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1 ♦ Celebrating the Promotions of Our Colleagues: Katie Sanderson and Georgia Southworth — We are pleased and proud to announce the promotions of Georgia Southworth and Katie Sanderson from Associate Conservators to full Conservators as of July 2023. At The Met, conservators rise through the ranks on a set schedule with five to seven years between Assistant, Associate, and full Conservator status. As a conservator is promoted, they take on more independent decision-making and greater responsibility for monitoring and supervising others. They also become more involved in managing projects, shaping Museum policy, departmental administration, grant writing, and fundraising.

As described in The Met’s Performance Guidelines, “Only individuals who have demonstrated leadership and excellence



in their work and commitment to the mission of the Museum will be presented for election to the position of Conservator by the Board of Trustees.” Georgia and Katie are two such professionals.

Georgia Southworth joined the Museum staff nearly eighteen years ago, working in the Watson Library Book Conservation lab with Mindell Dubansky. In 2008, Georgia shifted into the Department of Photographs, where The Met’s photograph conservators were based at the time. Over her years working in Photograph Conservation at The Met, she has become one of the leading experts in the conservation of photograph albums and photographically illustrated books, which present specific challenges to conservators (see [Bulletin 21](#)). The depth of her knowledge about photograph-related bound volumes is unique in the field.

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Her enthusiasm for this chosen specialization and her animated presentation of its challenges and highlights cannot fail but to entrance all—from dedicated emerging conservators to members of the public. A gifted communicator, she charms lab visitors with examples from the collection that demonstrate unusual bound volume structures and artist-designed presentations, explaining the complex mechanics of these objects in her lively style. She is sought out by colleagues internationally and readily agrees to give lectures, consult with colleagues, and collaborate on scholarly ventures. Georgia has also mentored emerging conservators, including graduate students, fellows, and interns.

Georgia is an active member of the Museum community, serving on the Professional Committee of the Forum of Curators, Conservators, and Scientists and on the Grants Committee that reviews fellowship and travel grant applications. She was a founding member and a leader of the Forum's Diversity, Equity, Inclusion, and Access (DEIA) Committee, guiding the group from ad hoc into standing committee status, and advancing DEIA values across the Museum.

Within the department, she has taken charge of several reorganization and small renovation projects that have greatly improved our everyday working environment. Importantly, Georgia has brought this *Bulletin*, which serves to extend the department's outreach both within The Met and throughout

the world, to a higher level of excellence. She cajoles colleagues into writing submissions, edits every article, and checks and rechecks final copy for those irritating typos and broken links that seem to creep in repeatedly.

Katie Sanderson joined Photograph Conservation as a staff member in 2012, becoming an Assistant Conservator directly from her two-year fellowship as a Research Scholar in Photograph Conservation. Never satisfied with simply fulfilling the responsibilities required of her, Katie seeks out achievements and contributions that rise above and beyond. Over the years, Katie has contributed to countless exhibitions and worked on both acquisitions and loans, as all conservators are required to do. However, she has also become a recognized expert in color measurement and is in demand internationally for her research into color monitoring instruments, her work with microfading testers, and the considerable data she has collected on artworks from The Met's collection that guide our exhibition standards and protocols.

Katie served the Museum community for four years as an officer of the Forum of Curators, Conservators, and Scientists, starting as Secretary, followed by Vice-Chair, Chair, and then Delegate to the Board of Trustees. These positions entail a great deal of responsibility in representing the interests of the professional staff to the Museum leadership. The onset of the global pandemic during her term as Vice-Chair added new responsibilities and shifted many priorities for the Forum. Her

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Images: ♦ Conservator Georgia Southworth, inspecting an oversized bound volume of photographs in 2020. Credit: Katie Sanderson ♦ Conservator Katie Sanderson in 2011 working in a glove bag filled with argon to fit Stieglitz and Steichen autochromes into anoxic packages for display in the exhibition, *Stieglitz, Steichen, Strand*. Credit: Masahiko Tsukada



talent for and skills in mentorship and education are evident in her guest lectures and courses taught in New York institutions of higher education, including significant contributions to New York University's Institute of Fine Arts Conservation Center.

