



77 3 07-1

UNESCO/CUA/31
PARIS, 17 December 1951

1216f

UNITED NATIONS EDUCATIONAL,
SCIENTIFIC AND CULTURAL ORGANIZATION

ESTABLISHMENT OF PHOTOGRAPHIC ARCHIVES
OF WORKS OF ART

REPORT

by

Mr. Jean Prinnet,
Assistant Curator of the
Print-room of the Bibliothèque Nationale,
Paris,
France

TABLE OF CONTENTS

| | Page |
|--|------|
| Introduction | 3 |
| I. <u>Formation of Photographic Archives</u> | 4 |
| International security archives, special national archives. Legal deposit (p. 4). Revocable deposits (p. 4). Photographic campaigns (p. 5). Purchases, Exchanges, National liaison services (p. 5). | |
| II. <u>Preservation - Arrangement</u> | 6 |
| Physical and chemical conditions of preservation, Material arrangement of negatives (p. 6) of positives (p. 8). | |
| III. <u>File System - Classification</u> | 10 |
| Filing of negatives (p. 10), of positives (p. 11). Varying systems of classification (p. 11). General scheme of classification (p. 12). New tendencies (p. 12). Identity of every print filed (p. 13). | |
| IV. <u>Catalogues - Selection</u> | 14 |
| Catalogues of negatives, of positives (p. 14), of microfilms, of special collections (p. 15). Codification and selection (p. 16). | |
| V. <u>Reference - Supply</u> | 17 |
| Case of positives, microfilms on strips or rolls (pp. 17-18), projections with recorded commentary (p. 18), sheet films, microcards (p. 19). | |
| VI. <u>Workshops and Laboratories</u> | 20 |
| VII. <u>Circulation</u> | 22 |
| VIII. <u>Rights of Reproduction</u> | 23 |
| Conclusion | 25 |

PHOTOGRAPHIC ARCHIVES OF WORKS OF ART AND CULTURE

Most of the works published by documentation organizations deal with texts (or reproductions of texts) rather than with illustrations and it is often easier to draw up a bibliography on some highly specialized subject than to collect a few good photographs to illustrate a popular article. There are, of course, enterprising and well equipped organizations for photographic documentation, but it is not easy to know their specialities, their practices and sometimes even their whereabouts. New depositories are being discovered each year. It was not until about 1925 that national and international agreements concerning archives and libraries began to be drawn up and successfully applied.* Moreover the analogy with written texts cannot be carried too far since methods used for preserving, classifying, making known and distributing photographs cannot be copied from those that apply to books or documentary archives, even when the photograph is but an additional aid to the manuscript or printed text.

Although we shall here only take into consideration archives of works of art and culture, it will be necessary to mention all the varying aspects of photography, whether supports (film, glass, paper . . .), technical questions (negatives, prints, transparencies . . .), subjects (art, science, technology) or the roles assigned to centres and to official or private depositories that may be open to the public or reserved for specialists. Each of these aspects throws light on the difference between photographic archives and other cultural centres and will give us the opportunity to describe or suggest some of the methods used in France or abroad to provide for their existence and to develop them.

* Institute of Intellectual Co-operation.

I

FORMATION OF PHOTOGRAPHIC ARCHIVES

Because the idea of constituting a world library containing specimens of all the texts printed in every country in the world, is already under consideration, it might be interesting to study the same sort of project for an immense photo library for photographs of the world's cultural treasures. Such a project would raise obvious problems of finance and location besides those of preservation and communication. For this reason the Member States of Unesco have so far been asked only to take part in constituting international archives for purposes of security* in various parts of the world to contain microfilms representing the most typical and the most precious among works of art. This seems to be the first and only international attempt of the kind. Specialists will choose the works to be reproduced and the cost will be borne by the governments.

The problems raised by the collection of photographs for purposes of preservation in fortified shelters are quite different from those encountered in collection for various cultural uses. A world photolibrary would be impossible for this purpose and would, indeed, be a counter-current since it is far more important to circulate such pictures than to centralize them. No photo library today can claim to keep its collections up to date in all subjects; attempts to do so soon lead to sub-division among various specialized bodies. Unlike archives intended for security these organizations are useful only if they are easily accessible to research workers and to those whose business it is to circulate the photographs.

The depositories can be supplied by depositing of duty copies and by purchase, gifts or exchanges. Some important national collections (Annex 1) have their origins in legal texts relating to copyright (in the United States since 1865) or to the depositing of duty copies (in France since 29 July 1881)** The regulations would place a heavy burden upon the depositors if they were not balanced by definite advantages. The French law on the depositing of duty copies of photographs "publicly offered for sale, hire or distribution, or surrendered for reproduction" has made it possible to collect a large number of prints which are classified, catalogued, accessible to the public, exhibited with all the necessary precautions and strictly protected from illegal reproduction. This conception of the depositing of duty copies establishes very useful relations between people who are looking for photographs and those who produce them.

Deposits may be made spontaneously by organizations or private persons, either definitively or in revocable form (see Annex 2: deposits in private archives). In all cases the deposit of prints and even of negatives does not necessarily involve the surrender of copyright (see chapter on "Rights of Reproduction").

* ICOM. CL/443

** The most recent text is that of 23 June 1943 (Journal officiel of 1 July 1943)

It sometimes happens that a State undertakes a large-scale photographic campaign on its own account, either with a view to collecting general information (United States, Great Britain) or for artistic (Belgium, decree of 24 June 1948) or scientific reasons.

The purchase of photographs can be greatly simplified when the depository has a department of its own selling prints or enlargements (Paris, Historic Monuments Fund; Marburg/Lahn). In such a case the proceeds of sales can be used not only for buying prints or negatives, but also to finance photographic campaigns. During the last few years, Unesco coupons have facilitated the purchase of photographs (microfilms) internationally.

The system of exchange is extremely attractive* it is tempting to see in it a symbol of union between peoples. In practice, such exchange is more or less limited to duplicates and microfilms. Normally an organization keeps its negatives for making prints or enlargements as they are needed or for special purposes (security archives), and uses microfilm prints for purposes of exchange. Further, the number of duplicates available in a library is generally limited. In most cases exchange becomes a question of purchase.

However, a system of exchange on a national or international scale might be developed if there were any liaison organizations similar to those set up for the international exchange of books, and if these services could be supplied in each country through the depositing of duty copies or by subsidies.

Thus the systems of duty copies, purchase and exchange are linked and we can already gain some idea of how photographic archives might be organized. It appears to be much less urgent to create or develop a large central depository in each country than to organize national liaison services to make temporary collections of great numbers of photographs (duty copies, or procured by purchase or exchange) which would then immediately be shared out among specialized organizations. We shall see that this central service could engage in other activities (information, co-ordination, allocation of orders between different studios, technical advice, etc.). It will be generally preferable to entrust these functions to some competent and well equipped institution already in existence, without regard to its speciality, rather than to a large organization created for the purpose. In any case, it will be important to avoid creating a monopoly that might paralyse many activities on the false pretext of economy.

* Loan and hire: see page 22

II

PRESERVATION - ARRANGEMENT

Mr. Aribat has pointed out in an unpublished report on the durability and preservation of documents that "the durability of film made of cellulose acetate should be at least equal to that of the best paper, so that we may hope for a satisfactory degree of stability, at least so far as the support is concerned, for documentation recorded on films with a cellulose acetate support. Cellulose nitrate films must not of course be used. As the preservation of photographs depends above all on the presence of minute quantities of hyposulphate, great care must be taken in washing and fixing, and analytic tests must be made before they are passed as being sufficiently durable to serve as documents in archives. However, we consider that when it is desired to keep intact the photographic quality of some especially precious document, it should be duplicated about every fifty years". The conditions necessary for the preservation of microfilms are briefly described by Messrs. Plenderleith, Rawlins and Coremans in their report to ICOM (CL/443).

Preservation of negatives on glass and of positives on paper also necessitates frequent examination. If the precautions in fixing, washing and duplication advocated above prove not enough, qualified specialists must be called in. It should be well known that news photographs which have been developed at high speed are usually insufficiently fixed and washed* and that slides even when they are preserved under the best conditions are quickly faded by the rays that pierce them in the projecting apparatus. Excellent lectures are all too often illustrated by faded slides; the only remedy lies in printing new ones (the negatives must thus be preserved).

Arrangement

Negatives on glass can be kept in paper envelopes, preferably transparent (white paper often contains chlorine which is harmful to sensitive surfaces) and grouped in small quantities (5 to 20) according to their format, in boxes a little larger than are used for unexposed plates (boxes of rust proof metal should be used in hot, damp climates). These boxes can be placed lengthwise and arranged like books on shelves. A label is stuck on the narrow side of each box, indicating the first and last numbers in the series of negatives it contains.

Some organizations arrange their negatives vertically in drawers fitted with partitions. This system is expensive and to be recommended only if transportation is not thereby complicated. Other organizations lay their negatives flat in pigeon-holed drawers, but there is no real advantage in this extra expense.

* The prints become separated from the notices stuck on the back when treated in fixing and washing baths. It is therefore essential to mark both print and notice with the same number, so that they can be put together again without risk of error. Certain stamping dies can make this work easier.

In all cases the reference should be written both on the negative and on its envelope.

Negatives on very wide films (e. g. aerial views) can either be rolled or kept in boxes like glass plates. Thirty-five millimetre films, measuring from 1 to 30 metres are rolled round a "spool" made of cardboard or preferably of plastic, the dimensions of which might be standardized like the "spools" used for cinema films (CTM interior diameter 40 mm. exterior diameter 42 mm.) and placed in cardboard boxes. * These boxes are stored on shelves or in special drawers. ** They are made of metal or wood and must be so constructed that the films are kept at a suitable temperature (10-20° centigrade) and at a proper degree of humidity (40-60°). (These conditions are practically the same as those suitable for books). Each box is marked with the appropriate references: serial number, subject, measurements, particulars of the documents reproduced. Except in the case of archives kept for purposes of safety, long microfilms generally reproduce the pages of a single work or of a series of dossiers (500 pages on the 250 24 x 36 frames on a 10 metre film) so that very brief references are often sufficient). It is advisable to take reference*** photographs at regular intervals at the time of exposure so that the film can be divided into strips of equal length (see page 10).

Strips of microfilm **** usually measure 21 or 23 cm; they then contain five 24 x 36 frames, plus half a frame reserved for a reference to be photographed at one end of the film. Special equipment is needed for filing these strips (Yac, Flambo, Microfilmex, Synoptic, Castex . . .), which are often protected by a transparent case with a reference consisting of one typewritten line stuck on the upper part. Thus protected, the strips are generally kept in shallow (6 cm.) metal drawers or stacked, for example, in tens, between sheets of paper 21 x 27 cm. , which are arranged in file covers or wide drawers. In this way, a drawer 60 cm. deep can hold 20, 000 microfilm frames. In all cases a system of indicators (index tabs) makes it easy to find or put back any given item.

The 21 cm. strips may be complementary to rolls of microfilms; if so, the references must of course coincide. *****

* The spool is essential for avoiding the permanent deformation of the film that results from too tight rolling.

** For example, shelves were fitted up to take drawers containing 120 spools of film of 10 metres each. This piece of furniture took up a space of 4. 50 x 0. 60 metres, or 2. 70 m². As the height was 2 m. the 7, 000, 000 documents were contained in a space of 5. 40 m³ while the original documents occupied 600 m² (Microfilmex).

*** Recommendations of the FID Congress, Rome, September 1951.

**** These should not be called "cards" or, in French, "fiches".

***** The early numbers of a periodical can be reproduced on rolls and later numbers on strips.

Sixteen millimetre film is more often used by banks or insurance companies than for reproducing artistic or cultural works, so that it is not necessary to deal with it here. On the other hand, sheet films (microfiches) deserve close studying since they have already rendered great service and are likely to take an important place among microcopying techniques for reproducing texts as well as plans, maps and illustrations. Cordonnier sheets are certainly among the best designed in Europe. The format is 105 x 150 and 1, 2, 4, 8, 16, 32 or 64 pictures can be reproduced; they can be easily arranged in ordinary files adapted to their size. This is the least cumbersome of all photographic methods (Annex 3).

"Vertical" filing of prints in drawers is extremely convenient, but can be recommended only for institutes, laboratories, publishing houses, etc. in which documents are available to only a few people. The prints are then grouped in files separated by movable partitions or, preferably, hung on rods running along each side of the drawers.

Prints can also be filed either in linen reinforced envelopes laid directly on shelves, or in envelopes with flaps, kept vertically in specially designed boxes (a box measuring 50 x 6 x 20 cm. holds fifty envelopes, each containing about 20 photographs of 13 x 18 cm; i. e. about one thousand photographs per box). Both these kinds of envelopes have the advantage of being more easily transportable than files in drawers.

Envelopes containing large-size prints can be kept in carriers (about 200 prints to each carrier). The most valuable documents (and those which do not require later fixing or washing) can either be pasted along the four edges* or stuck with dry-mounting tissue (necessitating the use of an electric press) to mounts (e. g. 55 x 40), which are then attached to flexible paper binding strips in loose-leaf binders, making it easy to slip the prints in or out and to change their order. One binder holds about 80 sheets.

Prints grouped in envelopes can only be circulated a few at a time (one or two envelopes) unless their arrangement is noted very clearly on the back. In most cases it is an advantage to arrange them in such a way that users cannot change their order. The easiest system is to stick the prints on bristol mounts of a standard format, 25 x 28.5, for instance, (Annex 4) which are then kept in loose-leaf binders of a corresponding format (30.5 x 29.5 would correspond to the above amounts). A binder contains 80 to 100 leaves (width of back: 6.5 cm.). There is a wide variety of loose-leaf binders, with or without clips (Annex 5) or they can be cheaply made.**

Photographs are sometimes stuck on pieces of cardboard arranged vertically in drawers. The cost of the cardboard and of rearrangement is generally high.

* An actionless and imputrescent glue must be used, specially composed so that insects and microscopic plants cannot grow in it, e. g. a paste composed of flour mixed with alum and formol to make it imputrescent.

** For example, by passing rings or cords through the perforations in the leaves and covers.

Microcards (microcopy on sensitive paper or printed by offset) are at the moment in favour, especially in the United States of America. This is probably a temporary situation. Illustrations produced in this way are generally rather poor. Their format has not yet been standardized. They can be stored in files.

