

April 18, 1975

Dear Lydia,

Sorry about the confusion. I will try to give you a picture of where we are and what changes have taken place.

On the original proposal we had listed the following for equipment purchase:

three (3) tripods	\$585.00
NTSC signal generator	2,500.00
Panasonic 3130	1,695.00
two (2) Trinitron monitors	1,700.00

The tripods we had planned on purchasing were a heavy studio model with wheels. We were unable to find a tripod of this type which would also allow the double axis movement necessary for certain kinds of feedback. We therefore bought five tripods for a total cost of \$175.00 and one heavy duty tripod from Doron Corp. for \$50.00 which is currently supporting a large studio camera donated to the Center by Continental Can Company. I purchased a studio switcher with two cameras and two wheeled tripods with my own funds which are available for use at the Center.

In the past eight months I have been dealing with Doron Corporation in Binghamton. They are in the business of manufacturing low light level cameras. They bought out Singer Corporation's closed circuit video inventory along with the rights to manufacture the cameras. Doron did not want to continue in closed circuit equipment so they are selling most of this equipment. I already mentioned the one tripod we purchased from them; we also purchased five JVC 1/2" color record/playback decks. Two of these went to the Center; the other three were purchased by and repayment received from myself, Meryl Blackman and Peer Bode (see 1975-76 proposal) and Jim Tusty who teaches at Guilderland High School. Doron also had one IVC 860 color deck which we purchased for \$500. David is trying to set up the deck and so far it looks like the IVC will be good for black and white editing. Hopefully we will also be able to use it to record color but this depends on new heads.

I am still reluctant to pay \$800 for a 12" Trinitron monitor when I am able to buy a 12" Trinitron receiver for \$306. We are going to order one Electro Optical Isolator kit from Video Aids Corporation in Colorado at a cost of about \$130. This unit is specifically designed to convert a Trinitron receiver into a monitor. If it does not work we will have to buy at least one monitor receiver to have a good understanding of the color outputs of our various synthesizers. We have already purchased one Trinitron receiver and one color RF unit.

The NTSC signal generator is vital. I originally intended to buy a Textronics 146 signal generator which includes a color sync generator, a color bar generator, a staircase generator and gen lock. The main reasons we wanted this unit were to test and set up the synthesizers to ascertain the output, to set up a house sync system so all of our various producing and testing operations would be fed by a common sync source, and to have gen lock in order to process tapes directly rather than to rescan them. I spent much time talking to Textronics representatives and other people knowledgeable in 1/2" video and came to the conclusion that the 146 would not be compatible to 1/2" in the gen lock mode.

At the same time Don McArthur came to work at the Center. His background is in theoretical physics and his original interest was to build a low cost time base corrector using a theoretical approach. Over the past few months he has gained a great deal of knowledge about control of the electron, and his application of this understanding will produce not only the control systems which we are proposing for 1975-76 but also a unit for house sync with gen lock and color bar generation. Don has also invented the Spatial and Intensity Digitizer (SAID) which is extraordinary in its ability to manipulate video images in ways which we have not been able to accomplish up to this point. We are including a sample of this imagery produced by the SAID on our Interim Report tape.

The Artist Assistance program was not feasible for several reasons. The conducting of that program and Walter Wright's workshop series depended on our receiving the funding in early summer in order to publicize and schedule both since both programs were operating on a shared equipment schedule. Since we did not receive the funds until middle October we felt we could not conduct the Assistance program according to contract. By the time we received the money the Workshop series was heavily scheduled without benefit of prior publicity. We projected that the Assistance program could not be started until late December in order to provide time for publicity, response by interested artists, scheduling and training of each recipient. There was simply not enough free time on the Paik/Abe to do both programs and complete them by June 30, 1975. These two programs were proposed and designed to work efficiently in tandem only if the time period for completion was a full 12 months. By December it became obvious that both programs could not be retained as proposed in the Center schedule. The \$8,000 allocated for the Assistance program is being spent as follows:

1. We are building a complete voltage controlled synthesis unit which will contain the Jones gray level separator and colorizer designed by Walter Wright and David Jones. This seems to be a reasonable approach to the construction of a more complete unit which Walter will then be able to use for the workshop series for 1975-76 and will also be available for use at the Center by other artists.
2. The Center partially supports Don McArthur as systems designer. Don's genius is invaluable both to the Center, myself, David and Walter and also to other artists such as Nam June Paik and Steina and Woody Vasulka. His input to the concepts of process video is going to radically alter and advance the ability of the artist to produce and control imagery. We are supporting him as well as we can and project an expenditure of approximately \$2,000 through June 30, 1975. As noted above we expect to have the function capability of an NTSC signal generator in equipment designed and constructed by Don.
3. We are in need of some natural color capacity in addition to synthetic color. We have received a small grant from the National Endowment for a residency for Nam June Paik at the Center; this program necessitates the use of color cameras. The potentials of the Paik/Abe Synthesizer are severely limited by lack of color cameras, and we have had numerous requests for the addition of this equipment by artists working at the Center. We have purchased two RCA 701 cameras with lenses for \$3,210; this figure is not included in the Interim Report budget because the expenditure was made in March 1975.
4. Our operating expenses have increased because of these additional programs. To date we have spent approximately \$7,000 on parts alone. This includes the develop-

ment of the Jones Colorizer which is nearing completion, costs for the development of the SAID by Don McArthur and gray level keyers as well as the normal parts and supplies for repair and maintenance of equipment. In addition, the costs for electricity have nearly doubled due to price increases, and we are paying additional insurance costs for theft coverage for which the Center is not budgeted. These additional expenses are projected at approximately 2,500-3,000 through June 30, 1975.

I think that a part of the confusion and rearrangement of programs is due to a conflict in fiscal years and grant periods. Although legally the Center's fiscal year is January 1-December 31, the actual period of operation coincides with what was, at one point as I understood it, to be the Council's program year, June-June. At the start of the 1974-75 grant period, June 1974, the Center had to borrow \$6,000 because payment for the 1974-75 grant was not made in June or July when our programs began and the 1973-74 grant funds were exhausted. Consequently, the Center expended this \$6,000 from the 1974-75 grant before any funds were received from the Council; in effect then the Center has been operating on 1974-75 monies since July 1974 even though the Council payment was not received until October 1975. We are as a result falling farther behind and anticipate this same problem arising in June. The Center lacks the resources to conduct programs which begin in June or July if we do not receive Council funds at that time. I am sure that this is not a situation unique to the Center, but is nevertheless a concern to us, and I mention it in the hope that it will clarify our present situation.

Sincerely,