

# COLORLAB

*The professional's choice for quality Eastman processing, film preservation, and telecine mastering*

5708 Arundel Avenue • Rockville, MD 20852 • 301-770-2128 • Fax: 301-816-0798

COLORLAB NYC, 27 W. 20th St., #307, New York, NY 10011 / Ph: 212-633-8172

*Laboratory and Telecine Services—• 16mm, Super 16, 35mm, and 8mm color negative processing • 16mm, Super 16 & 35mm black and white negative/positive processing • 16mm reduction workprints • Fully timed 16mm, Super 16 & 35mm liquid gate answer prints and intermediates • 8mm, Super 8, 16mm, Super 16, and 28mm blow-ups to 35mm • Blowdowns from S-16mm (Super 16prints with sound) • 16, Super 16 & 35mm 7244/5244 interpositives for film-to-tape transfers • Liquid gate optical super 16masters from any film format • Hi-Def & SD Film-to-tape transfers • Aaton KeyLink system • Tape-to-film transfers • Indaw Digital Audio work stations • daVinci tape-to-tape color correction*

## COLOR NEGATIVE & COLOR POSITIVE SERVICES

### Process and Workprint

Prices are per foot:	16mm	35mm
ECN II process—normal	\$.13	.145
ECN II process—force 1 or 2 stops	.155	.175
Best-lite workprint	.32	.33
Fully timed workprint	.36	.36
Leader, prep & clean, add	.06	.06
35 to 16 reduction w/p	.94	N/A
Neg rewash (min.—\$50)	.25	.25
Bleach by-pass (\$100 an order)	.13	.145
Stabilizing for cross processing, per order	\$50.00	

### Answer Prints

Schmitzer Liquid Gate—16mm, Super16, & 35 mm		
A&B roll set-up, per hour	\$80.00	\$80.00
Single-strand answer print	.95	.89
A&B answer print	1.07	.94
Ultra-sonic cleaning, add	.06	.06
A&B&C answer print	1.17	1.05
Fades/dissolves (each)	\$12.00	\$12.00
Additional roll printing, add	.12	.12
Sync optical track to negative, per reel	\$90.00	\$90.00
16mm optical soundtracks	.49	minimum, \$90.00
35mm optical tracks/per 1000' reel (1000'min.)	\$475.00	
<b>Minimum charge for answer printing services per order</b>		<b>\$120.00</b>

### Corrected Answer Prints

Schmitzer Liquid Gate—16mm, Super 16, & 35mm		
One single-strand print	.61	.77
2 or more single-strand prints	.61	.77
One A&B print	.74	.88
Min. charge for corrected prints, per order	\$100.00	

### A&B Release Printing

Single-strand prints	.58	.67
A&B prints	.70	.79

### Printing Intermediates

Schmitzer Liquid Gate—16mm, Super16,&35mm		
Single-strand interpositive	1.25	1.73
A&B interpositive	1.41	1.86
Single-strand dupe neg.	1.25	1.73
A&B duplicate negative	1.41	1.86
Single strand internegative	1.43	1.87
A&B internegative	1.56	2.02

**Special Telecine Stock**

Kodak Teleprint Film 3395 and 2395, add..... .12

**Release Prints from Intermediates (Color & B&W Positives)**

Schmitzer Liquid Gate—16mm, Super16, & 35mm  
 Checkprint..... \$ .40 ..... .48  
 One release print ..... .37 ..... .44  
 2-10 release prints..... .36 ..... .41  
 11 or more..... call for quote

**Optical Reproductions 1:1 Liquid Gate**

**Optical set-up charge—\$80.00**

Single-strand interpositive .....	1.50 .....	2.14
A&B interpositive.....	1.89 .....	2.45
Single-strand dupe neg.....	1.50 .....	2.14
A&B dupe neg .....	1.89 .....	2.45
Single-strand internegative .....	1.67 .....	2.14
A&B internegative.....	2.05 .....	2.45
Single-strand positive master.....	.85 .....	1.74
Fades, each.....	12.00	Step printing—1 ratio, add ..... .75
Dissolves, each .....	12.00	Step printing—mixed
Additional roll printing, add.....	.23	ratio, add ..... 1.00
Freeze frame, ea.....	25.00	In-camera dissolves, ea. .... \$10.00
Frame repositioning/ cropping, ea.....	25.00	Dry running time, per hour ..... \$60.00
Skip frame, ea .....	25.00	All other special
35mm reduction, add .....	\$.40	effects, per hr ..... \$100.00
Stretch optical, add .....	\$.50	