Transparencies on glass (8.5 x 10) or on film (5 x 5) can be stored without difficulty; here again, the chief point is that they should be easily transportable. Prints (film rolls *) are kept in small round boxes, labelled on the covers and arranged in flat drawers (the minimum diameter of the inner coil must be 40 mm. see above, page 6, note *).

When large documents are to be reproduced, it is sometimes found more economical to use 6 x 6 slides instead of the 8.5 x 10 format especially for colour projection.

About ten years ago patents were taken out in France (PMP) for a method of systematic filing and rapid supply to the public of a large collection of microfilms. In a room measuring 7 m. x 14 m. x 5.20 m, reproductions of 66,000 printed volumes could be preserved on strips of film (21 cm.), or of 300,000 volumes on rolled microfilm.

It is possible to make available, with a special installation, any one of 2,000,000 strips in an average of 30 seconds.

* The word "filmstrip" henceforth denotes 21 cm. strips; the word "film roll" will therefore be used in all cases where the film is longer than 21 cm.

III

FILE SYSTEM - CLASSIFICATION

Negatives

Negatives are classified according to the nature of the support (glass or film), the format, and numerically in order of receipt. For the sake of convenience, the different formats may be denoted by letters: A for small format, up to 9 x 12; B for 13 x 18; etc. Negatives of the same format are numbered either from 1 to infinity or with a reference to the year; in the latter case, the reference number of a negative might be: 45 C 263, indicating a negative taken - or received - in 1945, size C (18 x 24), registered as number 263. These references should be inserted on the negatives either in manuscript (using a special ink) or by photographing the reference beside the subject being reproduced. When dealing with microfilms, the references may be photographed either at the end of each strip 21 cm. long, or at the end of each roll (references, which are often very detailed, may run to several lines of text, including numbers) or on the edge of the film, even when perforated; an ingenious system is used whereby a serial number may be photographed simultaneously on the outer edge of each image (Zeiss). For sheet film, the reference may also be photographed in large characters, legible with the naked eye, placed either on a corner of the film or on its upper edge (Goebel, Cordonnier).

On microfilms for use in an electronic selection apparatus (cf. below), the reference number is replaced by a code, consisting of a system of dots and blank spaces denoting the characteristics of the image, which is photographed side by side with the subject.

When images differing greatly from one another are photographed on the same microfilm, the filing system should be such as to allow of the rapid identification of the subject of each exposure; manufacturers have designed some highly ingenious systems for this purpose (Yac, Flambo, Synoptic, etc.).

An incoming register should be kept for each type of negative (glass, film, etc.) and each format, indicating the exact subject, the origin of the negative and, where appropriate, the full reference of the document reproduced.

When a new collection of negatives arrives at a depository en bloc, the reference numbers should not be altered; all that is necessary is to insert, before the references of the new photographs, a brief indication of their origin, leaving the various items in the collection grouped together according to their format.

An enormous collection of negatives can thus be quickly built up without there being any need to undertake extensive registration and classification work when new consignments, varying greatly in character, are received.

Positives

"The golden rule is that there are no golden rules", in the words of Shaw recently quoted by Mr. Gibbs Smith. There are in fact as many classification systems as there are depositories, ranging from the different forms of decimal classification (cf. Annexes 6, Belgium, and 7, Paris, Archives Photographiques d'Art et d'Histoire), to the alphabetic or syllabic classification systems (Hulton Picture Post Library*), not to mention various methods and procedures in use, the logical foundation for which is sometimes difficult to discover. It must be admitted that there is, at the moment, no system of classification applicable to all institutions responsible for photographic documentation.

Rolls or strips of microfilm on which books are reproduced are filed and catalogued like books themselves. These methods cannot be employed when dealing with prints. It is impossible to keep a number of cards for each print, as we do for books or microfilm copies of books, as the quantity of material would very soon become unmanageable. The unit in a library is the book; in photographic archives it is less often the individual image (print, transparency) than a group of images. The important thing is to be able quickly to locate the envelope, box, binder, drawer, roll or group of strips relating to the subject sought.

Prints on paper

As, except in the highly specialized centres, a photograph may usually be classified under different headings, it would be desirable to have a separate print for each subject heading. That would, however, be an undue luxury and would also involve the risk of overcrowding; it is usually necessary, therefore, to select the main subject and to file the print in the corresponding collection. If the classification system is clear, only a few cross-reference cards will be necessary to enable any given print to be located in widely different ways (cf. the chapter on: "Catalogues Selection").

Classification systems vary, as we have said, from one institution to another, and this situation is likely to continue; it may nevertheless be desirable to consider a general encyclopaedic scheme which might be useful, for instance, in a large central department or in drawing up union catalogues. We therefore append (Annex 8) the scheme designed by Mr. Jean Laran for the several million illustrations of all sorts (engravings, photographs, photomechanical reproductions, etc.) gradually assembled in the past three centuries in the print-room of the Bibliothèque Nationale.

In his (unpublished) "Remarques sur l'organisation du Cabinet des Estampes" (Remarks on the Organization of the Print-room), Mr. Jean Laran states: "This

* Cf. Gibbs Smith: The Hulton Picture Post Library, in the Journal of Documentation, ASLIB. London, March 1950.

is the scheme which we would suggest for the collections in a Print-room if we were not bound by what has been done in the past. Without going into details which can be dealt with in detail only at the beginning of a new enterprise, we give the broad outline of the system here. In order to avoid confusion with the existing system (in the Bibliothèque Nationale) we have not made use of alphabetical references (Aa, Ab, etc.) for our new divisions, although we think they are, in themselves, very convenient. For the same reason, we have given our divisions new names: 173 "sections", * 20 "chapters", 6 "groups" and 2 "parts", followed by an annex."

Contrary to the procedure recommended for the filing of negatives, efforts should be made, whenever a new collection of photographs is added to the old, to arrange them all in a single series, taking care, of course, to specify the origin clearly on each item. Many of the portraits in the Nadar Collection, for instance, which has recently become the property of the Print-room at the Bibliothèque Nationale, were immediately embodied in the general series of portraits of all types (prints, reproductions, etc.), arranged in alphabetical order. Such an amalgamation is, unfortunately, not always possible; the big albums in which Nadar had his portraits inserted in chronological order of execution have had to be kept apart and specially catalogued (cf. following chapter). For this reason, in the various sections of a general classification scheme, it will be necessary to keep photographs (and related documents) in collections differing greatly in character. The important thing is that the same methods of classification should be followed, however the items are actually presented, and that the collections, however varied, should be entered in a single catalogue.

With regard to the filing of photographs of works of art, and more particularly of paintings, it will be seen that there is an increasing tendency to arrange photographs not in alphabetical order of the names of the artists, but by period, school, genre and subject - a system which greatly facilitates the work of art historians and the identification of anonymous works.

"Here we hold a low opinion of alphabetical arrangement", says Mr. H. Gerson, of the Institute at The Hague, where 15th century drawings, for instance, are grouped in two divisions: "Compositions and Studies" and "Portraits and Heads". "The drawings of Jan Van Eyck, Roger van der Weyden and his school, D. Bouts, G. David and the many anonymous works of that period are collected together in these two series." **

No fixed rules can be laid down, and each institution must be left free to select the arrangement and the sub-divisions most appropriate for its purposes;

* In 1950, the Hulton Picture Post Library was using 135.

** Cf. also H. Gerson: Le Bureau Royal de Documentation sur l'Histoire de l'art et l'Iconographie, in Die internationale Kunstwelt, January-February 1935. This "Bureau" must be considered one of the best examples of photographic archives (works of art) in the world.

it is, in fact, very useful to find the same documents classified differently from institution to institution. The central service which we have already recommended should be set up, might, in this connexion, play a useful part as a liaison and co-ordinating body. In any event, whatever system of arrangement is adopted, each item should bear exact particulars, giving not only the origin of the photograph (photographer, collector etc.), but also its date; details of the subject (place, names of people represented, etc.); where appropriate, a reference to the document reproduced (author, title of volume, name of artist, reference or serial number); and, lastly, very legibly, the reference number of the photograph itself in the general classification scheme, so that each item can be treated as a separate unit and can automatically be replaced (cf. Gibbs Smith, op. cit.)

Photographs may sometimes be accompanied by very detailed notes (criticisms, bibliographical references relating to the work reproduced), as at the Louvre and at the Musée Carnavalet (Paris) and the Frick Library (New York). Such particulars, which are incidentally extremely useful, can be compiled only by highly specialized institutions responsible for keeping a relatively small amount of material. In any collection covering a wider general field, to make a practice of appending to photographs particulars which are the proper concern of learned study would be a misconception of the function of the institution. The important thing is that the identity of the photographs should be fully and perfectly defined. The photographs may sometimes be subjected to analysis and critical study on the spot with the help of works of reference, which should, in such cases, be kept near at hand.

The filing system for transparencies on film or glass may be the same as that for prints on paper, except that, as it is not so easy to consult them, the function of the catalogue will be of greater importance. If a reference "transparency" is inserted next to the prints on paper, however, it may not be necessary to draw up a special catalogue.

The Cordonnier sheet films are designed for use in conjunction with methods of classification and selection based on very thorough study (Annexes 3 and 9).

Annex 10 contains a brief description of the methods in use at the Office de Documentation sur les Monuments Historiques (Paris).

IV

CATALOGUES - SELECTION

"It bids us cease trying to describe what can be self-depicted", Paul Valéry wrote in connexion with photography. This remark should always be borne in mind by those preparing catalogues of photographic archives. In the previous chapter, we saw the relationship between arrangement and cataloguing, and how a well planned classification system should reduce the number of cards to a minimum. Countless organizations, after planning or even embarking on the preparation of descriptive catalogues, have had to give up the task owing to shortage of funds or staff, and because all plans were foiled by the great mass of documents.

Brevity is the first requisite in a catalogue of photographs, which should refer users far more frequently to series of photographs than to isolated photographs; it should also be confined to essential data for locating a document, leaving out such particulars as are more properly supplied by reference works.

Catalogues of Negatives

Registers of negatives classified according to size and in chronological order of receipt are, in themselves, valuable catalogues; they may give a serial number, followed by all the necessary data: author, subject, date, origin of the photograph and, where appropriate, the reference number of the document reproduced. A collection of systematically classified prints may form an illustrated catalogue of a collection of negatives (cf. also the "Micro-Index Catalogue" of the Archives Centrales iconographiques d'Art et d'Histoire, Brussels - ICOM News, February 1949).

It may also be useful to include in incoming registers references to some general classification system (decimals or serial numbers of the system adopted), so as to be able to regroup negatives dealing with related subjects and to discover the heading in the systematic classification under which the corresponding positive is filed.

Catalogues of Positives

In many cases, a catalogue may be dispensed with if a typed or printed notice is prepared to show the filing system of any collection of positives; for instance, in the Print-room of the Bibliothèque Nationale, any item required may be easily located if it is known that photographs representing portraits or historical events are arranged alphabetically in the N Series and chronologically in the Q Series. This system of arrangement may be supplemented by very brief cards forming an index rather than a catalogue in the true sense of the word (Annex 4B); this may

consist simply of cross-reference cards or of "photo-cards" of standard international format - 7.5 x 12.5 cm.), showing side by side a miniature photograph of the item and a brief description. Owing to their relatively high cost (typing, reproduction), photo-cards are not practicable except for a fairly small number of important documents.

Catalogues of Microfilms

With present-day methods of filing microfilm in roll and strip form, catalogues are not usually necessary; however, when the microfilm bears reproductions of illustrations instead of an ordinary text, it may be worthwhile to make miniature contact prints on paper, as they are easier to consult than the negatives, beside which they should be filed. In the case of a series of practically identical images, it may sometimes be sufficient to print only the most typical, or only one out of every ten or twenty. (This method would be used for the catalogue of a film library.)

Special collections

We have seen that in the interests of practical presentation or for reasons of convenience, it may be necessary to treat different collections separately under one and the same heading in the general classification (Nadar albums); it is essential, in such cases, to prepare cards for the items in these special collections, for insertion in a single general index. These cards should invariably be brief. In the case of large collections (e. g. with over 1,000 photographs) it is advisable to have the references common to a large number of the photographs printed beforehand on cards of suitable size, or to use a rubber stamp.

To avoid the necessity of reproducing an undue amount of reference details (full address of the photographer or of the collection of negatives, terms of sale, reproduction rights, etc.) on prints or cards, it is often useful to prepare card-indexes of photographers and collectors of photographs. These local indexes serve to supplement national* or international** directories, or the catalogues published by photographers or centres in many different forms: catalogues, with or without illustrations (Alinari, Druet, Braun, Giraudon, Archives photographiques d'Art et d'Histoire, etc.), summary lists (printed or duplicated) of major series, grouped either systematically (transparencies of the Musée Pédagogique or of the Editions nouvelles pour l'Enseignement, etc.) or in order of receipt (Library of Congress, etc.); some of these are very useful classification systems (such as that of the Direction de la Documentation de la Présidence du Conseil). The catalogue of a general collection may thus be limited to a simple tabular outline.

* Répertoire des collections françaises de documents photographiques, Présidence du Conseil, 16 rue Lord Byron, Paris, 1949.

** Unesco, International Directory of Photographic Archives of Works of Art, Paris, Dunod, 1950.

The remarks made above in connexion with the filing of photographs themselves and numerical references (173 sections in the Jean Laran scheme), alphabetical and syllabic references (Cordonnier system), also apply.

These reference systems are evolved in accordance with carefully studied principles and form the basis of a veritable code, facilitating the location of documents. The simplest application is to note at the end of each series of documents (e. g. on a chronological register of negatives) references corresponding to some general classification system.

If the main subject in a photograph can be represented by the figures of a code, it is, in theory, possible to use the punched-card system. This was recently attempted by an important American review, which even improved on the system by attaching to the punched card a microfilm copy of the document so that it could be examined in a special transparency viewer. The editor of the review has recently informed us, however, that, although the system was so attractive, it has had to be dropped on account of its excessive cost; it necessitated a highly trained staff and the cards had to be examined in a special viewer, whereas it is always preferable to have paper prints or enlargements that can be spread out on a desk for convenient discussion by an editorial committee.

We should not, however, generalize too much from this particular case. What is true for a review is not necessarily applicable to large organizations (architectural and town-planning services, etc.) whose photographic material may be designated by figures (cf. Annexes 6 and 7, showing the codes used by the Photographic Archives of Works of Art in Belgium and France). The only limiting factors in the use of punched card equipment may then be financial considerations (initial outlay and running costs) and the degree to which the machines can be adapted to the needs of the service.

