ca. 1971-1974. Dye Transfer print, 17 3/4 x 11 15/16 in.
Promised Gift of Jade Lau. © Eggleston Artistic Trust (L.2015.5.4.4)

4 ♦ Memorializing Analog Photography — The history of photography has been marked by constantly advancing technologies and changing techniques, and over the last two decades, traditional analog processes have been largely eclipsed by digital prints. Most practitioners of traditional analog photography have moved their practices to the newer digital formats or have closed their doors entirely. Yet while digital dominates the day, analog photographs still comprise the bulk of many photographic collections in museums and archives.

The *Photographic Analog Processes in Film and Print Sample Set* was developed to ensure that knowledge of rare analog photographic processes would not be forgotten. This collection of purely analog prints, negatives, and transparencies was created for reference, research, and study. All samples in the Set listed below were made with precursors—negatives and positives—in both color and black-and-white. They were shot using the same scene or ‘target’, thereby allowing for “apples-to-apples” comparisons of the similarities and differences of the analog processes. The generosity of numerous donors, also listed below, allowed nearly all of the 300 Sets to be distributed for only the cost of shipping to individuals and institutions in 49 countries. The Sets were awarded through application to conservators, educators, and institutions that are positioned to use the Sample Set for education and outreach within the field and among non-specialists. The dedicated fundraising effort covered the production costs of over \$160,000 for the first 17 analog pieces. The most valued prints, the dye transfer photographs produced by master printers Guy Stricherz and Irene Malli (see pages 1–5), were made available for purchase to complete the Set. The samples are accompanied by detailed information sheets that document the materials and production methods used in their creation. An invaluable tool for photograph conservators as well as those in allied fields, the Set memorializes these now extinct analog processes of the past and provides a tool to secure their understanding and appreciation into the future.

The Analog Sample Set includes:

- ♦ Chromogenic transparencies (K-14 and E-6 process)
- ♦ Chromogenic negative (C-41 Process)
- ♦ Developed-out silver gelatin negatives (4" x 5" for DOP enlargement and 8" x 10" for POP contact printing)
- ♦ Dye diffusion transfer (Polaroid)
- ♦ Silver dye bleach print (Cibachrome/Ilfochrome)
- ♦ Fuji chromogenic prints (matte and glossy)



- ♦ Kodak chromogenic prints (matte and glossy)
- ♦ Chromogenic print (one quadrant spotted)
- ♦ Developed-out silver gelatin fiber base prints ("F" surface, air-dried; one with applied spotting)
- ♦ Developed-out silver gelatin fiber base print (ferrotype)
- ♦ Developed-out silver gelatin RC paper print (glossy surface)
- ♦ Albumen print
- ♦ Dye transfer print

Production of the *Photographic Analog Processes in Film and Print Sample Set* would not have been possible without the generous support from the project donors listed below. Their dedication to keeping the history of analog photography alive and understood is a tremendous gift to the preservation of our collective photographic history.

Robert Mapplethorpe Foundation ♦ Samuel H. Kress Foundation ♦ PAC/LA ♦ Irving Penn Foundation ♦ Photographic Materials Group of the American Institute for Conservation ♦ Art Conservation Department, University of Delaware ♦ Photograph Conservation Department, The Metropolitan Museum of Art ♦ The Better Image ♦ Chicago Albumen Works ♦ West Lake Conservators, Ltd ♦ J. Paul Getty Museum ♦ Joe LaBarca, Pixel Preservation International ♦ Patrick Webber, Kodak Alaris ♦ Amon Carter Museum of American Art ♦ Print File ♦ University Products ♦ Hollinger Metal Edge

A heartfelt thank you as well to the Analog Committee for bringing this project to fruition: Luisa Casella, Sarah Freeman, Debbie Hess Norris, Nora Kennedy, and to our technical coordinators *extraordinaire*, Toddy Munson and Doug Munson.

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Image: ♦ A view of some of the prints in the *Photographic Analog Processes in Film and Print Sample Set*. Image credit: Nora Kennedy

5 ♦ A Commitment to Diversity in Conservation — The Photograph Conservation Department (DPHC), in alignment with The Metropolitan Museum of Art, stands in solidarity with the Black Lives Matter movement sweeping the United States and beyond. We are committed to diversity in conservation and to building structures that allow a broader range of voices to determine the best practices for the preservation of shared cultural heritage. All manner of art, from dance to music to photography, is produced in response to joy, fear, love, power, and oppression. Art conservators and allied colleagues, dedicated to the preservation of these expressions of humanity, are tasked with deciding which artworks to conserve and how, and *why*. These questions define the foundation of the conservation field, but without conscious intent, the focus on the technical areas of the work—the research, materials science, applied skills—can lead to the exclusion of the fundamentals behind why we make the choices we do, including determining which stories and artworks we conserve in the first place, and how these artworks are presented to museum visitors. Not only that, the exclusion also extends to who is trained, hired, and promoted within the conservation field. DPhC efforts to build a more inclusive field have been underway for years, but we know we can do more. The energy of right now provides the impetus to further our mission of not only committing to the ongoing desire to diversify but also implementing the groundwork to make it possible. In conjunction with our colleagues throughout the Museum, we firmly commit to broadening the conservation profession to be more representative of our country's population.