In the larger conservation field, Katie was the Program Chair of the [Photographic Materials Group](#) of the American Institute for Conservation from 2019 to 2021, the national organization of conservators and conservation scientists. In this role, Katie communicated with colleagues from around the world to program the talks for two annual conferences. Katie has also demonstrated her organizational and communication skills

in a number of collaborative ventures related to the long-term preservation of our valued collections. Outside of her Museum work, she was chosen among a select few to be a chapter editor for the upcoming publication *Significance, Use and Conservation of Photograph Collections*, part of the [Routledge Series in Conservation and Museology](#).

In our professional lives, a promotion is one of the highest forms of recognition of a staff member's excellence and commitment to the Museum. We congratulate both Georgia Southworth and Katie Sanderson on their achievement and offer our gratitude for their dedication to the Museum for these many years.

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Image: ♦ Georgia Southworth and Katie Sanderson celebrate their promotions at a staff gathering. Credit: Nora Kennedy



2 ♦ Ways of Giving: Bank of America — The work of conservators and scientists at The Met is supported in many ways. We are indebted to so many individuals and foundations whose generosity makes possible the many behind-the-scenes activities that promote the Museum’s mission to collect, preserve, study, and exhibit artworks from all time periods and geographic regions. In this case, it is a corporate donor to whom we extend our deepest gratitude for their abiding support of the arts.

In 2022, Bank of America awarded The Metropolitan Museum of Art a grant that funded a new year-long position, the Conservation Apprentice. This position is intended to support diversity in conservation by providing paid pre-graduate school experience to individuals seeking to join an extremely competitive field that often encourages conservation experience prior to acceptance by one of the few graduate training programs. In addition to offering valuable training, the Conservation Apprentice position was conceived to provide conservation “stabilization” treatments for hundreds

of black-and-white photographs by the renowned Harlem-based photographer James Van Der Zee, detailed in [Bulletin 30](#) from June 2023. We were fortunate to hire Michaela Lott as our first Conservation Apprentice, who spent the year fulfilling the goals of the project. Her work made hundreds of Van Der Zee’s compelling portraits and street scenes from the Harlem Renaissance accessible for handling and study.

The Bank of America [Art Conservation Project](#) is one of four important areas in the company’s Arts & Culture Programs designed to “help make the arts more accessible to communities around the world and to preserve works of art and heritage sites for generations to come.” Since 2010, the Bank of America Art Conservation Project has funded 237 projects in 40 countries. Many of these projects focus on the conservation of a single iconic artwork or, in the case of The Met’s James Van Der Zee Archive project, a group of significant artworks. We remain grateful to be a recipient of this grant and to join the ranks of so many other worthy projects.

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Image: ♦ Conservation Apprentice Michaela Lott at the treatment table in August 2023 speaking about the Van Der Zee photographs with visitors Jeff Roth, Arin Pereira, and Kelly Doe from *The New York Times*. Credit: Katie Sanderson



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Images: ♦ Michaela speaking about the project to Dr. Hansmukh Seth, Associate Curator, and Dr. Mayank Gupta, Chief Executive Officer, from The City Palace Museum in Udaipur, India, during their recent visit to the lab. Credit: Aleya Lehmann ♦ Assistant Conservator Natasha Kung working alongside Michaela on stabilization treatments for several of the Van Der Zee photographs. Credit: Felice Robles