We would, in this connexion, remind the reader of Mr. Shaw's "rapid selector" and of the electronic selector designed by Mr. Gloess. Both use microfilms on which each frame is accompanied by a "code", photographed on the following frame. But the code here has the same drawbacks as the punched cards. This system may be useful for selecting texts, especially abstracts, but appears unsuitable for use with pictorial material.

V

REFERENCE - SUPPLY

In principle, negatives should never be handed out. They should be kept in specially safe premises (emergency archives for security purposes) or near the printing studios. Only positives on paper, film or glass should be available to enquirers.

The question of reference to and supply of prints on paper gives rise to the same problems as are encountered in connexion with books, whenever the prints are kept in loose-leaf binders and indexed or briefly catalogued. The loan of sets of prints in files or envelopes inevitably leads to chaos; only a very few prints should, therefore, be given out at a time (about 20 to an envelope).

The use of microfilms is also limited, especially in England and the United States of America, by the difficulty of consulting such material. Even the most highly perfected apparatus is criticized on the grounds that it tires the eyes, scratches the films and gives imperfect or incomplete pictures. Nevertheless, reference to microfilms has become a very common procedure.*

Standardized strips, 21 or 23 cms long, protected by transparent plastic cases, and roll-films of from 1 to 30 metres in length are consulted by means of the numerous types of apparatus now on sale (for France, see the catalogue of the "Exposition du Microfilm et de la Photocopie" organized by the Comité national de l'Organisation française in Paris from 13 to 25 October 1950).**

At the present stage of technical development few types of apparatus are sufficiently adaptable to be used for all purposes, suitable alike for individual and collective viewing (by projection), and for placing at the disposal of the public or adaptation to the particular needs of a private organization. It is thus impossible to recommend any special apparatus without knowing exactly who is to use it and for what purpose. The question of eye-strain

* See records of the International Congress on Archives: Report by Mr. Lester K. Born. Paris, August 1950.

** This question of reference emphasizes the fact that microfilms should be standardized: width, perforation, dimension and angle of the pictures, coefficient of reduction, standardization of the spool (cf. the work and publications of the Association française de Normalisation and of the Committee of the ISO. TC. 46).

should also be taken into consideration as well as that of the place for the microfilm rolls, which should always be within easy reach. It is to be hoped that the work of the International Federation for Documentation (Rome, September 1951) and the reports of the OEEC missions, No. 40 to the United States of America* and No. 90 to Europe** will lead to a comparative study of the apparatus already in existence and possibly to the construction of new machines. ***

At present, only strips protected by transparent covers can be consulted in a normal way. If a microfilm roll is to be frequently consulted by the public, arrangements should be made to replace it without delay by new positives or even by enlargements (printed on sensitized paper or by one of the various methods of duplication).

Many publishing firms print series of "film rolls" on 35 mm. film, each forming the subject of a lecture. The publisher often issues a mimeographed or printed text with these rolls, which generally contain about thirty pictures. It is a convenient method of teaching, but the lecturer is tied down by the sequence of the images, though he is free to interpret the texts as he pleases. New types of apparatus have now, however, been invented to accompany this variety of film projection with a recorded commentary; a highly ingenious arrangement ensures perfect synchronization between the commentary and the different pictures. This solution, midway between the lecture illustrated by slides and the documentary sound film may undoubtedly be extremely useful, but only in certain cases, such as advertising or technical explanations of specialized subjects to a small audience. To use it systematically for showing photographs of works of art or culture would be to neglect the necessity of adapting the choice of pictures and commentary to the audience, which varies widely, not only from one country to another, but even within one town or community.

Here we have another of the essential points in photographic documentation; it should be possible to examine each picture separately and to treat each as an individual unit, which will take on a new significance according to the place it occupies in a succession of images or the commentary that accompanies it.

A lecture without a lantern-operator is not so bad as a lecture without a lecturer. With certain projectors, it is, in fact, possible to change the slides by remote control, throwing them on to the screen in an order that suits both lecturer and audience. ****

* Published in September 1951.

** To be published in Spring 1952.

*** See also L. J. v. d. Wolk and J. C. Tonnon: "The Microcopy on Flat Film as an Aid in Documentation", FID. publ. no. 257; Rev. doc. XVII (1950) Nos. 5 and 8.

**** Whenever slides are being projected, it is necessary to make sure that not only the format of the transparencies but also their frames (5 x 5 cms.) are suited to the apparatus.

Sheet films

Sheet films may be examined by means either of a pocket viewing apparatus (microfiscopes) or of projectors (microreaders) which can be used for individual or collective reading, projection on to a wall, tracing, and enlarging (Cordonnier system).

Microcards

As we have seen, it is the difficulty of viewing microcards that makes their use inadvisable, at least for reproductions of works of art or culture. The apparatus cannot give satisfactory results because of the quantity of light needed to project the image by reflection.

VI

WORKSHOPS AND LABORATORIES

Photographic workshops and laboratories may be required to develop processes for the treatment of a collection of negatives or to take new photographs.

A workshop for printing, enlarging or reducing should be set up wherever there is any large depository of negatives. This workshop should also have a highly trained staff that can see to the satisfactory preservation of the negatives. In addition to ordinary photographic equipment, it may possess a certain amount of up-to-date equipment for the rapid contact reproduction of documents. Leaving aside the latest processes such as Xerography or the Ektalith, which are still at the experimental stage or are not yet widely used, such processes as the Rétoché process can yield good results.

Though they are not yet perfect (certain half-tones are not always faithfully reproduced), it will possibly soon be cheaper to run off prints by these processes than to prepare and recopy even brief cards (cf. Chapter IV dealing with catalogues and classification systems).

Serigraphy (a process of reproduction using a silk screen) may, perhaps, be adopted before long for the reproduction of half-tones in photography. It is already used for the reproduction of colour drawings and illustrations.

All these processes are intended essentially for printing a small number of copies; if many copies are required, recourse must be had to the normal photomechanical processes (process-engraving, collotype, photolithography or offset), or to such very recent processes as have been specially designed for colour reproductions (Draeger, Aeply, Cordali, etc.).

A well-equipped experimental "extension" workshop of this type will be so invaluable for any depository of negatives that it will soon receive many more negatives, either in the form of donations or of temporary loans, (cf. Annex 2).

The ordinary photography workshop may be made responsible for the systematic reproduction of ordinary texts, drawings, prints, etc.. In that case, it may be built alongside the "extension" workshop in order to cut down outlay, but the respective responsibilities of each service should always be clearly defined. For instance, any decision by large administrative departments to establish emergency photographic archives for security purposes should not interfere with the workshop's routine work.*

* In thirty minutes, 250 frames, each 24 x 36 mm. can be reproduced on a 10-metre film weighting 64 grammes, and representing in all 500 pages of a book.

But if scattered objects or monuments have to be photographed or full-scale photographic campaigns organized, the workshop may be an entirely independent entity.

The advisability of each country's setting up huge workshops to serve as local and national centres for photographic work has frequently been considered. A central workshop can do routine photographic work for administrations which cannot or should not be permanently equipped for photography. It can also carry out certain specialized work necessitating costly equipment (infra-red, ultra-violet). In addition, it may employ "flying squads" which can conduct photographic campaigns, as is customary in Belgium, France and the United States of America (van equipped by the Centre national de la Recherche scientifique and the Bibliothèque nationale).

Lastly, it may advise administrations on the equipment and organization of photography workshops, and, if need be, arrange for certain orders to be executed by other, better equipped workshops.

At the beginning of this report, we had occasion to draw attention to the abuses of monopolies, which would lead to the establishment of costly organizations soon becoming top-heavy and in some cases unskilled in certain specialized branches of work. They would then be a handicap to administrations which might very well be equipped for photography, and they would also enter into competition with private firms. Lastly, it would be unfortunate to force an official style upon different photography campaigns.

VII

CIRCULATION OF PHOTOGRAPHS

In this chapter, there is no need to revert to the subject of exchanges dealt with earlier in this report in the chapter on means of building up collections.

Loans are likewise restricted to positives. They necessitate more complicated accountancy than exchanges, since the material has to be returned to the lender. Transport costs and risks of deterioration or loss are doubled; and all too often, films come back scratched, prints discoloured and transparencies dull or faded.

Even taking into account the possibility of improving projection equipment and means of display, the very principle of loaning photographs remains paradoxical; the cost of the material lent is often less than the cost of its despatch. In many cases, outright purchase is thus less expensive than a loan. Nonetheless, certain organizations (Institut de Recherche et d'histoire des textes, Musée pédagogique, etc.) are equipped for lending lantern-slides or film transparencies. A more extensive loan system could also be envisaged, along the same lines as the network of international loans of precious manuscripts and books,* in so far as the lender can obtain adequate guarantees against the risks of loss or deterioration. The photographs must also be of real value, having special points of interest (old photographs, rare prints, colour transparencies), making up a large collection or being of high quality. This applies particularly to photographs of works of art lent for exhibition. They must be handled by qualified organizations, especially in the case of travelling exhibitions.

The sale of photographs presupposes the establishment of a commercial service and strict attention to regulations not only as regards technical and financial questions, but also in the matter of reproduction rights.

Well-organized commercial services may contribute largely to the circulation of low-priced photographs of works of art and works of cultural value. But until the new processes already mentioned become more widespread, the best means of arranging for the circulation of photographs is to facilitate the official or private publication of the high quality reproductions that can now be obtained by photo mechanical processes: illustrations of books or periodicals, albums, postcards, posters. Such material is published by the Information Service of the office of the Présidence du Conseil, the Commissariat au Tourisme and the Musées nationaux.

* It is becoming increasingly the practice to supply photographs (for sale, not loan) instead of lending the original works.

VIII

RIGHTS OF REPRODUCTION

In addition to artists' rights (or the rights vested in their heirs)* there are the rights of photographers. Even when they reproduce sculpture, painting, prints or drawings, photographers are in fact regarded as "creators" and their work is protected** if not by laws specially applying to photography, at any rate by numerous court precedents.

In France the copyright in a work of photography, as in a work of art, expires in principle fifty years after the death of the last holder (author, photographer, publisher); actually we have to add to this period the legal duration of the war of 1914 (six years and eighty-three days) and of the war of 1939.

In addition, the owner of a work of art (like the collector of photographs) may have to take his own steps to authorize or refuse the right of reproduction, not to mention, in the case of portraits, the rights of the subject portrayed.***

These rights affect not only the reproduction and circulation of works, but also the right to exhibit them.

Many lawsuits have shown that disregard for these rights may have serious consequences and it is therefore important to indicate on the prints (or in catalogues, records and indexes) exact references not only to the author of the work reproduced but also to the photographer and if any, the collector.

These questions were considered by the Berne (1928) and Brussels (1949) Conventions. In every country specialized bodies are responsible for protecting the rights of artists and photographers (e.g. the Syndicat de la Propriété artistique).

In practice some latitude is noted in the exercise of these numerous rights. Apart from the reproduction of written texts (cf. Henri Desbois, "Le Droit d'Auteur", Dalloz, Paris, 1950), the reproduction of works of art is governed by a fairly flexible practice: painters, sculptors and engravers sometimes agree to the reproduction of their works free of charge provided that their name is clearly mentioned and that the reproductions do not damage their reputation. On the other hand, the reproduction of photographs is in most cases subject to strict regulation which may substantially affect the terms of purchase, loan or exchange.

* These heirs are sometimes legal entities such as the Musée Rodin, Musée d'Albi (Toulouse-Lautrec).

** Unesco Copyright Bulletin, Vol. II, Nos. 2-3; 1949, p. 41.

*** "Le Droit d'Auteur", January 1948, p. 8.

In the absence of an agreement to the contrary, the photographer retains the ownership of the negative and of the right to reproduce it, even if the negative has been ordered and paid for by a third party.

Some photographic archives keep only prints, while the corresponding negatives belong to photographers, who may make a charge for reproducing them over and above the price of copies or enlargements ordered from them.

Other organizations purchase with the copy the right to reproduce it either unreservedly or on certain conditions (e. g. abroad only) while the photographer retains the right to make what use of his negative he likes.

Lastly, an organization with publishing facilities often seeks to acquire the exclusive right to reproduce the photographs it purchases.

As a rule, the charge for this right varies with the nature and size of publications and with the space allotted to photographs in a book or periodical. (cf. trade union scales).

CONCLUSION

The many different questions raised by the establishment or development of photographic archives of works of art shows very clearly the need to give close study, both nationally and internationally, to the ideas suggested in this brief survey.

Pictorial representation expands more and more at the same time that modern science multiplies and improves the processes of reproduction. The number and nature of documents compel us to adopt new measures. We shall of course have to take advantage of experience gathered in the nearest fields, but the methods appropriate for ensuring the life of photographic archives will not be the same, as we have seen, as those applying to libraries and museums. We have to deal rapidly and simultaneously with immense numbers of photographs and preserve the mobility, independence and individual existence of each of them as well as to reconcile technical requirements with the claims of taste and culture.

Nothing can be done until those in charge of the most active centres establish regular relations with one another, as is already the case in kindred fields of work. To begin with, they will have to know their number and make each other's acquaintance, and to publish and keep up to date surveys of which the present report is a mere list of contents. Especially they will aim at co-ordinating their efforts to supplement their archives by a wise allocation of donations, purchases or copies legally deposited, and to determine the functions of the various organizations. We have alluded several times to the need for a central service of information and liaison and for a workshop capable of carrying out or allotting work and furnishing technical advice. There is no suggestion of creating a cumbrous organization or of establishing monopolies, but only of systematically developing immensely rich resources.