A [statement](#) from The Met, issued on June 1st, includes the following: “In our own work we recognize and understand that diversity of background, thought, and skills is an essential goal for our community and our staff. By valuing diversity as a core strength and listening to multiple viewpoints, we are better able to understand the world around us.” For all of us, setting the intention is the essential first step. But how do we *truly* change our practices to impact the future? One tangible way in conservation is the conscious creation of readily discernable pathways into the field. Enhancing this pipeline must include mentoring and guidance along the undergraduate, graduate, internship, and fellowship routes that lead to a conservation career that those with a combined passion for science, history, art practice, and art history choose to pursue.

In a 2018 survey of museum demographics conducted by the Andrew W. Mellon Foundation, only 11% of museum

conservators were identified in the survey as “People of Color,” a statistic that remains essentially unchanged since 2015. We pledge to determine where the field has gone wrong, where gateways have been obscured or even closed, and where doors need to be opened to encourage more Black, Indigenous, and People of Color (BIPOC) to join the field, rise in its ranks, and become leaders of the future.

Knowing that conservation has long been relegated to back rooms with little public awareness, we seek to publicize the work of conservators through discussion, public lectures, exhibitions, and social media. Working closely with our colleagues in the Education Department, we must now increase these efforts to reach individuals and communities that have been missed or excluded to date. We have participated in STEM workshops and have seen young BIPOC students' excitement grow when learning about a career where the love of science and the arts can flourish. Follow-up with these same students will present those who are interested with pathways that can lead into the conservation field. This includes offering [high school, undergraduate, and graduate paid internships](#); working with students from the conservation graduate programs; and hosting post-graduate fellows. Broadening access to these pathways requires targeted funding and resources that we will prioritize over other needs in the future. This commitment includes advocating for paid internships and better starting salaries for this highly skilled career, as well as understanding the ongoing work required to retain employees and promote competitive growth once positions are filled. Bolstering an understanding of our own flawed history by reaching out to colleagues in the recently established [Black Conservators](#) group for discussion and counsel, and by accessing resources that speak the truth about the exclusion of voices from cultural heritage preservation will help guide this redirection. We share a few of these resources linked below.

In this moment, we are looking back on past efforts supporting diversity and are examining how we, and the field at large, can create a more inclusive pipeline into careers in conservation and preservation. The recent magnificent [gift from Adrienne Arsht](#) to support a paid internship program at The Met is a significant step in promoting inclusion and equity. The Metropolitan Museum of Art, situated in one of the greatest cultural hubs, and within some of the most diverse communities in the world, is blessed with over 100 highly trained conservators and conservation scientists on staff, and we must use this already large voice to advocate for these necessary changes.

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Resources ♦ [Untold Stories: Pursuing an Art Conservation Profession that Represents and Preserves a Fuller Spectrum of Human Cultural Heritage](#) ♦ Ashleigh Brown, [Being Black in the Arts and Heritage Sector](#). ♦ Sanchita Balachandran, [Race, Diversity, and Politics in Conservation: Our 21st Century Crisis](#)



6 ♦ A Shared Andrew W. Mellon Time-Based Media Fellowship — Caroline Gil is an Andrew W. Mellon Fellow in time-based media conservation at The Met. Her fellowship is part of the Media Conservation Initiative (MCI), a 5-year project taking place at the Museum of Modern Art (MoMA) and generously supported by the Andrew W. Mellon Foundation. The premise of the MCI is to advance the field of media art conservation by funding three post-graduate fellowships, hosting workshops, and supporting peer-to-peer forums. Each three-year fellowship consists of two years at MoMA with the possibility of a third year at another cultural institution. Caroline joined Photograph Conservation here at The Met in January 2020 for her third year and will complete her fellowship this coming January 2021.