**Optical Blow-Ups from Small Gauge Formats, 8mm, Super 8, 9.5, & 28mm, Liquid Gate**

Blow-Ups to 16mm, S-16, & 35mm, per foot..... \$3.00

**Optical Blow-Ups from 16mm or Super16 to 35mm, Liquid Gate**

**Optical set-up charge—\$80.00**

35mm blowup from Super 16mm or 16mm to: ..... per ft  
 35mm color positive print single strand..... 1.07  
 35mm color positive print A&B ..... 1.85  
 35mm color internegative single strand (5272) ..... 2.14  
 35mm color internegative A&B roll (5272) ..... 2.45  
 35mm color interpositive single strand (5244)..... 2.14  
 35mm color interpositive A&B roll (5244)..... 2.45  
 35mm color dupe negative single strand (5244)..... 2.14  
 35mm color dupe negative A&B roll (5244) ..... 2.45

**PLEASE NOTE:** Original negative material must be answer printed by Colorlab before blow-up or for 1:1 optical reproduction.

**BLACK & WHITE NEGATIVE & POSITIVE SERVICES**

**Process & Workprint**

<b>Prices are per foot:</b> .....	<b>16mm</b> .....	<b>35mm</b>
B/W neg. original.....	\$.15 .....	.165
B/W neg.—force 1 or 2.....	.175 .....	.185
Fully timed B/W workprints .....	.32 .....	.33
(timed on Digital Density Analyzer)		
Leader, prep, clean, add .....	.06 .....	.06
35mm to 16mm reduction w/p.....	.94 .....	N/A
Negative rewash (min. \$50).....	.25 .....	.25

**Answer Prints**

Schmitzer Liquid Gate—16mm & 35mm  
 A&B roll set-up .....
 \$80.00/hr..... | \$80.00/hr || Single-strand answer print ..... | .95 ..... | .89 |
| A&B answer print..... | 1.07 ..... | .94 |
| Desmet Method printing pass ..... | .23 ..... | .23 |

Fades/dissolves (price per each).....	12.00	12.00
Additional roll printing, add.....	.12	.12
Sync optical track to negative, per hour.....	90.00	90.00
16mm optical soundtracks, min.ch., \$90.00.....	.49	
35mm optical tracks/per 1000' reel (1000' min.).....		\$475.00
<b>Minimum charge for answer printing services, per order.....</b>		<b>\$120.00</b>

**Corrected Answer Prints**

Schmitzer Liquid Gate-16mm, Super 16, & 35mm		
One single-strand print .....	.61	.77
2 or more single-strand prints .....	.61	.77
One A&B print .....	.74	.88
Min. charge for corrected prints, per order .....		\$100.00

**A&B Release Printing**

Single-strand prints .....	.58	.67
A&B prints.....	.70	.79

**Printing Intermediates**

Schmitzer Liquid Gate-16mm & 35mm		
Single-strand fine-grain master positive, 7366/5366.....	.84	1.00
A&B fine-grain master positive, 7366/5366 .....	.98	1.15
Single-strand duplicate negative, 7234/5234 .....	1.02	1.27
A&B duplicate neg, 7234/5234 .....	1.17	1.41

**Release Prints from Intermediates**

Checkprint.....	.40	.48
One release print .....	.37	.44
2-10 release prints.....	.36	.41
11 or more .....	Call for quote	

**Optical Reproductions 1:1 Liquid Gate**

**Optical set-up charge-\$80.00**

Fine-grain master positives,		
single-strand, 7366/5366.....	1.22	1.74
Fine-grain master positives, A&B.....	1.46	2.02
Fine-grain duplicating negatives,		
single-strand, 7234/5234.....	1.27	1.99
Fine-grain duplicating negatives,		
A&B, 7234/5234 .....	1.66	2.28
Single-strand positive master .....	.87	1.75
Fades/dissolves, each .....	\$12.00	\$12.00
Additional roll printing, add.....	.23	.23
35mm Reduction, add .....		.40
Dry running time.....		\$60.00/hr.