3 ♦ The Next Chapter for Kayla Henry-Griffin — The entire department said a bittersweet farewell to Kayla Henry-Griffin this June. Kayla first joined the department as an intern in the summer of 2021 while they were a graduate student in the Moving Image Archiving and Preservation program at New York University. After graduating from the program, Kayla returned to the lab as an Andrew W. Mellon Foundation Conservation Fellow from September 2022 to June 2023. Along with Jonathan Farbowitz and Felice Robles, Kayla worked on improving the care of time-based media artworks within The Met’s collection. Kayla made significant contributions to the stewardship of time-based media, including assisting with new acquisitions, condition checking, and artist interviews; auditing previously acquired time-based media works; and delving deeply into the technical composition of artworks such as Philippe Parreno’s software-based piece, *With a Rhythmic Instinction to be Able to Travel Beyond Existing Forces of Life (Purple, Rule #3)*. Kayla presented their research

on this artwork during the spring Fellows Colloquia, “Research Out Loud: Met Fellows Present 2023.”

Kayla accepted an amazing opportunity at the Smithsonian Libraries and Archives to take on the newly created role of Media Collection Specialist. In this position, Kayla will be part of the Smithsonian’s Audiovisual Media Preservation Initiative (AVMPI), an innovative new project across the Smithsonian’s many institutions to [“enhance the public’s access to the institution’s audiovisual collections.”](#) Kayla has already relocated to Washington, DC, to start this exciting position and has been attending meetings with various partners across the Smithsonian to understand how AVMPI can help with their audiovisual collections. We wish Kayla congratulations and the best of luck, though we miss them dearly! Luckily, they are only a train ride away.

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Image: ♦ Kayla Henry-Griffin, Andrew W. Mellon Foundation Conservation Fellow (2022–2023) speaking in the lab with Jonathan Farbowitz, Associate Conservator of Time-Based Media, about a recent video art acquisition. Credit: Aleya Lehmann



4 ♦ A Study Collection Highlight — Rock candy, lavender oil, and spike oil—these and other unusual delicacies were some of the ingredients used in early twentieth-century coatings employed by fine art and commercial photographers seeking to enhance the saturation, sheen, and permanence of their photographs. Although primary sources were scarce at the time, contemporary publications and hands-on experiments assisted Julie Lattin DesChamps, a Sherman Fairchild Foundation Fellow in Photograph Conservation (2002–2003), in conducting an important and revealing research project on the surface coatings used by nineteenth- and twentieth-century photographers. Her research culminated in a study on the “Cramer-Thompson” series, a collaboration between Alfred Stieglitz and Clarence White, ca. 1906–1909.

In this issue of the *Bulletin*, we are pleased to feature one aspect of DesChamps’ research, which is now part of the Photograph Conservation Study Collection—a “sample set” entitled “Coatings on Platinum Photographs: Waxes & Resins.” Over the course of her fellowship year and into 2004, DesChamps recreated several historic coatings, which she applied utilizing a range of methods to a set of seventeen platinum prints, also created specifically for the project. As part of her presentation at the annual fellowship talks in 2004, DesChamps focused on the extraordinary discovery process involving the

“Cramer-Thompson” photographs, named after the two models selected by Stieglitz and White for their one-time collaboration. When twenty of these pictures entered The Met’s collection in 1933, their neutral image tonality and surface sheen (p. 8) suggested an initial identification as gelatin silver. It was only when DesChamps completed her study of the historic coatings, and X-ray fluorescence (XRF) analysis identified platinum as the image material that it was revealed that the photographs are not silver gelatin but rather platinum with their typically matte surfaces modified by the presence of a coating.

Research conducted by conservators and scientists—including fellows—is key to correct identification of photographic processes and crucial to the care and preservation of the collection. DesChamps’ work produced important Study Collection materials that will be used into the future to train the eyes of conservators, scientists, and curators to discern these sometimes-subtle coatings. The sample set is available for research, as the identification of these thin coatings is an analytical challenge. Importantly, DesChamps’ scholarship was included in a publication that gathers research on coatings from colleagues internationally. This important publication, *Coatings on Photographs: Materials, Techniques, and Conservation*, edited by Constance McCabe, was published in 2005.