Alongside the work undertaken within the conservation labs at MoMA and The Met, three workshops have taken place thus far. The first two, collectively entitled ‘Getting Started: A Shared Responsibility’, focused on establishing media conservation programs within international museums. Curators and collections care professionals, including a group of

conservators, registrars, and technical experts, came together in acknowledgement of the shared responsibility that these complex, technical artworks require once acquired by fine art institutions. A third workshop was geared towards caring for artists’ films and offered training to participants from a variety of arts organizations, including archives, libraries, arts non-profits, and collectives. To date, 64 colleagues working with time-based media art from 48 institutions in 24 countries have benefited from these generously funded workshops. The fourth and final workshop is similarly aimed towards the conservation of video art and is currently being developed by its planning committee, to which Ms. Gil is a contributor. Additionally, the MCI has sponsored three Peer Forums, covering Disk Imaging, Film Scanning, and Condition Checking of Video. At each Peer Forum, media conservation professionals convene to discuss the state of the field and to share their current modes of practice. The MCI [website](#) provides a great overview of these Mellon-funded fellowships and the program’s support in training professionals for the rapidly expanding field of time-based media conservation.

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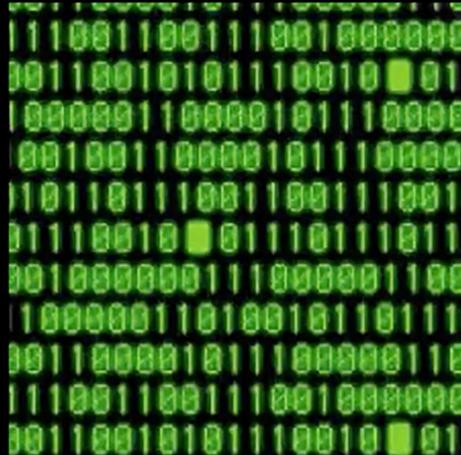
Image: ♦ 2019 MoMA Conservation Fellows; (L to R) Flaminia Fortunato (media), Joy Bloser (sculpture), Krista Lough (photographs), Diana Hartman (painting), and Caroline Gil (media). Image credit: Ellen Moody

What are Digital Files?

Specific amount of information physically written to some device or media

Examples:

Magnetism on a spinning disc hard drive or data tape, stored charge in a Solid State Drive, pits or dyes on an optical disc (CD or DVD)



7 ♦ Digital Preservation and Storage — Conservators of all types, as well as the general public, increasingly manage large numbers of digital files. For the conservator, these may include conservation documentation in digital form, such as images, treatment reports, data from scientific instruments, and audio or video documentation of artist interviews. Museum collections also contain digital scans of books, slides, and films, as well as time-based media artworks composed of digital files. With the exception of just a few specialists, conservators and other museum professionals are rarely educated about the preservation of digital files.

In an effort to address this gap in technical training, Jonathan Farbowitz (Associate Conservator of Time-Based Media, The Met), Amy Brost (Assistant Media Conservator, Museum of Modern Art), Alexandra Nichols (Conservator, Time-Based Media, Tate), Tawnya Keller (Digital Preservation Archivist, Marriot Library, University of Utah), and Mike Thuman (Digital Transformation Advisor, Digital Enduro) co-led a three-day workshop, “Introduction to Digital Preservation and Storage” as part of the American Institute for Conservation’s (AIC)

2020 Virtual Meeting. Thirty participants from museums around the world joined the instructors via Zoom videoconferencing software for lectures and hands-on exercises with digital preservation tools.

Jonathan lectured on the fundamentals of digital preservation: the risks to digital information and strategies to address those risks. Tawnya outlined the National Digital Stewardship Alliance’s [Levels of Digital Preservation](#), and Mike introduced the landscape of digital storage options. Amy’s presentation focused on MoMA’s implementation of digital preservation practices as a case study in how a museum implements digital preservation for its artworks. Alexandra Nichols (a former Sherman Fairchild Fellow in Conservation at The Met) led demonstrations of tools to identify file formats, generate checksums, and package files for preservation storage.

Due to overwhelming demand, the workshop will be repeated for a new group of attendees in August, also through the AIC.

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Image: ♦ Jonathan Farbowitz, Associate Conservator of Time-Based Media, onscreen, presenting during “Introduction to Digital Preservation and Storage” as part of the American Institute for Conservation’s 2020 Virtual Meeting. Image credit: Jonathan Farbowitz



Welcome Back!

The Met Fifth Avenue is reopening on Saturday, August 29, with preview days for Members on Thursday and Friday, August 27 and 28. New hours are as follows:

Thursday and Friday: 12 p.m. – 7 p.m.
Saturday–Monday: 10 a.m. – 5 p.m.
Closed Tuesday and Wednesday

The Met Cloisters is reopening on Saturday, September 12, with preview days for Members on Thursday and Friday, September 10 and 11.

The Met Breuer is now permanently closed.