**Optical Blow-Ups from Small Gauge Formats, 8mm, Super 8, 9.5mm, & 28mm, Liquid Gate**

Blow-Ups to 16mm, S-16, & 35mm, per foot.....	\$3.00
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**Optical Blow-Ups from 16mm or Super16 to 35mm, Liquid Gate**

**Optical set-up charge-\$80.00**

35mm pos. prints, single-strand .....	.98
35mm positive print, A&B.....	1.27
35mm fine-grain master positive, single-strand, 536 .....	1.74
35mm fine-grain master positive, A&B, 5366.....	2.02
35mm fine-grain duplicating negative, 5234, single-strand ..	2.14
35mm fine-grain duplicating negative, 5234, A&B.....	2.45

**16MM OPTICAL SOUND PRINTS FROM SUPER 16 ORIGINAL—BLOW DOWN**

Colorlab has developed this product to answer the need of filmmakers to deliver affordable film prints from A&B Super 16 originals to festivals or other screenings. The savings is high, since the alternative to getting a screenable print is having to afford a blowup. No longer is there the “penalty” for having selected Super 16 as your originating format and suddenly needing a projection print during the lab post production cycle.

We achieve this by liquid gate printing your A&B super 16 rolls directly onto a super-16 7244 color interpositive.

The full north-south/east-west picture is then optically repositioned on regular 16mm 7244 dupe neg stock and printed with a 16mm optical sound track.

When this print is screened on any 16mm optical sound projector, the image size on the screen is no longer the 4:3 near square 16mm shape you’re used to, but a 1.66:1 theatrical-looking aspect ratio.

The super-16 A&B liquid gate 7244 interpositive is \$ 1.41/ft. The Blow Down 7244 dupe neg is \$1.55/ft. The first sound check print is \$.35/ft.

**Typical budget for a 90-minute S-16 originated feature**

3,240' S-16 sync A&B I/P @ 1.41/ft.....	\$4,568.40
3,240' Blow Down D/N @ \$1.55/ft.....	\$5,022.00
3,240' 16mm optical S/T @ \$.49/ft. ....	\$1,587.60
3,240' Color pos. sound print @ \$.40/ft. ....	\$1,296.00
<b>Total: .....</b>	<b>\$12,474.00</b>

**MISCELLANEOUS SERVICES**

8mm, super 8, 9.5mm, 16mm, 28mm, & 35mm Film Preservation, per hour.....	\$80.00
1/4" to 16mm mag transfers, hour minimum .....	\$80.00
plus stock @ .....	\$.07/ft
DAT to 16mm mag or video, hour minimum .....	\$ 80.00
plus stock .....	
Black or white leader .....	.11
Orange base leader—16mm/35mm (100' min) .....	.44
16mm fill leader.....	.05
16mm color positive academy leader, each.....	1.50
16mm negative academy leader, each.....	3.50
Splicing/repair, per hour; 1 hr.min .....	\$80.00
Tab-to-tab printing, per tab .....	\$30.00
Color positive tab printing, per foot.....	.55

**Film Storage Charge**

**Minimum per month.....\$15.00**

All elements provided by the client or generated for the client by Colorlab are subject to storage charges starting one month from the date the elements are received or generated. Storage is \$1.00 per container per month. A container is an ECN box, audio case, cassette, or film can. These charges are billed monthly in advance and/or at time of release to client. A one-time log-in fee of \$2.00 per container for computer cataloging will be charged. Colorlab will combine elements in containers whenever possible to minimize costs.

**COURIER AND RUSH CHARGES**

Pick up & delivery, each way .....Call  
**Rush** pick & delivery, each way..... Call

**RUSH TURNAROUND PREMIUM**

For film-to-tape & tape-to-tape, add ..... 75%

**ESTIMATING** ..... \$80.00/hr.

The fee for estimating that requires significant film handling is waived when the job is completed at Colorlab. Turn-around: Allow up to 7 working days.