A N N E X E S

- 1) *Legal deposit of photographs*
- 2) *Draft contract for a revocable deposit*
- 3) *Material for documentary organization*
- 4)
 - a) *Illustrated catalogue*
 - b) *Corresponding index*
- 5) *Another example of an illustrated catalogue*
- 6) *Central iconographic archives : indication photographic inventory of Belgium's artistic and historic heritage*
- 7) *Experiment in codification of photographs of paintings*
- 8) *The Laran Plan : the application of a plan drawn up for the filing of a print-room collection to photographic archives.*
- 9) *Classification and comparison of selection methods*
- 10) *Office de documentation sur les monuments historiques*
- 11) *Scale of charges (Bibliothèque nationale).*

N O T E

In order to facilitate the conversion to inches of the measurements which are expressed in this report, in millimetres and centimetres, a few examples of such conversions from 1 to 10 cm. are given :

| <i>Cm</i> | <i>Inches</i> |
|-----------|---------------|
| 1 | 0 393.7 |
| 2 | 0 787.4 |
| 3 | 1 181.1 |
| 4 | 1 574.8 |
| 5 | 1 968.5 |
| 6 | 2 362.2 |
| 7 | 2 755.9 |
| 8 | 3 149.6 |
| 9 | 3 543.3 |
| 10 | 3 937.0 |

ANNEX 1

MEMORANDUM CONCERNING THE
LEGAL DEPOSIT OF PHOTOGRAPHS

- (1) Law of 23 June 1943 (O. J. 1 July 1943).
- (2) A legal deposit must be made in the case of all photographs which are "publicly offered for sale, distribution, hire or reproduction".

The law affects not only the publisher or the distributor of photographs, but also the producer, that is to say the photographer.

- (3) The photographs deposited must satisfy the following conditions:
- (a) They must be either copies of the original size or enlargements on sensitive paper, 24 x 30 if possible (minimum: 18 x 24; maximum: 63 x 47).
 - (b) They must correspond with the photographs offered for sale, distribution, hire or reproduction, and be capable of remaining in a good state of preservation for several years.

Carbon paper should be used for choice, or, where this is not possible, white glossy paper.

- (c) The photographs must not be pasted on to any other surface.
 - (d) The following particulars must accompany each photograph: First name and surname of the author; subject (with the most accurate possible information as to the place, person or scene represented); date on which the photograph was taken. The following information is optional: technique (infra-red, solarization, coefficient of enlargement, etc.).
- (4) The photographs must be deposited at the Service du Dépôt Légal, 58 rue de Richelieu, or at the Cabinet des Estampes de la Bibliothèque Nationale (same address), or sent post free to:

The Minister of Public Education,
Service du Dépôt Légal,
58, rue de Richelieu, Paris 2e.

- (5) All special cases may be submitted to the Cabinet des Estampes de la Bibliothèque Nationale, 58, rue de Richelieu (Tel: RJC. 00-06).

21 December 1951

(6) The photographs deposited may be consulted by the depositors or any other person admitted to the Bibliothèque Nationale (National Library).

(7) No photograph which has been deposited may be reproduced unless the party holding the relevant rights therein (author, publisher, distributor, etc.) has given his written authorization to that effect.

Doubtful cases are submitted to the Syndicat de la Propriété artistique.

ANNEX 2

DRAFT CONTRACT FOR A REVOCABLE DEPOSIT

PHOTOGRAPHIC ARCHIVES*

The undersigned: President (or Managing Director) of the Association, acting on behalf of the said Association, whose headquarters are at, Street, on the one hand, and the Minister of represented by the Director of the Archives of on the other hand, agree as follows:

Article 1. Mr. hereby declares that subject to the right of revocation, he deposits at the Archives of, in the form of (positives, negatives, microfilms), that part of the archives of the Association, a brief statement of which is attached hereto.

Article 2. The said parties respectively consent to and accept the deposit on the following conditions:

Article 3. The Administration of accepts responsibility for the transfer to the Archives of, and for any necessary prior cataloguing, of the said documents. The said Administration of shall not however be held responsible if any individual document should later be found to be missing from its normal place, since the cataloguing made prior to deposit can only record the absence of entire series figuring in the statement mentioned in Article 1 above.

Article 4. If, after the documents have been sorted, it is found possible to eliminate certain of them, a list of the documents so eliminated shall be drawn up and signed by the representative of the Association and the Director of the Archives of or his representative. Such documents shall be removed by the depositing Association.

Article 5. All measures concerning the preparation of lists, inventories, etc. shall be submitted by the Director of the Archives of for the prior approval of the depositor.

Article 6. The depositing Association may consult such of the documents deposited as it may require to consult, either on the spot or by their transfer to its headquarters. In that event, its delegate shall present a written request signed

* Based on the specimen contract drawn up by Mr. Michel François, keeper, Archives Nationales (National Archives).

by the responsible representative of the Association. If the documents are removed from the Archives, a receipt shall be given therefor.

Article 7. In regard to the consultation of the documents by third parties, the following procedure shall be adopted:

- (a) A request shall be deposited at the Archives of, drafted on a form of which a specimen is attached hereto.
- (b) This request shall be examined by the authorities of the Archives of
- (c) It shall then be communicated to the depositing Association.
- (d) If the said Association consents, the third party making the request shall be allowed to consult the documents in question in accordance with the regulations of the Archives of

Article 8. The depositing Association may give an authorization which shall be valid for all future requests for the consultation of the documents as a whole, of certain categories of documents only, or of all documents deposited before a given date. In that event, such authorization shall be expressly mentioned in the statement of deposit and, if necessary, at the head of the lists and inventories. Such documents may then be consulted without any formalities other than those prescribed by the regulations of the Archives of

Article 9. The formalities for consultation described in the preceding articles shall be applicable to any kind of document, whether it be an original or a photographic reproduction thereof.

Article 10. In the event of the depositing Association wishing to terminate the present contract, it shall address to the Director of the Archives of a registered letter to that effect. Such termination of the contract shall not take effect before the expiry of a period of three months from the date on which the said letter is received. The cost of returning the documents to their original place of deposit shall be borne by the depositing Association. Before the documents are withdrawn, a receipt therefor shall be given to the Administration of the Archives of

Article 11. Photographic reproductions (in microfilm or other form) of the deposited documents, made by or at the expense of the Administration of the Archives of are and shall remain the property of the State. This provision shall also apply to any lists and inventories of the said documents that have been prepared by the staff of the Administration of the Archives of Consultation of the photographs, lists and inventories shall however remain subject to authorization by the owner of the original documents.

ANNEX 3

MICRODOC

MATERIAL FOR DOCUMENTARY ORGANIZATION

9 rue Rubens, Paris

Production of Microdocuments

Transparent Microcards and Microfilms. Systematic use of normal transparent microcard or narrow (filmstrip), 105 x 150 and 35 x 150 mm. respectively, the narrow microcard being identical with a short length of microfilm.

The normal microcard contains 1, 2, 4, 8, 16, 32 or 64 pages at will, the narrow form containing 4, 8 or 16 pages according to frame sizes, i. e. 12 x 17, 17 x 24, 24 x 34 mm. etc. up to 95 x 133 mm.

Fifteen microcards with a total thickness of 1 mm: weight = 20 gr. when in an envelope.

Three types of apparatus, according to needs: Polydoc, Planodoc, Endoc.

Polydoc. An apparatus for producing either normal or narrow microcards on 150 mm. perforated film or filmsheets. Degrees of reduction from 4.5 to 18. Book press which can be swivelled around, or removable board for larger dimensions than 650 x 650 mm. Reciprocating thrust block for enabling reproduction of left and right-hand pages alternately.

Channelled magazine equipment for automatic arrangement of the frames in transverse lines. Two buttons L and H to enable 3 sizes of images (17, 34, 67) to be selected as well as two heights (24 and 48 mm.), i. e. 6 shapes of which two extended frames are for reproducing "galleys" of works without changing the scale.

A button M controls the working of a margination device by hand or automatically after 1, 2 or 4 lines. If "1" is selected, this enables production of the narrow filmstrip type.

Removable film magazine with shutter: it is possible to interrupt a given working process for the purpose of taking urgent photographs, by means of a dark slide.

21 December 1951

It is possible to fit the Planodoc camera on the Polydoc chassis to take photographs on whole microcards (95 x 133); small reduction up to 1/1 for extreme sharpness of image or reproduction of plans. Lighting by means of 4 lamps, 200 watts with an exposure counter (capacity of 900 pages per hour) or by means of "Eklatron Special" (3, 600 per hour).

Planodoc. Apparatus for 95 x 133 frames on normal 105 x 150 microcards, on perforated film of 150 mm. or microsheets in dark slides (film pack).

Reduction 1 to 9. Camera mounted as required on a vertical Polydoc chassis, or built in horizontally with document board with graduated sizes up to 1 x 1.4 metres (larger on demand).

Removable magazine with shutter; interruption of work possible for photographs taken on film in film pack.

Lighting by means of 4 lamps, 200 watts with exposure counter. Lighting unit may be used as projector or enlarger.

Endoc. Portable apparatus using 35 mm. film, perforated, specially for making 150 mm. filmstrips. Shape of frames 17 x 24 (1 or 2 pages). Replaceable film spools for 5 or 30 metres of film. Time and instantaneous shutter for ordinary photography. Two shapes, 21 x 30 or 30 x 42 cm. Specially applicable for recording of correspondence on 12 x 17 mm. frames.

Making use of Microdocuments

Microfiscop. Pocket-size equipment, enclosed in a carrier containing a score of microcards. This enables consultation of handbooks, technical plans or maps outside the office or on a working site, where their bulk would otherwise be prohibitive for those who are travelling.

Microliseuse (reader). Projector with vertical beam and five uses according to the accessories:

Size: 12 x 21 cm. Carrier for microcard or filmstrip. Polyvalent condenser with frame changer. Same beam of light condensed on three shapes (24 x 34, 17 x 24, 12 x 17 mm.) enlarged with the same illumination (3 objectives). Transformer for all voltages and intensity regulator according to brightness. Five possible screens:

For individual reading: "Normal" screen 250 x 350 mm. with enlargement of 10.5, 15 and 21. Horizontal screen with shade: adjustable reading mirror (height, angle).

Group reading: "Ceiling" screen 700 x 700 mm. Enlargements: 21, 30 and 42. Simultaneous use in full daylight by three persons with two auxiliary reading mirrors. Overhead fitting with diffused light.

Projection on wall screen: Screen up to 1.75 x 2.5 m. Retractable mirror. Choice of "projection field" for projection on the same screen at two distances.

Small-scale tracing: "Reduced" screen 175 x 175 mm. transparent, inclined at 30°. Enlargements: 5, 7.5 and 10.5. Reading at close range possible.

Tracer-Enlarger: Glass table 400 x 400 mm. able to take very large tracings. Projector placed on flap table adjustable according to degree of enlargement required. May also be used as printer enlarger.

Filing and Selection of Documents

Negatives in rolls or strips.

Positives in the form of transparent microcards, arranged methodically or according to a list in accordion-pleated pockets of 100 and 10 pockets per drawer (64,000 pages). Each numbered folder may have an index card with cataloguing details in addition to the microcard.

Selecto card-index, with one card per heading. Multiple registration of a document by perforating the "characteristics" of the cards in the record position of the register, Selection by hand by superimposing the characteristics of the cards sought for (time taken one minute). Capacity 2,000.

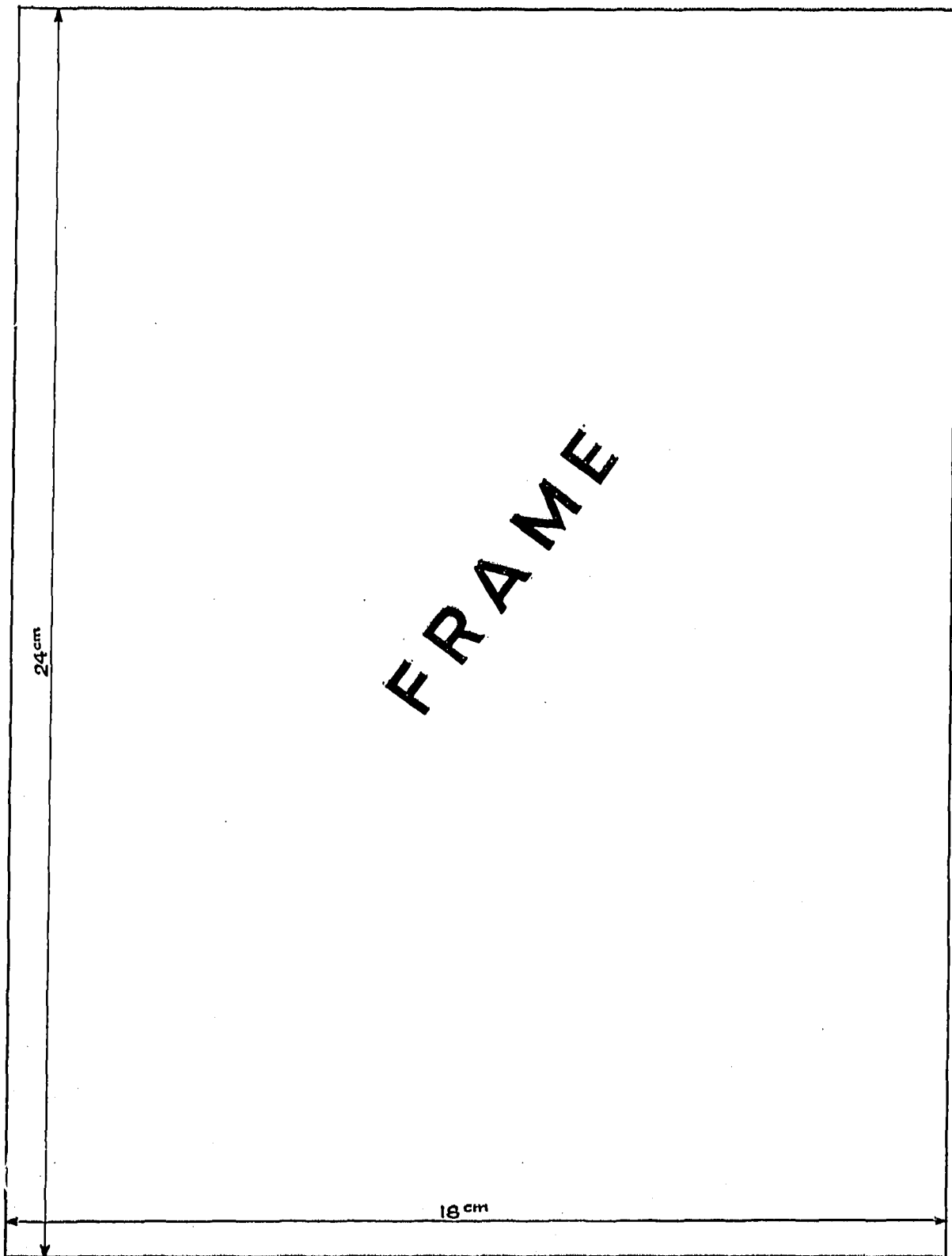
CORONATION OF LOUIS XIV AT RHEIMS, 1651

Engraving by Lepautre

48-C.3672

Ref. no. of
negative

Ref. no. of the
print photographed



Illustrated catalogue of a collection of photographs.
Specimen of one page. (Bibliothèque nationale)

| | | |
|--------------------|--|--|
| ○ ○ ○ 8cm | PRINTS Pd 52 pet. fol. | LOUIS XIV |
| | Coronation of Louis XIV at Rheims, 1651 Engraving by Lepautre | C - 3672 <i>Ref.no. of the negative</i> |
| | 16cm | |