Opening, The Met Fifth Avenue

Making The Met, 1870–2020

August 29, 2020 through January 3, 2021

Pictures, Revisited

October 19, 2020 through May 9, 2021

Reopening, The Met Fifth Avenue

Photography's Last Century: The Ann Tenenbaum and Thomas H. Lee Collection

August 29 through November 30, 2020

2020 Vision: Photographs, 1840s–1860s

August 29 through December 13, 2020

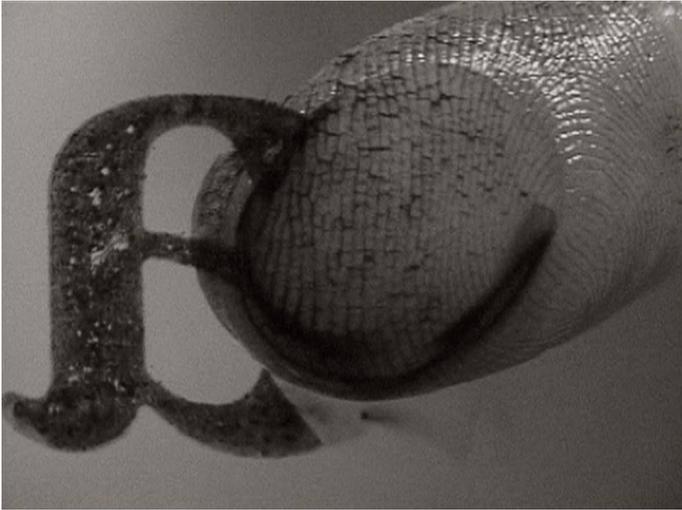
Rayyane Tabat / Alien Property

August 29, 2020 through TBD

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Image: ♦ Charles Sheeler (American). *Doylestown House—The Stove*, 1917. Gelatin silver print, 9 1/8 x 6 7/16 in. Alfred Stieglitz Collection, 1933. (33.43.259) © The Lane Collection ♦ This photograph was made at the Bucks County farmhouse Sheeler rented beginning in 1908. Although he originally intended to use the house as a base for painting the surrounding countryside, Sheeler soon began restoring the interior to create a spare environment—a kind of walk-in monument to Shaker simplicity. In 1917 Sheeler began photographing the interior at night, when he could control the dramatic play of lights and darks. Sheeler's *Doylestown House—The Stove* will be on view in *Making The Met*.



Support the Department of Photograph Conservation

With steadfast commitment and support from our friends, The Met's Department of Photograph Conservation continues to thrive and be a crucial resource for the preservation of works of art, as well as a vibrant center for research.

In our state-of-the-art facility devoted to the examination, analysis, preservation, and treatment of The Met's photographic and time-based media collection, conservators care for the Museum's holdings, undertake research, disseminate information, train future conservators, and advance the field of photograph and time-based media conservation.

Support

To learn more about how you can become involved and support this critical area at The Met, please contact:

Office of Development

212-650-2352 or by email at marilyn.hernandez@metmuseum.org

Contribute Online

Donations can be made [online](#) and you may provide a note within "Tell Us About Your Donation" indicating that your donation is "For Department of Photograph Conservation."

Department Info & Contact

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metmuseum.org/about-the-met

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Pictures, Revisited looks back at—and provocatively revises—*The Pictures Generation, 1974–1984*, from 2009, which was made possible by the William Randolph Hearst Foundation and The Andy Warhol Foundation. ♦ Additional support was provided by The Robert Mapplethorpe Foundation, Inc.

Photography's Last Century: The Ann Tenenbaum and Thomas H. Lee Collection is made possible by Joyce Frank Menschel and the Alfred Stieglitz Society. ♦ The catalogue is made possible in part by the Samuel I. Newhouse Foundation, Inc.

2020 Vision: Photographs, 1840s–1860s is made possible by the Alfred Stieglitz Society. ♦ This presentation features recent and new gifts, many offered in honor of The Met's sesquicentennial celebration.

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Image: ♦ Ann Hamilton (American). *abc*, 1994. Single-channel digital video, transferred from Beta tape, black-and-white, silent, 13 min. Gift of Peter Norton Family Foundation, 2001. (2001.270) © 1999 Ann Hamilton ♦ Over the last two decades, Hamilton has used a wide range of media to forge new pathways of communication specific to the feminine experience, based in qualities of touch, materiality, and the body. For *abc* Hamilton wet her fingertip and slowly erased the letters of the alphabet, seen reversed through a sheet of glass. Run in reverse, the amoeba-like form appears to "write" the sequence from z to a. Hamilton's *abc* will be on view in *Making The Met*.