**ARCHIVAL REELS AND CANS**

**Plastic unless noted otherwise**

**16mm reels or cans:**

400' .....	\$4.00
600' .....	10.00
800' .....	11.50
1200' .....	13.00
1600' .....	15.00
2000' .....	23.00
2300' .....	24.00

**35mm:**

1000' metal reel .....	20.00
2000' reel or can, .....	16.00
4-reel ICC cases/metal .....	80.00
2-reel ICC cases/meta.....	70.00
3-reel/ICC cases/metal .....	76.00

**8mm/Super8**

400' reel & can sets .....	8.00
200' reel & can set .....	6.00

**FILM-TO-TAPE TRANSFER—HI-DEFINITION**

NOVA HD Telecine samples all 3 channels of RGB at full color bandwidth at 4:4:4 and full raster. The NOVA uses the Film & Data Technology Aurora Grain Reduction and Enhancement system. Primary and secondary color correction handled by NOVA's onboard color corrector. Capable of all HD formats, including 2K at 4:2:2 or 4:4:4 single link or dual link. Film gauges able to transfer to Hi-Definition are 35mm, S-35, S-16, 16mm, Liquid gate 16mm, 28mm, 9.5mm, Super 8mm, and 8 mm.

**HD Scene-to-Scene color correction, 1/2 hour minimum.**

Supervised..... \$750.00/hr. Unsupervised..... \$750.00/hr.

**HD Best lite correction; no set ratio; 1/2 hour minimum ..... \$750.00/hr.**

These prices include transfers from 16mm, Super 16, 35mm, S-35mm and all other gauges from 8mm to 28mm.. Transfers to HD Cam and HD Cam SR are also included at no additional cost. (See the tape stock prices at the end of the HD section.)

**Tapeless Hi-Definition Transfers** For formats with data rates less than 800 mbps (FW 800): price to record to customer hard drive is the same as recording to tape; no premium added; if costs are incurred reformatting customer hard drives prior to transfer, price is \$300.00/hr.

**Custom Framing** of 16: 9 extractions from 4:3 film formats

(i.e., regular 16mm 4:3 or 35mm academy aperture) ..... No additional charge

**HD Uncompressed Film Transfers to Hard Drives, add..... \$300.00/hr.**

Video image will be stored on a house DDR (Digital Disk Recorder), then exported to customer-supplied hard drive. For simultaneous down converts to SD \$100.00/hr.

**Upconverts from SD to HDCam or hard drive ..... \$300.00/hr.**

**Hi-Definition Tape Stock**

**SONY HD Cam Tape Stock**

BCT-6HD ..... \$39.92  
 BCT-12HD ..... 43.41  
 BCT-22HD ..... 45.27  
 BCT-32HD ..... 54.17  
 BCT-40HD ..... 65.32  
 BCT-64HDL ..... \$90.42  
 BCT-94HDL ..... 130.35

BCT-124HDL ..... 150.71

**SONY HDCamSR Tape Stock**

BCT-6SR..... \$62.28  
 BCT-33SR..... 99.36  
 BCT-40SR..... 108.68  
 BCT-64SRL ..... \$141.52  
 BCT-94SRL ..... 239.02  
 BCT-124SRL ..... 333.27

**FILM-TO-TAPE TRANSFERS—STANDARD DEFINITION, NTSC & PAL**

Film-to-tape transfers are performed on 2 Rank Cintel MK IIICs and one URSA Enhanced Digiscan IV Flying Spot Scanners (two with 4:2:2 output and one with 4:4:4 output) featuring: enhanced pick-up tubes, digital component frame store, freeze frame, X/Y repositioning zoom, variable speed 16mm, 35mm, Super 8mm, 8mm, 9.5mm, and 28mm formats with mag or optical sound, daVinci colorcorrectors, Super 16 RTS Steadigates, Time Logic Controllers, and Peterson Wet Gate transfer system. All suites have Aaton KeyLink and Indaw digital audio work stations technology providing automatic syncing from Nagra T and DAT and keycode reading. Transfers are available to Digital Betacam, D3, D2, 1" type C, BetacamSP NTSC & PAL, MII, 3/4" BVU-950 SP, S-VHS, & PAL Digital Betacam, DVCam, Mini DV, PAL Mini DV, PAL DVCam.

**NTSC—Scene-to-scene, color correction, 1/2 hr. min.**

Supervised..... \$385/hr Non-supervised ..... \$350/hr

**NTSC—One-lite overall color correction; 1:1 running time**

Half-hour min. .... \$203 One hour..... \$410

Reel changes, ea. ....\$20 / Includes specialized framing

**NTSC Video Dailies—One-lite overall color correction, \$205.00 min. charge**

One-lite unscheduled—35mm, per foot..... \$.11

One-lite unscheduled—Super 16 or 16mm, per foot..... \$.19

Includes specialized framing

**NTSC Video Dailies—Best-lite overall color correction, \$324 min.charge (every new set-up color corrected)**

Best-lite—35mm, per foot .....	\$ .15
Best-lite—Super 16 or 16mm, per foot .....	\$ .30
Reel changes, each .....	\$20.00

Full color correction sessions for 8mm, Super 8, 9.5mm, and 28mm transfers are billed at the same rate as other formats; no gate rental premiums are charged. Transfers to DVD available. Fully color corrected broadcast quality transfers of home movies available.