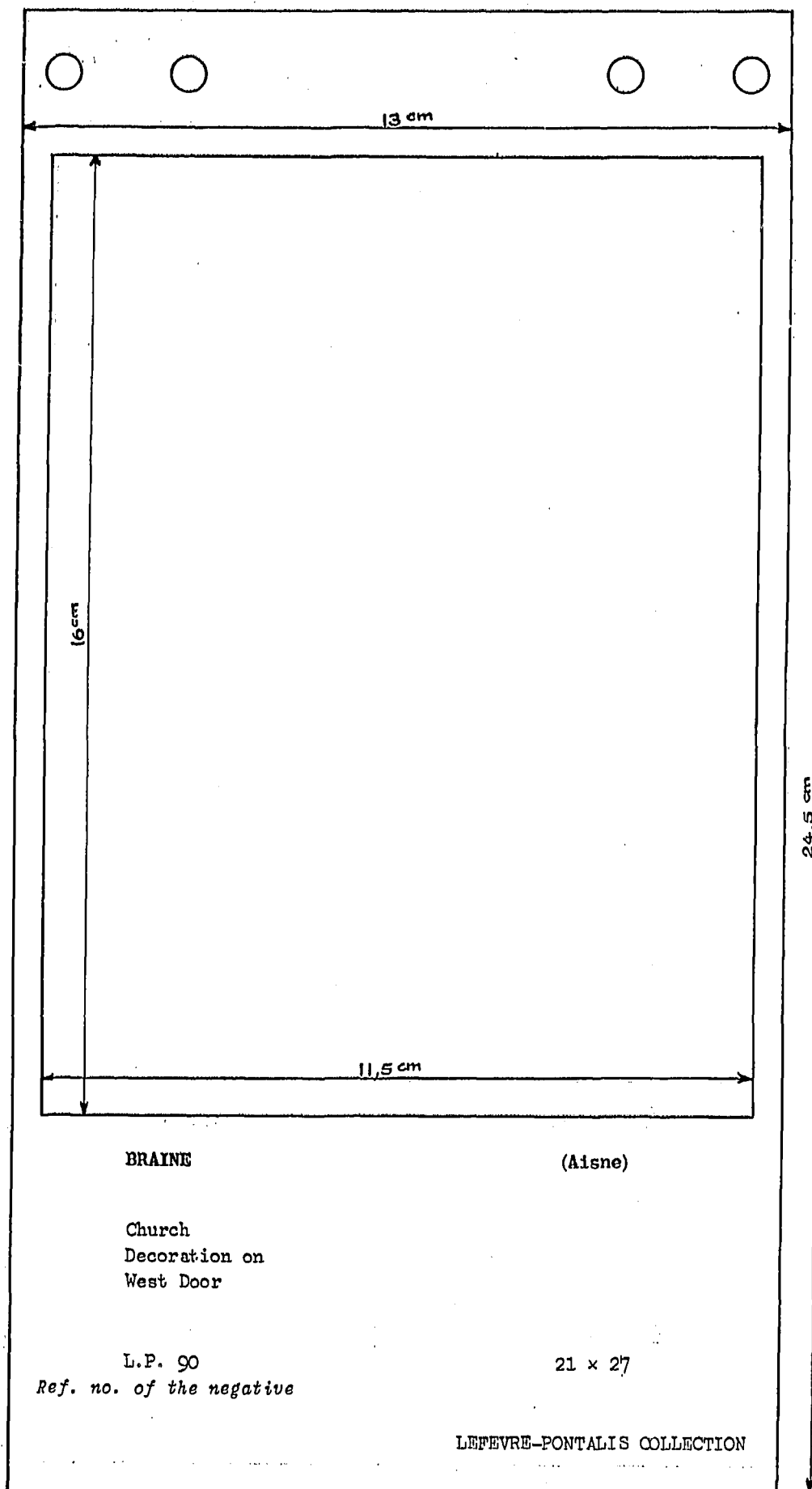
| | | |
|------------------|--|----------|
| ○ ○ ○ ○ | PRINTS Pd 52 pet. fol. | RHEIMS |
| | Coronation of Louis XIV at Rheims, 1651 Engraving by Lepautre | C - 3672 |

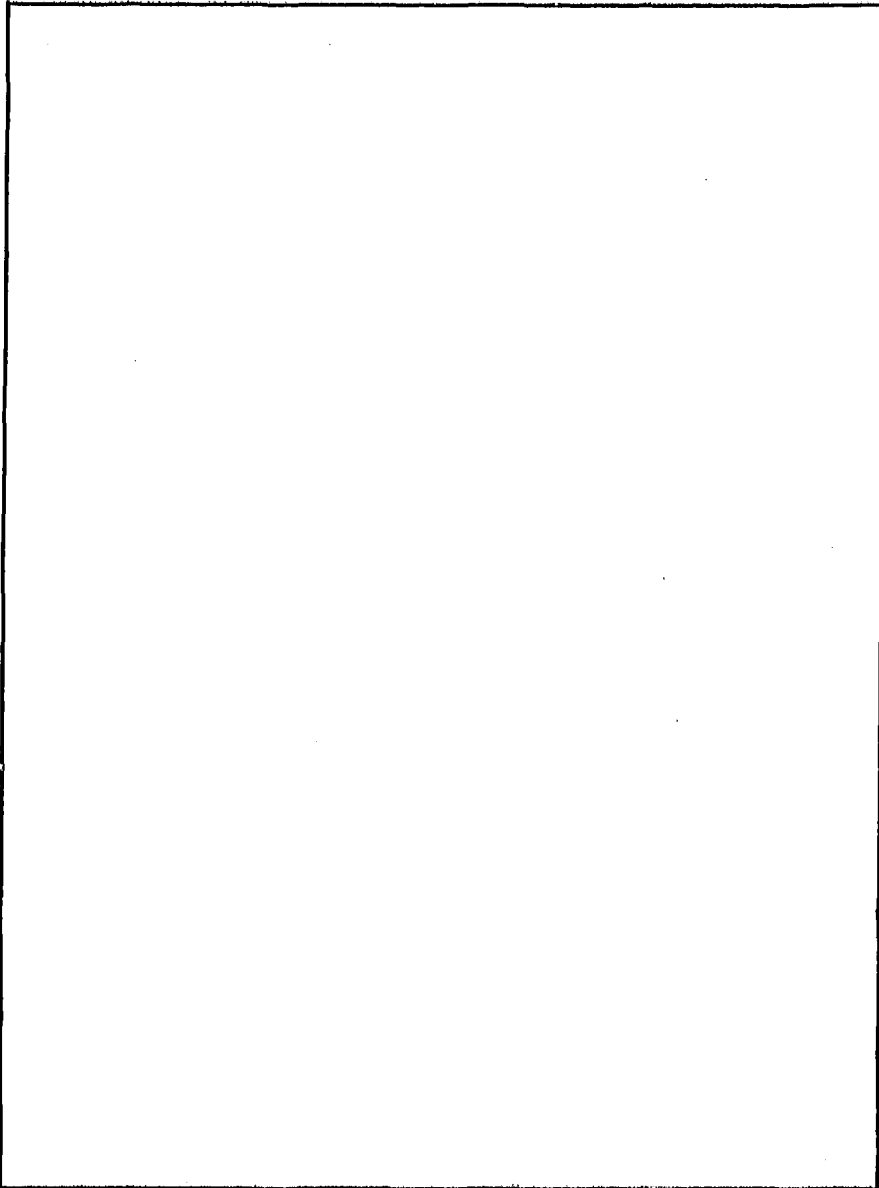
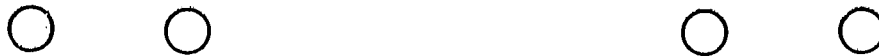
| | | |
|------------------|--|----------|
| ○ ○ ○ ○ | PRINTS Pd 52 pet. fol. | LEPAUTRE |
| | Coronation of Louis XIV at Rheims, 1651 Engraving by Lepautre | C - 3672 |

Lepautre
Rheims

Lepautre
Louis XIV

Louis XIV
Rheims





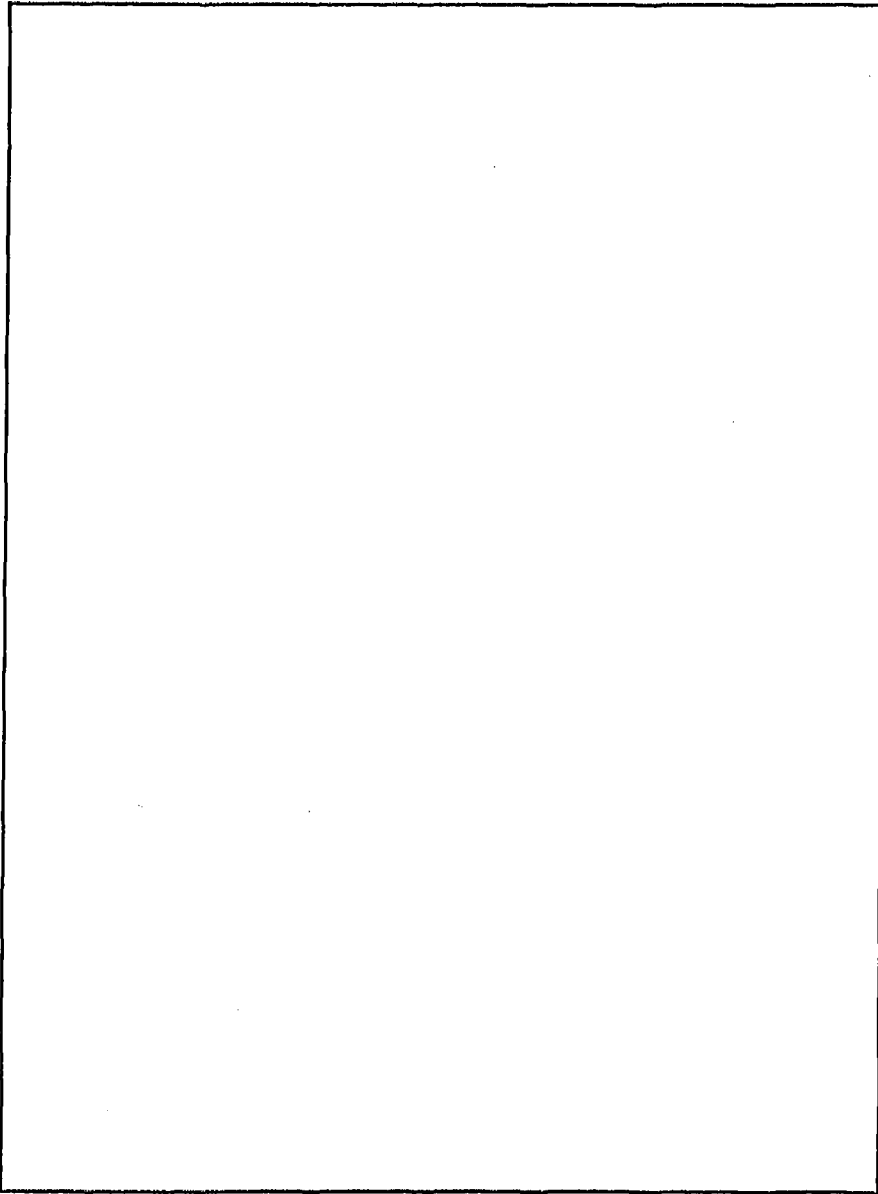
LA BOUTEILLE

(Aisne)

Church
Chalice

M.H. 25.220

13 x 18



(Aisne)

BIERANCOURT

Castle

M.H. 97.019

13 x 18

ANNEX 6

MINISTRY OF EDUCATION

A C L

CENTRAL ICONOGRAPHIC ARCHIVES OF NATIONAL ART

PARC DU CINQUANTENAIRE, 10, BRUSSELS

Tel. 33.96.10 - C. C. P. No. 2650.09

INDICATIVE PHOTOGRAPHIC INVENTORY
OF BELGIUM'S ARTISTIC AND HISTORIC HERITAGE

FOREWORD

By Royal Decree of 24 June 1948, the principal task of the Central Iconographic Archives of National Art is defined as follows: "The primary task of this Section shall be to compile and keep up to date a complete and indicative photographic inventory of national works of art . . ."

It would perhaps be useful here to give a more detailed explanation of the three expressions: "indicative inventory", "photographic inventory" and "complete inventory".

The inventory is indicative because it confines itself to giving, for each monument and work of art, only such data as are essential for their identification. Unlike the inventory drawn up by the Royal Commission of Monuments and Sites, it supplies no archaeological, historical or artistic descriptions.

The inventory is photographic, since it is based on a series of photographic negatives already in the service's possession (300, 000) or specially taken for the purpose specified in the Royal Decree. Needless to say, it will at the same time serve as a catalogue of the negatives belonging to the Archives.

Lastly, the inventory will also be as complete as possible. Account should here be taken of the difficulties inevitably encountered in trying to achieve perfection in a scientific undertaking of this kind.

The indicative photographic inventory of Belgium's artistic heritage is compiled by the staff of the Archives - the scientific staff in so far as the examination and identification of the documents collected are concerned, and

21 December 1951

the technical staff as regards photography. Outside experts are occasionally called upon for certain purposes.

Responsibility for the work is borne by the Head of the Service of the Central Iconographic Archives of National Art, Mr. A. Janssens de Bisthoven, and the members of his scientific staff: Miss E. Dhanens, Mr. Et. de Gérardon and Mr. L. Loose.

The Director,
P. Coremans.

INTRODUCTION

Scope of the inventory

The inventory includes monuments and works of art in the widest sense - without prejudice to their aesthetic value - prior to 1831, which are of a certain historical, archaeological or artistic importance.

Works subsequent to 1830 are only included if there are good and sufficient artistic or historical reasons therefor.