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Images: ♦ Julie Lattin DesChamps at work in the Department of Photograph Conservation lab, applying various coatings to a set of experimentally produced platinum prints. Credit: Nora Kennedy ♦ A close-up of DesChamps applying a wax-based coating using a soft textile to one half of a photograph. Credit: Nora Kennedy ♦ A view of a platinum print just after an ample coating of Dammar Varnish (15%) was applied to the right side of the image. Credit: Julie Lattin DesChamps



References: ♦ Julie Lattin DesChamps, "Coatings on Gelatin Silver Prints: A Historical Overview," in *Coatings on Photographs: Materials, Techniques, and Conservation*, ed. Constance McCabe (Washington, DC: Photographic Materials Group of the American Institute for Conservation of Historic and Artistic Works, 2005), 140–55, <https://www.culturalheritage.org/publications/books-periodicals/shop/coatings-on-photographs>. ♦ Julie Lattin DesChamps, "American Pictorialist Surface Coating and Finishing Techniques. The Clarence White and Alfred Stieglitz Collaboration: The Cramer-Thompson Series," Interim Fellowship Report (The Metropolitan Museum of Art, 2003). ♦ Julie Lattin DesChamps, "Polished Aesthetics: The Cramer-Thompson Series by Clarence White & Alfred Stieglitz" (PowerPoint, Fellows Presentations, The Metropolitan Museum of Art, 2003).

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Images: ♦ One of the twenty photographs from the Cramer-Thompson collaboration, *Female Nude Standing in Doorway, Seen from Behind*, 1907. ♦ A view in raking light of *Female Nude Standing in Doorway, Seen from Behind* demonstrates a soft sheen, which indicates the presence of a wax or resin coating. Credit: Julie Lattin DesChamps ♦ Clarence H. White (American, 1871–1925) and Alfred Stieglitz (American, 1864–1946), *Female Nude Standing in Doorway, Seen from Behind*, 1907, printed 1907–9. Platinum print, 23.7 x 17.6 cm. (9 5/16 x 6 15/16 in.). Alfred Stieglitz Collection, 1933 (33.43.398)



Locations and Hours

The Met Fifth Avenue

Sunday–Tuesday and Thursday: 10 am–5 pm
Friday and Saturday: 10 am–9 pm
Closed Wednesdays

The Met Cloisters

Thursday–Tuesday: 10 am–5 pm
Closed Wednesdays

Current Exhibitions

Before Yesterday We Could Fly: An Afrofuturist Period Room

Ongoing

Richard Avedon: MURALS

January 19 through October 1, 2023

Art for the Millions: American Culture and Politics in the 1930s

September 7 through December 10, 2023

Robert Wood Johnson, Jr. Gallery

September 14, 2023 through Spring 2024

Upcoming Exhibitions

Proof: Maxime Du Camp's Photographs of the Eastern Mediterranean and North Africa

October 23, 2023 through January 21, 2024

Don't Forget to Call Your Mother

December 18, 2023 through
September 15, 2024

Still-life photographer Leslie Gill coaxes a rare moment of stasis from famous jugglers Francis and Lottie Brunn, above, who appear here with the tools of their trade. Only the blur of a revolving ball belies their extraordinary onstage dynamism. Gill instead opts for balance. He shows the sequin-spangled siblings twined together in a symbiotic pose, perhaps illustrative of their partnership; in his picture the Brunns are so in tune that even their faces seem to rhyme. ♦ Francis and Lottie first learned to juggle from their father, who had picked it up in a French prison camp. In war-wrecked Bavaria, the Brunns refined their skills with an array of improvised props, from potatoes to toilet plungers wrapped in paper. By the late 1930s they were appearing on the European carnival circuit, juggling in dance halls and variety shows, and for a while even entertaining Nazi troops in Vichy France, before a Ringling contract brought them to the US. Francis won particular acclaim for the balletic elegance of his act, racking up superlatives and performing for heads of state. ♦ Behind the scenes, however, the partnership was fraying. The year after Gill made this portrait, Lottie—long relegated to the role of her brother's assistant—would embark on a successful solo career. But, here at least, the show goes on. Gill, a meticulous stylist with a keen eye for composition, arranges the Brunns in collaborative accord, selling the scene as seductively as in his commercial work for House Beautiful and Harper's Bazaar. Trussing up a white tarp behind the jugglers, he invokes the big tents that hosted—for a while, at least—their dazzling double act. — Virginia McBride, Department of Photographs