**PAL—Scene-to-scene, color correction, per hour / 1 hr. min.**

Supervised.....	\$400.00	Non-Supervised .....	\$375.00
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**PAL ONE-LITE TRANSFERS ARE NOT AVAILABLE**

**Tape-to-Tape color correction, scene-to-scene**

Supervised.....	\$275.00/hr	Non-Supervised.....	\$235.00/hr
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**Standards Conversion to PAL, D-Beta, BCSP, & VHS / min. charge—1/2 hour / plus stock**

30 min. ....	\$140.00	60 min. ....	\$210.00
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**The following services carry a minimum charge of 1 hour:**

Keycode reading, per hour .....	\$50.00
Digital frame store—Matchbox, per hour .....	\$50.00
Recording to Digital Betacam, D3, MII, per hour .....	\$80.00
Recording to additional 1" or Betacam machines, per hour .....	\$80.00
Audio transfer & syncing on Nagra T/DAT Smart slate or clap slate/beeper, per hour .....	\$80.00
Audio transfer & syncing via Aaton KeyLink system, add, per hour .....	\$80.00
Simul DAT, per hour .....	\$80.00
Transfer via Peterson Wet Gate, per hour .....	\$80.00
Transfer from 16mm or 35mm mag track mono, stereo, 3 or 4 track, per hour .....	\$80.00
DAT to 16mm mag, video, audio cassette, per hour, plus stock .....	\$80.00
Simultaneous recording onto 3/4" or 1/2", per hour (stock additional).....	\$35.00
Assemble/Insert Edit, each.....	\$35.00
FLEX Files diskettes, each.....	\$2.50
Audio cassettes, each .....	\$8.00
CDs, each.....	\$20.00

**Tape-to-Tape Preservation and Time Code Dubbing (hourly rates)**

From D-Beta .....	\$80	From 3/4" .....	\$35
From DV Pro (stock additional).....	\$80	From Betacam PAL.....	\$60
From Betacam.....	\$80		

**DVD Prices from Film or Video Format**

1-5 minutes .....	\$34.80
6-20 minutes .....	\$43.20
21-30 minutes .....	\$46.80
31-40 minutes .....	\$58.80
41-60 minutes .....	\$70.80
Up to 2 hours .....	\$94.80

**Copies, each:**

Up to 10 copies.....	\$8.50
11 to 20 copies .....	\$7.90
21 to 30 copies .....	\$7.50
31 to 50 copies .....	\$7.20
51 to 100 copies .....	\$6.90

**Standard Definition Tape Stock**

**SONY SD Cam Tape Stock**

**D2 Digital Videotape**

DCM-12M .....	52.87
DCM-22M .....	60.00
DCM-34M .....	73.00
DCM-64M .....	110.00
DCM-94M .....	150.00

**3/4" U-Matic Master Broadcast & 3/4" SP**

MBR-10 Album.....	14.64
MBR-20 Album .....	16.83
MBR-30 Album .....	18.74
MBR-60 Album .....	24.56
UCA-75 Album.....	34.00
SP-30 Album .....	22.14
SP-60 Album .....	29.04

**Digital Betacam**

BCT-D12 .....	46.55
BCT-D22 .....	52.25
BCT-D32 .....	57.00
BCT-D40.....	59.85
BCT-D64L .....	75.05
BCT-D94L .....	117.80
BCT-D124L .....	150.37

**Betacam SP**

BCT-10MSP.....	25.65
BCT-20M SP.....	26.98
BCT-30M SP.....	28.50
BCT-60ML SP .....	40.37
BCT-90ML SP .....	63.25

<b>Mini-DV</b>		T-30 Album.....	7.55
Mini-DV60 .....	11.90	T-60 Album.....	8.56
Mini-DV80 .....	15.50	T-120 Album.....	10.06
<b>DV Cam</b>		<b>Super VHS</b>	
PDV 34N .....	22.98	ST-30.....	13.31
PDV 64N .....	26.12	ST-60.....	14.98
PDV 94N .....	33.41	ST-120.....	15.98
PDV 124N .....	38.52	<b>DAT</b>	
<b>VHS - 1/2" Broadcast (Color Plus)</b>		DAT 34 .....	10.95
T-15 .....	4.60	DAT 64 .....	11.95
T-20 Album .....	7.55	DAT 124 .....	13.95