Any monument, even though modern and quite large (for example, a museum or church), is usually photographed, so long as it contains even one of the objects included in the inventory.

Old illustrated documents on monuments or works of art are also photographed.

Whenever suitable, and following the advice of specialists, characteristic sites, particularly those likely to be of assistance in the teaching of geography, are photographed.

With the permission of the owner, private collections are included in the inventory, provided that they contain works of great importance.

Prospection. Photographic campaign. Keeping the inventory up to date.

In compiling the inventory, the whole of each commune is systematically prospected. This process is followed by a photographic campaign designed to complete the A. C. I. 's documentation.

The date of the last prospection is entered on each inventory.

Order of publication. Language used

The inventory is divided into sections according to magistratures. The communes are classified in alphabetical order. The language used is the official language of the commune. Thus, in bilingual districts, the inventory is drawn up in both languages.

If sufficient funds are available, all inventories will finally be printed in French and Dutch.

The illustration selected is the one which does most justice to the artistic treasures of the commune.

Identification. Terminology

The identification of monuments (works of art), is based, in the inventory, on their original function, except in certain cases where a monument (work of art) has been changed to such an extent to fulfil a new function that no trace of its original character remains.

Identification includes:

- (1) the TERM describing the building or object - possibly the name of the monument (object) and its iconographic identification;
- (2) NAMES OF AUTHORS - creators and executants - or names of persons to whom attributed;
- (3) DATE and (or) STYLE;
- (4) SUBSTANCE and DIMENSIONS;
- (5) inventory NUMBERS of negatives and the DATE of PHOTOGRAPHS.

(1) TERM describing the building or object. Classification is systematic, in accordance with the following decimal system:

TERMINOLOGY

INDEX

1. TOPOGRAPHY
11. Maps and plans
12. Landscapes
13. Trees
14. Views
15. Excavations
16. Megaliths

2. MONUMENTS
21. Fortifications
211. Ramparts
212. City gates
213. Water gates
214. Fortified castles
215. Fortified towers
216. Feudal mounds
22. Town-planning
221. Locks
222. Bridges
- 223.1. Fountains
- 223.2. Wells
- 223.3. Pumps
- 223.4. Wash-houses
- 223.5. Watering-troughs
224. Memorials
225. Arcades
226. Tunnels and viaducts
227. Stations
228. Pilotage beacons
229. Lighthouses
23. Civic Monuments
231. Belfries
232. Mayoral offices, Town Halls and municipal buildings
233. Provincial administrative buildings
234. Parliament and Ministries
235. Markets and Stock Exchanges
236. Post Offices
237. Barracks
238. Rifle-ranges
239. Stadiums and Swimming Baths

- 24 Judicial Monuments
241 Law Courts
242 Record Offices
243 Prisons
 Etc. etc.
3. INVENTORY
- 31 Sculpture
 Etc. etc.
- 32 Painting
 Etc. etc.

(2) NAMES OF AUTHORS

In some cases the author's name will be followed by a distinctive letter:

(S) when the work is signed;

(A) when the work is attributed to some author;

(C) when it is a copy;

E. g. : St. Theresa interceding for souls in purgatory,
EP. Rubens (A).

(3) DATE and (or) STYLE

Dates are mentioned when known. The period is indicated by the century in Roman figures; in some cases, the following letters are added to indicate the three divisions of a century:

b XVI = beginning of the XVIth century;

m XVI = middle of the XVIth century;

e XVI = end of the XVIth century.

When it is desired to show that a date is calculated to the nearest decade, the sign † is added;

E. g. : † 1510 = about 1510

Style is indicated by the following letters:

21 December 1951

R = Romanesque
G = Gothic
Re = Renaissance
B = Baroque
Ro = Rococo
NC = Neo-classic
M = Modern

(4) SUBSTANCE and DIMENSIONS

Dimensions of isolated or movable objects which have no fixed location (jewelry, statues, pictures, etc.) are indicated in centimetres in the following order: height x width x thickness.

(5) Inventory NUMBER of negatives and DATE of photographs.

A letter indicating the format precedes the inventory number of the negative.

EG. = 6 x 9
E = 9 x 12
A = 13 x 18
B = 18 x 24
C = 24 x 30
D = 30 x 40
F = 40 x 40

The inventory number is followed by the year in which the photograph was taken.

E. g. : A 3043^o1889
B 96800^o 42 = 1942
B 25990^o n. d. = no date

Reproductions of old documents are marked: rep. = reproduction.

- A horizontal stroke between two numbers of negatives means: up to

E. g. : B 101112 - 5 = B 101112, B 101113, B 101114 and B 101115.

/ An oblique stroke between two numbers of negatives means: and

E. g. B 101112/14 = B 101112 and B 101114.

Conventional signs. Abbreviations not mentioned are the usual ones.

E. g. : E = East.

In the case of all monuments, only their real orientation is taken into account. For practical reasons, the rule of the traditional orientation of churches is not applied.

When the terms right and left are used, they mean right and left as seen by the onlooker.

Head of the Service,
 A. Janssens de Bisthoven

| Monument | Inventory Number | |
|----------------|------------------|--|
| BAILEUX | | |
| 14 | | View of the village, on the road to Rocroi: B 112130 ' 48. |
| 16 | | Megalithic monument "The turning stone" 245 cms.: B 112135/6 ' 48 |
| 251 | | Church of <u>St. Martin</u> 1720, façade 1837; from the W: B 110573 ' 48; interior facing S. E. : B 110574 ' 48; facing W: B 110575 ' 48. |
| /b52 | | Panelling in the choir, 1839 NC: B 110576 ' 48. |
| | 311 | Sculpture, <u>Crucifixion</u> , XVIII, wood 72 cms.: B 110582 ' 48. |
| | 352.2 | Confessional, XVII: B 110580 ' 48. - XVIII: B 110577 ' 48. |
| | 352.5 | Pew, XVIII: B 110578 ' 48. |
| | 353.1 | Baptismal fonts (base of), 1615 G, stone: B 110581 ' 48. - XIX, marble: B 110579 ' 48 |
| | 359.9 | Bell, 1810: A 55416 ' 44. - 1810: A 55424 ' 44. |
| 251 | | Church of <u>Notre-Dame de Boutonville</u> , choir XVI G, nave XVIII; from the N. W. : B 112131 ' 48; from the S. W. : B 112132 ' 48; from the S. E. : B 112133 ' 48; interior facing E: B 110583 ' 48. |
| /b62 | | Ceiling, XVII, oak: B 110824 ' 48. |
| | 311 | Sculpture , <u>Crucifixion</u> , XVIII, wood 68 cms.: B 110586 ' 48. |

| | | |
|-------|-------|--|
| | 351.1 | Altar, XVIII, wood: B 110588 ' 48. |
| | 352.2 | Confessional, XVIII Ro: B 110584 ' 48. |
| | 352.7 | Screen, XVII: B 110587 ' 48. - XVIII: B 110825 ' 48. |
| 253 | 353.1 | Baptismal fonts, b XIX, blue stone: B 110585 ' 48. Chapel, Notre-Dame, XIX: B 112129 ' 48 |
| 291.6 | | House, Boutonville 39, XVIII: B 112134 ' 48. |
| 293.1 | | Water-Mill, "del Haye", XIX: B 110826/112138 ' 48. |
| 293.8 | | Quarry at Boutonville: B 112137 ' 48. |
| | | etc. etc. |

Canton of Chimay

TABLE OF PROPER NAMES

Names of artists are preceded by an asterisk

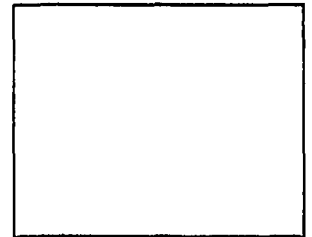
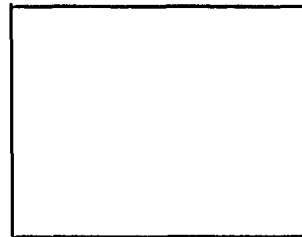
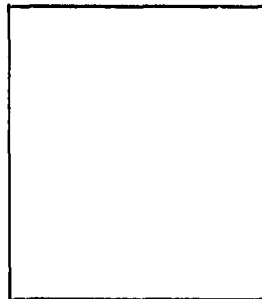
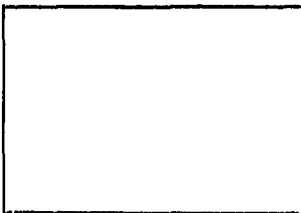
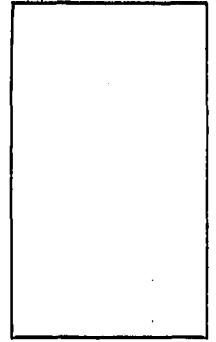
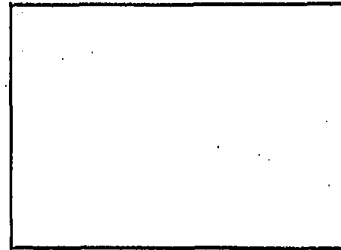
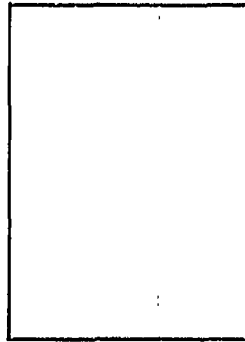
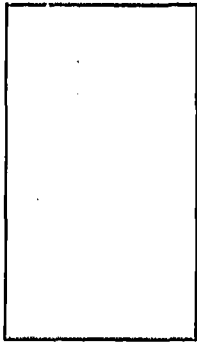
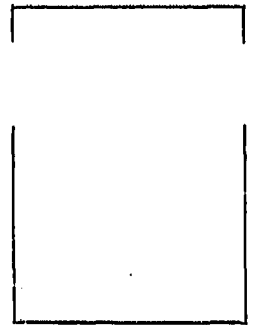
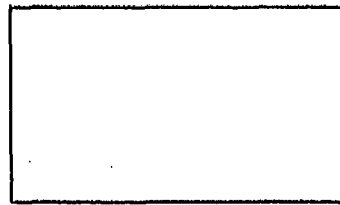
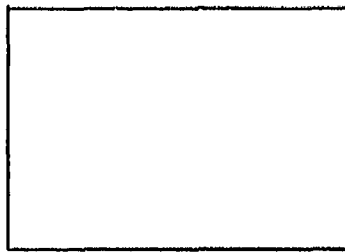
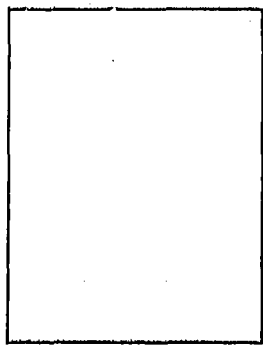
For the portraits, see iconographic table: i/71

| | <u>Commune</u> | <u>page</u> | <u>col.</u> | <u>Monum.</u> | <u>Invent.</u> |
|---|---------------------------------|-------------|-------------|---------------|----------------|
| * | Alsace, Philippe d ^o | Chimay | 3 | 1 | 358.6 |
| | Baes | Chimay | 2 | 1 | 251 |
| | Bauda, Antonius | Chimay | 3 | 1 | 358.3 |
| | Bernard, F. P. | Salles | 5 | 2 | 358.3 |
| | Blaeu | Chimay | 1 | 2 | 11 |
| * | Borremans, H. | Chimay | 3 | 2 | 291.5 |
| | | etc. etc. | | | |

ICONOGRAPHIC TABLE

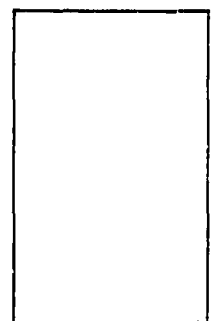
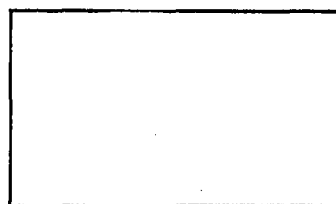
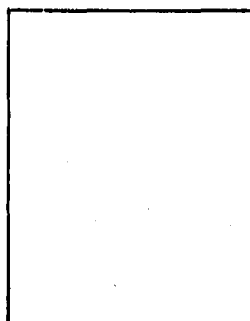
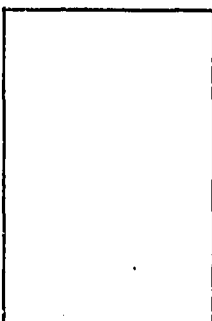
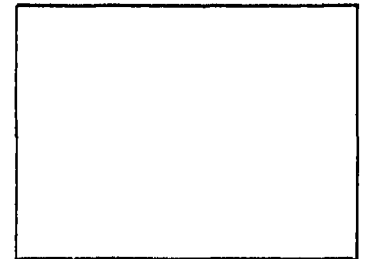
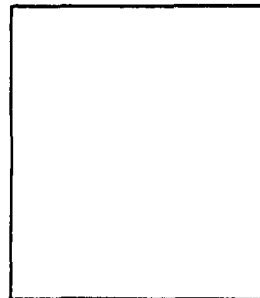
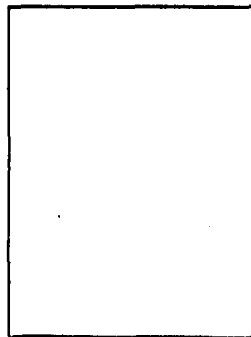
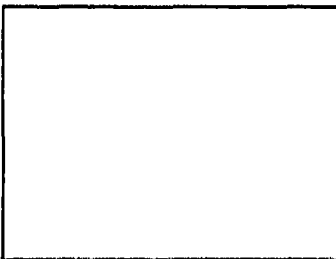
See Introduction page.

| <u>Ic.</u> <u>Index</u> | <u>Subject</u> | <u>Commune</u> | <u>page</u> | <u>col.</u> | <u>Monum.</u> | <u>Invent.</u> |
|----------------------------|-----------------------|----------------|-------------|-------------|---------------|----------------|
| i/12 | God the Father | Macon | 4 | 2 | | 351. 1 |
| i/211 | Adoration of the Magi | Macon | 4 | 1 | | 324 |
| i/213 | Ecce Homo | Chimay | 2 | 1 | | 323 |
| | Ecce Homo | Chimay | 2 | 1 | | 324 |
| | The Man of Sorrows | Virelles | 6 | 1 | | 311 |
| | Crucifixion | Baileux | 1 | 1 | | 311 |
| | | etc. etc. | | | | |



21,5 cm

33,5 cm



MONCEAU-IMBRECHIES

Churches → 251/355-13 ← Monstrance
Valuable objects from churches → 18x24 ← No. of negative

B 110640

This page contains 20 pictures

ANNEX 7

CAISSE NATIONALE DES MONUMENTS HISTORIQUES

COMMERCIAL SERVICE

PHOTOGRAPHIC ARCHIVES

PALAIS ROYAL, PARIS

Codification of paintings

Five groups of figures or letters are used:

Group I consists of one figure and indicates the museum department (paintings, drawings, sculpture, objects of art, Greek and Roman antiquities, etc.).