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Image: ♦ Leslie Gill (American, 1908–1958), *Francis Brunn and Sister*, New York, 1950. Gelatin silver print, 16 5/8 × 13 5/8 in. (42.2 × 34.6 cm). Joyce F. Menschel Fund, 2023. (2023.169) ♦ On view in the Robert Wood Johnson, Jr. Gallery through Spring 2024.



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.

Acknowledgements

Before Yesterday We Could Fly: An Afrofuturist Period Room is made possible by the Hobson/Lucas Family Foundation and the Director's Fund. Additional support is provided by Art Mentor Foundation Lucerne and the Terra Foundation for American Art. ♦ The Met's quarterly *Bulletin* program is supported in part by the Lila Acheson Wallace Fund for The Metropolitan Museum of Art, established by the cofounder of *Reader's Digest*.

Richard Avedon: MURALS is made possible by Joyce Frank Menschel. ♦ The exhibition celebrates the centennial of the artist's birth in 1923 with the presentation of the photographer's most innovative group portraits, including three of his monumental photomurals.

Art for the Millions: American Culture and Politics in the 1930s is made possible by the Horace W. Goldsmith Foundation and The Schiff Foundation. ♦ The exhibition explores how artists expressed political messages and ideologies through a range of media.

Proof: Maxime Du Camp's Photographs of the Eastern Mediterranean and North Africa is made possible by The Robert Mapplethorpe Foundation, Inc. ♦ The exhibition focuses on a rare portfolio of photographs printed in advance of Du Camp's 1852 landmark publication, *Egypte, Nubie, Palestine et Syrie*. This is the first exhibition to feature this portfolio of "proof prints."

Don't Forget to Call Your Mother is made possible by Joyce Frank Menschel. ♦ The exhibition examines lens-based works from The Met's collection from the 1970s to today, and considers various strategies employed by artists to probe the talismanic properties of photographs.

Wearing a loose-fitting jalabiya and a "screaming red" fez, Gustave Flaubert posed only once for Maxime Du Camp, outside the garden of the Hotel du Nil, where the two friends lodged for most of their two-month stay in Cairo at the beginning of Du Camp's photographic campaign of the eastern Mediterranean and North Africa. Flaubert, still an aspiring novelist at the time, accompanied Du Camp on the trip that led to the publication of the first photographically illustrated book published in France, Egypte, Nubie, Palestine et Syrie (1852). After their return to Paris, both men wrote narrative accounts of their travels together. Flaubert's chronicle of the friends' journey (published after his death) differed substantially from Du Camp's version, in which Flaubert is not even mentioned. — Stephen Pinson, Department of Photographs

Support

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Deputy Chief Development Officer of Individual Giving
 212-731-1281
hannah.howe@metmuseum.org

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Image: ♦ Maxime Du Camp (French, 1822–1894), *House and garden in the Frankish quarter, Cairo, Egypt*, January 9, 1850. Salted paper print from paper negative, 8 3/8 × 5 7/8 in. (21.2 × 14.9 cm). Gilman Collection, Gift of The Howard Gilman Foundation, 2005 (2005.100.376.4) ♦ On view in *Proof: Maxime Du Camp's Photographs of the Eastern Mediterranean and North Africa*, October 23, 2023 through January 21, 2024.