**All orders are accepted subject to these terms & conditions:**

COLORLAB CORPORATION shall not be liable for loss of any kind whatsoever due to delays or failure in performance caused directly or indirectly by "force majeure" or any cause whatsoever. // COLORLAB respectfully points out that prices are never proportionate to the value of the materials entrusted to it. Customers' films are received, developed, printed and stored by COLORLAB only at the customers' risk, and COLORLAB does not accept responsibility for any loss or damage to such film from any cause whatsoever, including negligence. // Notwithstanding the foregoing, in the event of loss, damage, or destruction of any such films and other property as a result of negligence, COLORLAB will voluntarily, without admission of liability or responsibility, reimburse the customer for the cost of the raw stock. // Films, negatives and positives and customer's other property delivered to COLORLAB are accepted on the express condition that same are insured by the owner thereof, with waiver of subrogation for the full amount of all risk, possible damage and loss, and that COLORLAB holds a lien thereon for the general balance from time to time due COLORLAB by the customer in respect to processing, printing, storage charges, or otherwise. // COLORLAB may require any customer to retake possession of any and all materials held in its vaults. COLORLAB, after 30 days' written notice, may send same to a public warehouse in the name of the customer or may destroy such materials, or may store the same at the customer's expense. All such charges are to be secured by customer's rights in and to such materials. // Customer's films, negatives, and positives received for the safekeeping, developing, printing, processing or handling are subject to the terms and conditions herein. The customer assumes all liability under the copyright laws and under any other laws, both federal and state, arising out of the fulfillment by COLORLAB of any such services for the account of the customer, who agrees to indemnify and hold COLORLAB free and harmless of any and all suits, claims, damages, liabilities, and expenses (including, but not limited to, attorney's fees) which may arise directly or indirectly from the performance of such services by COLORLAB for the customer. // COLORLAB will endeavor to keep its customers advised concerning the exposure, photographic quality and physical condition of the negative films received from them for processing, but shall not be held responsible for failure to do so. // All prices are subject to change without notice.

COLORLAB has net 20-day credit accounts available, with approved credit. Colorlab requires customers to have on file authorization for credit-card usage by COLORLAB for amounts that are over 30 days past the invoice date. Colorlab accepts American Express, MasterCard, Visa, and Discover. / **For clients without approved 20-day credit accounts, COLORLAB requires that all jobs valued at \$2,000 or more must be secured with half payment when the work is ordered.**

## PRESERVATION SERVICES

**FILM PRESERVATION SERVICES:** At Colorlab, all film preservation services are performed on an as-needed basis. For instance, through careful evaluation of the original material, we find that liquid gate contact re-mastering renders a master just as steady and clean as the much more expensive optically produced master, providing there is not extreme shrinkage and brittleness or need for re-positioning. These masters are fully timed just like our optically produced products.

Applying these principles provides the archivist client with more funds to preserve more films. Of course, we perform liquid gate optical re-mastering when required, but our goal is to preserve more film, not perform unnecessary reproduction services.

### **Film Preservation Services ..... \$80.00/hour**

Film Preservation evaluations to include:

- a. Measuring shrinkage
- b. Measuring fade percentage to arrive at course of action
- c. Repairing perforations, splices, and picture area as needed
- d. Identifying emulsion-side projector scratches and rubs to see if re-washing needed
- e. Identifying base-side scratches to see if liquid gate telecine is required
- f. Determining the amount of brittleness and cupping to see if film needs RePlasticizer Treatment before film or telecine preservation

### **Re-washing, all film formats ..... \$.25/ft**

Rewashing film material to remove emulsion-side projector rubs and scratches, all film formats.

### **RePlasticizer Treatment, all film formats ..... \$.80/ft**

Involves chemically reintroducing pliability into severely brittle and distorted film, enabling preservation to film or video without the soft side-to-side focus and image movement characteristic of brittle and cupped film.