Group II consists of four figures:

(a) the first indicates the name of the author (1 for authors whose names begin with the letters A or B, 2 for those with names beginning with C, 3 for D, 4 for E, F and G, and so on, up to 9 for U, V, W, X, Y and Z);

(b) the second indicates the school (1 for the French school, 2 for the German school, 3 for the Italian school, etc.);

(c) the third indicates the period (6 for the Middle Ages up to and including the XVth century, 7 for the XVIth century, etc.);

(d) the fourth indicates the medium (oil painting on canvas, on wood, water-colour, pastel, etc.).

Group III, consisting of three figures (001 to 999), gives the serial number of the work; the same number is always used for any one work.

Group IV consists of two letters indicating the photographic negative.

Group V, consisting of one figure, indicates the place with which the work is associated.

ANNEX 8

PLAN DRAWN UP BY JEAN LARAN

FOR FILING PRINT-ROOM COLLECTIONS

(The word "print" is here used in the widest sense of the term, so that the plan is applicable to photographic archives both of works of art and of cultural works).

In the first place, a Print-room such as ours* comprises two fairly distinct categories: (1) the work of art considered as such (Part I: Artists and the Arts); (2) prints (photographs) or books, considered from the point of view of the subjects depicted by the painters, engravers or photographers (Part II: Documentary Series).

In Part I, collections may be classified under the artist's name. This is the first group: Artists' Works and Monographs. They may also relate to more or less permanent topographical units, such as museums, collections or exhibitions. This is the second group: Permanent and Temporary Collections of Works of Art. Again, they may relate to works collected for any variety of reasons, such as periods, nationalities, styles, etc. This is the third group: Collections and Studies of the Arts.

In Part II, which we call documentary, there is a fourth group: Iconography. This contains representations of the animate and inanimate world, including man as a species (cosmography and natural history); of particular individuals (portraits); of political and social events (history, customs and, more particularly, costume); of human beliefs and fictions (religions, myths, literary themes, etc.). These items may be sub-divided according to need into narrower subjects, or classified under chronological periods and nationalities. The fifth group: Topography, is also iconographic in character, but in this case classification according to locality preponderates sufficiently to justify a separate group.

The sixth group, given in the Annex, comprises reference books (these are few, since under our system books are admitted to every section), and finally Archives and Catalogues of the Department.

The following table shows how our two parts and six groups might be divided up into chapters and sections.

* at the National Library

PART I - ARTISTS AND THE ARTS

Group I

(Chapters I, II, III and IV).

ARTISTS' WORKS AND MONOGRAPHS

CHAPTER I

French Artists

- Section 1: From earliest times to 1500 A. D.
- Section 2: The Sixteenth Century
- Section 3: The Seventeenth Century
- Section 4: The Eighteenth Century
- Section 5: The Nineteenth Century
- Section 6: The Twentieth Century

CHAPTER II

Artists of Southern Europe

- Section 7: Classical Antiquity
- Section 8: The Middle Ages
- Section 9: The Renaissance and Baroque periods
- Section 10: The Nineteenth Century
- Section 11: The Twentieth Century

CHAPTER III

Artists of Northern, Central and Eastern Europe
and of America

- Section 12: From earliest times to the end of the Middle Ages
- Section 13: The Renaissance and Baroque periods
- Section 14: The Nineteenth Century
- Section 15: The Twentieth Century

CHAPTER IV

Artists of Asia, Africa and Oceania

- Section 16: From earliest times to the end of the Fifteenth Century
- Section 17: The Sixteenth, Seventeenth and Eighteenth Centuries
- Section 18: The Nineteenth and Twentieth Centuries

GROUP II

(Chapters V, VI and VII).

PERMANENT OR TEMPORARY COLLECTIONS OF WORKS OF ART

CHAPTER V

Museums (with the exception of the Print-room in Paris)

- Section 19: Miscellaneous and general, Museography.
- Section 20: Paris museums
- Section 21: Provincial museums
- Section 22: Italian museums
- Section 23: Spanish and Portuguese museums
- Section 24: German, Austrian and Swiss museums
- Section 25: Netherlands museums
- Section 26: United Kingdom museums
- Section 27: Scandinavian and Baltic museums
- Section 28: Polish and Russian museums
- Section 29: Greek, Turkish and Balkan museums
- Section 30: Asian, Oceanic and African museums
- Section 31: American museums

CHAPTER VI

Private Collections and Sales

- Section 32: Miscellaneous and general. Collectors, marks.
- Section 33: French collections (albums, studies, catalogues (other than for sales purposes))
- Section 34: Foreign collections (ditto)
- Section 35: Sales in France
- Section 36: Sales abroad

CHAPTER VII

Exhibitions

- Section 37: Miscellaneous and general
- Section 38: In France
- Section 39: Abroad

GROUP III

(Chapters VIII and IX).

COLLECTIONS AND STUDIES OF THE ARTS

CHAPTER VIII

The Visual Arts

Section 40: Miscellaneous from several periods, countries and styles. Collections of a single style if it covers several periods, countries or techniques. Bound volumes of pamphlets. Bibliographies, dictionaries and general handbooks. Collective general biographies. General periodicals. Historical and critical studies.

Under Periods (several countries, styles and techniques)

Section 41: Antiquity
Section 42: The Middle Ages and the Renaissance
Section 43: Modern times
Section 44: Contemporary

Under Countries (several styles and techniques)

Section 45: French art
Section 46: Italian, Spanish and Portuguese art
Section 47: Art of the Germanic, Flemish, Anglo-Saxon, Scandinavian and Central European countries
Section 48: Eastern European, Polish, Russian and Balkan art
Section 49: The Arts of Asia
Section 50: The Arts of Africa and Oceania
Section 51: The Arts of America

Under Techniques and Styles

Section 52: Architecture, monumental and ornamental decoration. Church windows. Furniture, woodwork, carpentry, timber-work, gardens and town-planning.
Section 53: Statuary, coins and medallions, glyptics, the art of gold and silversmiths, and of workers in other metals.
Section 54: Paintings and drawings. Religious, historical, portrait, genre and landscape painting, etc.
(In the rare cases where a style includes several techniques, see Sections 40-51).

- Section 55: The Arts of Writing and Printing: (epigraphics, alphabets, typography, paleography, ornamental letters, miniature and illustration (as styles; for iconography, see Chapter XV), titles and vignettes, printers' marks, bindings, bibliophily (for Ex Libris, see Section 65)).
- Section 56: Textiles, embroidery and lace. Tapestry. Hangings and wallpapers. Paper (see also Chapters IX and XIII).
- Section 57: Ceramics, glass, pottery, enamel, jewellery, leather, leather-work, various industrial arts.

Instruction

- Section 58: Fine Art teaching: drawing, perspective, ornament, courses and models, artists' studies, sketches.

CHAPTER IX

Prints and Photographs

- Section 59: Miscellaneous and general. Collections (closed series, anthologies, series of facsimiles . . .) and studies (bibliographies, handbooks, general dictionaries for engravers, historical and critical works, periodicals specializing in various periods, countries or engraving styles, processes).
- Section 60: Under periods (several countries, processes, styles)
- Section 61: Under countries: France (several processes and styles)
- Section 62: Ditto: Foreign countries (ditto)
- Section 63: Under processes: collections, histories, technical treatises on engraving, etching and kindred processes, wood-cuts, lithographs, photography and photochemical processes (several styles).
- Section 64: Under types: landscape and architectural engravings (miscellaneous, not classified topographically), the reproduction of paintings, drawings and sculpture (ditto), caricature.
- Section 65: Under types (cont.): small prints (Ex Libris, vignettes, etc. . .)
See also Sections 55, 66, 67, 111, 114, 115 and 116.
- Section 66: Under types (cont.): commercial and publicity pictures (posters, publicity pictures, prospectuses, labels, illustrated advertisements, commercial letter-headings, box lids, etc.).
- Section 67: Under types (cont.): children's and school drawings and paintings (other than for teaching purposes) (For other types, such as book decoration, natural history, portraiture, history, customs, fashions, devotional subjects, illustration, see Chapters VIII, X, XI, XII, XIII, XIV, XV, XVI).
- Section 68: Under origin: engravers and photographers' associations, societies of amateurs of engravings and photographs (albums, bulletins and catalogues other than those for sales or exhibitions).

- Section 69: Publishers and sellers of prints and photographs. The trade, legal provisions, valuations, prices (except sales catalogues).
Section 70: Preservation and restoration of prints and photographs.

PART II - DOCUMENTARY SERIES

GROUP IV

(Chapters X to XV)

ICONOGRAPHY

CHAPTER X

The universe, the animate and inanimate world

- Section 71: Astronomy, cosmography, world physics. General geography, physical geography, geology, minerals.
Section 72: Natural history in general, general biology, vegetable biology, botany, herbaria, flora, plants.
Section 73: Animal biology, comparative anatomy, zoology, fauna.
Section 74: Anatomy, human pathology and physiology (for the practice of medicine, surgery, hygiene, see Section 112), anthropology, aesthetic nudes, canons, academies, models, beauty prizes, etc.

CHAPTER XI

Portraits and Biographies

- Section 75: Miscellaneous and general, overall collections, general catalogues, genealogies.
Section 76: Notable figures from various countries, grouped under periods, professions, attributes, sexes...
Section 77: Saints, portraits and lives (for Christian iconography and hagiography in general, see Section 135).
Section 78: Notable French characters of several periods.
Section 79: Notable French characters of the Middle Ages.
Section 80: Notable French characters of the sixteenth, seventeenth and eighteenth centuries.
Section 81: Notable French characters of the nineteenth and twentieth centuries.
Section 82: Notable French characters (reserved).
Section 83: Notable figures of Antiquity
Section 84: Notable figures of Italy, Spain and Portugal (from the Middle Ages)

- Section 85: Notable figures of Germany, Austria, Switzerland, the Netherlands and Central Europe (ditto)
Section 86: Notable figures of the United Kingdom (ditto)
Section 87: Notable figures of Scandinavia, Poland, the Balkans and Russia (ditto)
Section 88: Notable figures of Asia, Oceania and Africa
Section 89: Notable figures of America.

CHAPTER XII

History

- Section 90: Miscellaneous and general. Collections and books on various countries
Section 91: France
Section 92: The Ancient World
Section 93: Italy
Section 94: Spain and Portugal
Section 95: Germany, Austria, Switzerland, the Netherlands
Section 96: The United Kingdom
Section 97: Scandinavia and the Baltic countries
Section 98: Poland and Russia
Section 99: Greece and Turkey, the Balkans
Section 100: Asia, Africa, Oceania
Section 101: America

CHAPTER XIII

Customs (excluding costume)

- Section 102: Miscellaneous and general on economic and social life. General ethnography.
Section 103: General, under countries
Section 104: General international collections on trades and professions.
Section 105: Homes, building, furnishing, equipment, amenities, food, markets, cooking and eating habits, cafés, restaurants, domestic life, owners, tenants, concierges, domestic servants, etc.
Section 106: Moral life, conduct, character, vices, virtues, drunkenness, debauchery, prostitution, pornography, etc.. Various habits and idiosyncrasies, etc..
Section 107: Beliefs and rites. Religions, cults, liturgy, religious and civil ceremonies, weddings, funerals and tombs. Religious disputes. Free thought, freemasonry, superstitions, magic. (See also Chapter V.).

- Section 108: Political life. Heads of States, Governments, Parliaments, elections, demonstrations, revolts.
- Section 109: War and national defence. Armies, Navies, Air Forces. Barrack life, active service, manoeuvres and battles (see also Chapter XII).
- Section 110: Public safety. Crimes, brigandage, police, justice, lawcourts, repression, prisons, forced labour, punishments.
- Section 111: Finance, Banks, stock exchanges, currency, paper money, stocks and shares, lotteries, tax systems, customs dues
- Section 112: Social welfare. Charitable institutions, public assistance, poverty and wealth, old age homes. Health, sanitation, care of the body, medicine, surgery, dentistry, hospitals, nursing.
- Section 113: Teaching (other than drawing and writing) and intellectual life, science, letters, the fine arts, music. The press. Public reading (see below: Theatres and Wireless).
- Section 114: Ceremonies, public festivals. Theatres etc. (see Section 107 for civil and religious ceremonies).
- Section 115: Pastimes, games and sport, playing cards, the Game of Goose, hunting, shooting and fishing.
- Section 116: Travel, touring, hotels, spas. Urban transport systems, transport by road, rail, water or air. Public works. Communications, posts and telegraphs, wireless telegraphy, postage stamps.
- Section 117: Urban life and municipal administration. Public highways. Streets and street trades. Cries of Paris. Firemen. (Residue of Sections 105, 106, 107, 108, 111 and 112).
- Section 118: Country life. Rural customs, agriculture, agronomy, work in the fields, various crops, farm animals.
- Section 119: Trade. General, and residue from previous sections. (For publicity, see especially Section 66). Shops, warehouses, assistants.
- Section 120: Industry. General, and residue from previous sections. (For applied arts, see Chapter VIII).

CHAPTER XIV

Costume

- Section 121: Miscellaneous and general on several countries.
- Section 122: French costumes, miscellaneous and general. Civil and ecclesiastical dress.
- Section 123: French civil and military uniforms. Military Orders (for decorations, see Section 132).
- Section 124: Ancient costumes.
- Section 125: European civil and military official dress.
- Section 126: Ecclesiastical dress, religious Orders.
- Section 127: Costumes of Asia.
- Section 128: Costumes of Africa and Oceania.

- Section 129: Costumes of America
Section 130: Fancy dress. Theatrical costumes.
Section 131: Manufacture and sale of clothes. Treatises on the art of cutting. Dressmaking establishments, fittings, catalogues and patterns.
Section 132: Details and accessories (stockings, corsets, shoes, hats). Decorations and Orders, jewels, walking sticks, fans, sunshades.
Section 133: Hair, hairdressing, beards, make-up, beauty treatments.