### **Hand cleaning, all film formats ..... \$80.00/hour**

Using ECCO 2000 Straight Film Cleaner and Webril Wipes, splice repair [Ultrasonic Splicing available for polyester material], perf repair, using A-D Strips for evaluation.

### **Ultrasonic cleaning, all film formats .. \$.06/ft**

Using perchloroethylene in two Lipsner Smith CF3000 VCS machines.

**TAPE PRESERVATION SERVICES:** Video tape preservation is performed on an as-needed basis. Not every ¾" U-Matic tape from the 1970s, for instance, needs to be baked; in fact, most do not.

### **Tape Preservation Services ..... \$80.00/hour**

In the interest of keeping the hourly price down and enabling the preservation of as much material as possible, we have a 2-tier pricing structure. When there are oxide destruction problems and each tape needs individual attention, the hourly rate is \$80.00 for as long as it takes to get re-recordable originals.

### **Tape Baking..... \$93.00/hr.**

When the tapes play, the rate is a straight hourly rate to include a source deck and 2 record-to decks on a one-to-one basis. For instance, ¾" to BCSP and simultaneous VHS is \$80.00/hour (tape is billed separately). In the case of ¾" source decks, our engineer has assembled two sets of 1970s and 1980s vintage Sony ¾" decks with the Sony-recommended Time Base Correctors (the BVT 800).

## DeStik Treatment

Colorlab developed the DeSTik Treatment procedures to provide clients with nitrate originals that are exhibiting active decomposition (up to and including Stage Three) with an alternative to destroying the nitrate in an incinerator. Not only are we able to unblock welded-shut rolls preparatory to performing full Film Preservation, but we are also able to stabilize rolls so they are rendered chemically neutral (free of decomposition) and so can be safely returned to long-term cold storage. (NOTE: Our above-stated claim is based on ongoing research, which currently points to the treated rolls being chemically neutral; our testing regimen is rigorous and future data will be shared with our customers.)

Most importantly, the treated rolls that were slated to be destroyed are suddenly available for full reproduction via liquid gate full immersion contact printing or optical printing. Our system provides for as few frames to be lost as possible. Frames on either side of the affected frames remain. When the decomposition is so severe as to have consumed the base of the film, usually where the film appears to be welded together, just those frame sections (usually once a wrap) are lost. We find in a typical 2,000' Stage Three roll of camera 35mm nitrate negative, 4 or 5 spots of active decomposition is enough to render the roll unusable and unsafe to be stored with its unaffected

neighbors. We are able to bring such a roll back to life with a typical loss of footage being from several frames to fewer than 50 feet of original material. (NOTE: Careful testing of the ph of each roll prior to treatment is performed to ensure against wholesale picture loss.)

The second step of our procedure is the ReWash Treatment that consists of a non-chemical three-stage countercurrent wash, followed with a non-formaldehyde photo-flo stabilizer. This step finalizes our treatment and also anneals emulsion side scratches, lessens crazing, and overall provides a clean-up usually not affected by Ultrasonic cleaning in perchloroethylene alone and optical liquid gate printing. This ReWash Treatment should happen before any Film Preservation step, regardless if the roll is being treated for decomposition or not.

The cost for DeStik Treatment is:

0 – 999’ 35mm B/W nitrate negative or positive, per reel.....	\$300.00
1,000 – 2,000’ 35mm B/W nitrate negative or positive, per reel.....	\$400.00
ReWash Treatment for 35mm nitrate or acetate, per foot .....	\$.25

There is an \$80.00 per hour fee for Film Inspection after the ReWash Treatment for re-splicing, re-framing, leadering, and generally getting the roll ready for timing and re-mastering.

**A Typical Quote for a 1,000’ Roll of Nitrate Camera Original**

We recommend when printing from 35mm camera negatives to first make the fully timed answer print, then go to the Fine Grain master. This provides the chance to correct timing plus have a brilliant looking first-generation B/W positive print for conferences, instead of a third-generation positive print off the dupe neg.

1,000’ B/W 35mm single strand liquid gate answer print.....	\$.89 .....	\$890.00
1,000’ 35 FGM liquid gate contact from nitrate camera original.....	\$1.00 .....	\$1,000.00
[1,000’ 35FGM optical liquid gate if original material is shrunken .....	\$1.74 .....	\$1,740.00]
1,000’ 35mm Dupe neg contact .....	\$1.27 .....	\$1,270.00