CHAPTER XV

Religions, myths, allegories, emblems

- Section 134: Miscellaneous and general on religions, more especially on religious, mythical and emblematic iconography (for the political and social history of religions, see Section 107).
Section 135: Judaism and Christianity. Old and New Testaments. Representation of divine and sacred characters the Virgin, angels, mystical figures. Symbolism and Iconography, characteristics of the Saints, in general (for individual representation of Saints and lives of the Saints, see Section 77).
Section 136: Mythology of the ancient peoples of the East.
Section 137: Greek and Roman mythology.
Section 138: Myths, legends and religions of Europe (Germania, Scandinavia, etc.).
Section 139: Religions of Asia and Islam.
Section 140: Religions of Africa (other than Islam), America and Oceania.
Section 141: Allegorical or symbolical personifications. Figures from folklore. Moral emblems and attributes.
Section 142: Individual or collective emblems, escutcheons and family, city or national coats of arms.

CHAPTER XVI

Literary and musical subjects

- Section 143: Miscellaneous and general on book illustration (for the history of books, see Section 55. For musical and literary life, see Section 113. For the history of the theatre, etc., see Section 114).
Section 144: French literature (illustrated books, series of illustrations, representation of literary subjects).
Section 145: Ancient literature (ditto).
Section 146: Foreign literature (ditto).
Section 147: Illustration or representation of musical subjects (titles of pieces, romances, operas or separate compositions).

GROUP V

(Chapters XVII and XVIII)

TOPOGRAPHY

CHAPTER XVII

France

- Section 148: Miscellaneous and general (France as a whole, or several provinces taken together).
Section 149: Paris and the Seine.
Section 150: The Provinces (Provinces, Departments, "Arrondissements", Cantons, Communes).

CHAPTER XVIII

Foreign countries and General

- Section 151: General geography, inter-continental travel, miscellaneous
Section 152: Italy
Section 153: Spain and Portugal
Section 154: Germany, Austria (and Succession States)
Section 155: Netherlands
Section 156: Switzerland
Section 157: United Kingdom
Section 158: Scandinavian and Baltic countries
Section 159: Poland
Section 160: Greece and the Balkans
Section 161: Russia
Section 162: Asia and Oceania
Section 163: Africa
Section 164: America

GROUP VI

ANNEXES

CHAPTER XIX

Reference Books

- Section 166: General bibliography. Library bulletin. Catalogues of book publishers and booksellers (for handbooks for connoisseurs, see Section 55).

- Section 167: Section to which the Photographic Archives are attached. Study and catalogues (for buildings, see Topography, Section 149).
- Section 168: Other photographic archives, collections and libraries, both French and foreign, studies and catalogues. General information on photographic archives, their arrangement etc., libraries and librarianship.
- Section 169: Encyclopaedic and language dictionaries, works on the sciences and other matters not represented in previous sections (grammars, linguistics, law, etc.).
- Section 170: General magazines and periodicals (i. e. which cannot be included in previous Chapters).

CHAPTER XX

Catalogues and Archives of the Section for the Conservation of Photographs

- Section 171: Works published on the Section. Catalogues in use.
- Section 172: Deposit registers, inventories, out-dated catalogues and directories, and, in general, history of the collections.
- Section 173: Correspondence, reports, notes, instructions, and, in general, confidential archives and documents on the Section's staff and administration.

ANNEX 9

CLASSIFICATION AND COMPARISON OF SELECTION METHODS

G. CORDONNIER - 5.31

Many attempts have been made to introduce more rapid selection methods in place of the traditional classification systems. In order to compare these methods, it is necessary to classify all their characteristics so as to ascertain which sets of characteristics best meet the different practical requirements.

Six groups of major characteristics will be considered and each subsidiary characteristic will be designated by a consonant or a vowel, so that they will together form a code representing the combination of methods used by any particular selection process.

1. Definition of the Selection Process

1.1 Form of registration

B = continuous (film, strip, etc.)

C = grouped items (slots, drawers)

D = single items

F = multiple registration on "characteristic items" (e.g. selecto cards)

1.2 Purpose of selection

é = general

a = illustration in a document

e = abstract

i = bibliography

g = registration of document

1.3 Signalling

b = by tabs

c = by notches

d = by punch-holes

f = by photography

g = by magnetic

1.4 Symbolizing

j = indefinite

l = by position

m = by grouping of items

n = by functional shapes

1.5 Detection of signals

a = optical
e = mechanical
i = electrical
o = photo-electric

1.6 Identification of signals

j = indefinite
l = personal
m = mechanical
n = electrical
p = electronic

2. Examples of processes

Déblal = card-index with tabs for visual, manual selection
Caclem = micro card-index with notches for mechanical selection
Fodlal = selecto (punched to correspond with "registration numbers" on
"idea" cards)
Cedlel (or lem) = card-index using needles or rods
Didlem (or lin) = statistical machines
Didnip = Samain equipment
Balmop = Gloess-Blanchard equipment
Beflap = "Rapid Selector"
Bigmin (or mip) = magnetic calculating machines

3. Attributes of the selection processes

The examples given under (2) show how a terminology may be built up to give a clear, concise idea of the special features of any process.

In the same way, adjectives may be formed to define the chief attributes of the processes being considered by the user. E.g.:

cost of equipment = machine, film, strips, cards;
time required for registration = slotting, punching, photography, etc.;
wear-and-tear of collections = fraying of films or cards; fragility;
space taken up by the collections: films or statistical cards;
monovalent or polyvalent, simple or multiple selection;
speed of selection (e.g. time taken to select six characteristics from
100,000 documents);
availability (time elapsing between selection and consultation, e.g. when
a film has to be developed);
possibility of correcting errors or of altering variable characteristics.

The various selection methods could be analysed and the results presented in a general table from which it would be easy to see whether the practical requirements in mind are met.

4. Description of processes

Fodlal: Batten - Sphinxo - Selecto

Common principle

A "characteristics" card is prepared to cover each aspect of search in the classification system. Each such card allows for N possible punch-holes which are numbered. The documents are all given a registration number and the particular space corresponding to this number is punched on those cards to which the aspect of research applies.

The selection is made by superimposing - either by hand or in a special reading device - the particular cards corresponding to the desired objects of search.

| | |
|--------------------------------------|--------------|
| <u>Cost</u> : Selecto puncher "2000" | 3,250 francs |
| " " "12500" | 41,100 " |
| "Sta Selecto" reading device | 6,900 " |
| Selecto cards "2000" (per hundred) | 600 " |
| " " "12500" " " | 700 " |

| | |
|---|------------|
| <u>Time Required</u> for finding a card | 10 seconds |
| for punching a card | 2 seconds |

Wear and resistance: practically no wear; no fraying of cards during search, nor wear when cards are filed.

Size: 1,000 characteristics cards 15x21 cm. have a thickness of 20 cm.
(registration of 12,500 documents)

Polyvalence: Manual superimposition for as many as 10 aspects of search. The "Stalecto" can be used for over 50 aspects of search.

Speed: When 8 collections of "12500" cards are placed overlapping one another, 100,000 documents and some ten characteristics can be selected in an average of one minute.

N.B. It is possible to make an additional visual selection.

Availability: The documents corresponding to the registration numbers selected can be looked up immediately (e.g. micro card-index). Photographic copies of the document selected may be made.

Correction or alteration of characteristics

There are two methods of correcting any errors in punch-holes corresponding to a registration number:

- (a) the punch-hole may be struck out in pencil on the group of cards;
- (b) the hole may be filled in with a tab fixed in place with a drop of lacquer.

There are two methods of altering a characteristic:

- (a) by filling in the space (see above);
- (b) by giving a new registration number to the aspect of search, re-punching the card and striking out previous punch-holes with a pencil.

Cedlel: (to be drawn up on the same lines).

Didlem - Didlin: ditto.

Beflap: ditto.

ANNEX 10

OFFICE DE DOCUMENTATION SUR LES MONUMENTS HISTORIQUES

Scheme of classification and method of preservation

I. Presentation of documentary material

(Dictionary of Architecture)

The whole of the Office's documentary material has been prepared for the purpose of illustrating, supplementing and bringing up to date the "Dictionnaire de l'Architecture" published by Viollet-Le-Duc from 1870 to 1873.

This material is therefore arranged according to "subject", in alphabetical order; under the different subjects, the arrangement is topographical. For instance, to find the leaves (vantaux) of the cathedral doors at Poitiers, one looks up "vantaux" under "v", and then looks for Poitiers among the "P"s under that heading.

If it is desired to locate all the material relating to the historic monuments of Poitiers, there is a card-index listing, under Departments and localities, all the material contained in the files, with cross-references to the "subject" catalogue.

All the material is of standard format (21 x 27), corresponding to that of ordinary typing-paper, and is filed in cabinets (as used in commercial offices) equipped with suspended index files.

The material is of three types:

- A. Drawings;
- B. Photographs;
- C. Notes.

Only reproductions are included, so that the originals need never be handled by people consulting the files.

II. Preparation of the originals

Drawings

The original drawings are made on the spot by architects. They are free-hand sketches, with dimensions marked, on thin paper measuring 21 x 27.

They are copied to scale on permanent tracing paper (Rodoid), 21 x 27, so that they can be printed off.

The captions, under printed standard headings, are inserted at the left-hand side of the sheet, the drawing itself occupying a square measuring 20 x 20.

The arrangement is the same for both types of document: sketches and tracings.

Sketches and tracings are catalogued and classified in order of receipt; the serial number is inserted on the sheet.

All the sketches and tracings are then reproduced on microfilm, to serve as duplicates for further safety (listed in order of entry).

Finally the tracings are printed off (by the Hélio process) on to sheets of Rigidex Manila, measuring 21 x 27, which are inserted in the files of the Dictionary.

Photographs

The photographs taken by the Office are considered as belonging to the collection of the Photographic Archives of Historic Monuments, and are given numbers in the catalogue of that collection.

Prints (13 x 18) are stuck onto the same standard sheets (21 x 27) of Rigidex Manila as are used for the reproduction of drawings. They are stuck alternately on the left and right-hand side of the sheets, to avoid uneven thickness in the files.

The captions include topographic particulars, the catalogue numbers of the photographs, the dates when they were taken, and a bibliographical note.

Notes

Notes are prepared under different subject headings, constituting a chronological and archaeological study; they are typed out on sheets of typing paper and bound together in file covers.

III. Small card-index for quick reference

Although the format is fairly small, there is such a quantity of material that some difficulty is experienced in consulting it. We have therefore got out a small card-index for quick reference, on standard index-cards, measuring 10 x 15, filed on rods.

The drawings are reproduced in the 10 x 15 size by enlarging from the microfilm copies, 10 x 10 being exactly half the scale of the 20 x 20 format of the drawings on the sheets measuring 21 x 27.

This small collection is arranged in the same way as the Dictionary, under subjects, sub-divided topographically; chronological divisions are also indicated by the use of coloured index-tabs.

As the serial numbers of the tracings and photographs are shown in the captions, it is possible to refer immediately to the originals and to have reproductions made on request.

20 cm

SPACE FOR ARCHITECTURAL SKETCH

26 cm

| | | | | | | | | | | | | | |
|---------------|-------------|----------|---------|----------|-------------------|------|-----------------|------|-----------------|--------------|------------|-----------|----------|
| CATALOGUE NO. | COMMUNE | | SUBJECT | MATERIAL | ORIGINAL LOCATION | DATE | SKETCH MADE BY: | DATE | SEE PHOTOGRAPHS | SEE DRAWINGS | PROJECTION | MICROFILM | O.D.M.H. |
| | DÉPARTEMENT | BUILDING | | | | | | | | | | | |

ANNEX 11

Telephone: Richelieu 00-06
C. cheque postal: Paris 9063-64

BIBLIOTHEQUE NATIONALE

Photographic Service

SCALE OF CHARGES APPLICABLE FROM.....

MICROFILMS

francs

For any photograph taken, minimum charge.....
For any specialized work, estimates are supplied, without charge,
on request.

NEGATIVES

- A. From original document of same format.....1 to 50 francs
- over 50 "
- B. Bound journals or documents of large format..... "
- C. Separate images of different sizes..... "
- D. Standardized 25 cm. strips..... per strip "
- For every new volume, the charge for the first photograph will be "

POSITIVES

Image by image, from a negative strip.....per image..... "

Prints in series, per metre..... "

Plus preparation and grading of film, per hour..... "

COLOUR DIAPOSITIVES : 5 x 5

.....francs, unmounted
..... " mounted

ENLARGEMENTS

(from 35 mm. microfilm)

| <u>Document paper</u> | <u>13x18</u> | <u>18x24</u> | <u>21x27</u> | <u>24x30</u> | <u>30x40</u> | <u>40x50</u> |
|-----------------------|--------------|--------------|--------------|--------------|--------------|--------------|
| from 1 to 20 | frs. | frs. | frs. | frs. | frs. | frs. |

CUA/31 - page 78
Annex 11
21 December 1951

| | | | | | | | |
|---------------------|-------------|--------------|--------------|--------------|--------------|--------------|--------------|
| <u>Glazed paper</u> | <u>9x12</u> | <u>13x18</u> | <u>18x24</u> | <u>21x27</u> | <u>24x30</u> | <u>30x40</u> | <u>40x50</u> |
| from 1 to 20 | frs. | frs. | frs. | frs. | frs. | frs. | frs. |

These charges are subject to reduction as follows:

| | |
|----------------|-----|
| 21 to 50 | 15% |
| 51 to X | 25% |

These prices apply to reproductions and documents of a single format; in all other cases, a special estimate will be made for the work.

Orders:

Customers not living in Paris are requested in all cases to give the address of their principal residence.

Customers are asked to state whether they desire one invoice only, or an account in several copies.

Deposits are requested in respect of all orders.

Terms:

Sums due are payable in cash at the Order Office, or by postal money order, cheque, or transfer to the Post Office account of the Bibliothèque Nationale, Service Photographique, No: 9063-64 Paris.

Payments from foreign countries must be made by international money order or by cheques in French francs payable in Paris.

It is strictly forbidden by the French laws to enclose bank-notes in letters.

Reproduction of original documents in the possession of the various departments of the Bibliothèque Nationale is subject to the copyright and property regulations.