

# COLORLAB

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

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*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 • Digital Intermediates to 16mm and 35mm • 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 systems • Indaw Digital Audio work stations • daVinci 2K HD color correction • Digital Vision DVNR 2K Noise Reduction and Dirt and Scratch Removal • Tape-to-film transfers*

## COLOR NEGATIVE & COLOR POSITIVE SERVICES

### Process and Workprint

Prices are per foot:	16mm	35mm
ECN II process—normal .....	.14	.16
ECN II process—force 1 or 2 stops .....	.17	.19
Best-lite workprint .....	.37	.33
Fully timed workprint .....	.47	.47
Leader, prep & clean, add .....	.07	.07
Neg rewash (min. \$50) .....	.33	.33
Bleach by-pass (\$150 an order) .....	.18	.20
Cross Processing.....	.15	
Stabilizing for cross processing, per order .....	..\$150.00	

### Answer Prints

Schmitzer Liquid Gate—16mm, Super16, & 35 mm		
A&B roll set-up, per hour .....	\$90.00	\$90.00
Single-strand answer print .....	1.30	1.21
A&B answer print .....	1.44	1.35
Ultrasonic cleaning, add .....	.07	.07
A&B&C answer print .....	1.58	1.49
Fades/dissolves (each) .....	14.00	14.00
Additional roll printing, add .....	.14	.14
Sync optical track to negative, per reel .....	100.00	100.00
16mm optical soundtracks(min. \$90) .....	.68	
35mm optical tracks/per 1000' reel (1000' min.).....	555.00	
<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 .....	.85	1.05
2 or more single-strand prints .....	.85	1.05
One A&B print .....	1.01	1.20
Min. charge for corrected prints, per order .....	\$100.00	

### A&B Release Printing

Single-strand prints.....	.81	.92
A&B prints .....	.96	1.08

### Printing Intermediates

Schmitzer Liquid Gate—16mm, Super16,&35mm		
Single-strand interpositive .....	1.73	2.17
A&B interpositive .....	1.94	2.52
Single-strand dupe neg. ....	1.73	2.17
A&B duplicate negative.....	1.94	2.52
Single strand interneegative.....	1.82	2.54
A&B interneegative .....	2.13	2.73

**Special Telecine Stock**

Kodak Teleprint Film 3395 and 2395, add per foot ..... .27

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

Schmitzer Liquid Gate—16mm, Super16, & 35mm  
 Checkprint ..... 65 ..... 73  
 One release print ..... 62 ..... 68  
 2-10 release prints ..... 57 ..... 64  
 11 or more..... call for quote

**Optical Reproductions 1:1 Liquid Gate**

**Optical set-up charge—\$90.00**

Single-strand interpositive .....	2.69	.....	3.77
A&B interpositive .....	3.35	.....	4.30
Single-strand dupe neg.....	2.69	.....	3.77
A&B dupe neg. ....	3.35	.....	4.30
Single-strand internegative .....	2.98	.....	3.77
A&B internegative .....	3.62	.....	4.30
Single-strand positive master .....	1.58	.....	3.09
Fades, each.....	14.00	Step printing—1 ratio, add.....	.75
Dissolves, each.....	14.00	Step printing—mixed	
Additional roll printing, add.....	.25	ratio, add.....	1.00
Freeze frame, ea.....	25.00	In-camera dissolves, ea. ....	14.00
Frame repositioning/ cropping, ea .....	25.00	Optical running time, per hour.....	100.00
Skip frame, ea .....	25.00	All other special	
35mm reduction, add.....	.40	effects, per hr.....	200.00
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.....\$5.00

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

**Optical set-up charge—\$90.00**

35mm blowup from Super 16mm or 16mm to: ..... per ft  
 35mm color positive print single strand..... 1.96  
 35mm color positive print A&B ..... 3.28  
 35mm color internegative single strand ..... 3.77  
 35mm color internegative A&B roll ..... 4.30  
 35mm color interpositive single strand ..... 3.77  
 35mm color interpositive A&B roll..... 4.30  
 35mm color dupe negative single strand..... 3.77  
 35mm color dupe negative A&B roll..... 4.30

**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 .....	.165.....	.18
B/W neg.—force 1 or 2 .....	.195.....	.20
Fully timed B/W workprints .....	.42 .....	.36
Cross Process B/W.....	.17	
Leader, prep, clean, add.....	.07 .....	.07
Negative rewash (min. \$50).....	.33 .....	.33

**Answer Prints**

Schmitzer Liquid Gate—16mm & 35mm  
 A&B roll set-up..... \$90.00/hr ..... \$90.00/hr  
 Single-strand answer print ..... 1.30 ..... 1.21  
 A&B answer print ..... 1.44 ..... 1.27  
 Desmet Method printing pass ..... .23 ..... .23  
 Fades/dissolves (price per each)..... 14.00 ..... 14.00

Additional roll printing, add.....	.14	.....	.14
Sync optical track to negative, per hour .....	100.00	.....	100.00
16mm optical soundtracks, min.ch., \$90.00 .....	.68		
35mm optical tracks/per 1000' reel (1000' min.).....			\$555.00
<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 .....	.85	.....	1.05
2 or more single-strand prints.....	.85	.....	1.05
One A&B print.....	1.01	.....	1.20
Min. charge for corrected prints, per order.....			\$100.00

**A&B Release Printing**

Single-strand prints.....	.81	.....	.92
A&B prints .....	.96	.....	1.08

**Printing Intermediates**

Schmitzer Liquid Gate-16mm & 35mm			
Single-strand fine-grain master positive, 3366/2366.....	1.20	.....	1.30
A&B fine-grain master positive, 3366/2366.....	1.38	.....	1.60
Single-strand duplicate negative, 3234/2234.....	1.32	.....	1.62
A&B duplicate neg, 3234/2234.....	1.63	.....	1.94

**Release Prints from Intermediates**

Checkprint .....	.62	.....	.73
One release print .....	.59	.....	.68
2-10 release prints .....	.57	.....	.64
11 or more .....	Call for quote		

**Optical Reproductions 1:1 Liquid Gate**

**Optical set-up charge-\$90.00**

Fine-grain master positives,			
single-strand, 3366/2366 .....	2.21	.....	3.10
Fine-grain master positives, A&B .....	2.62	.....	3.57
Duplicating negatives,			
single-strand, 3234/2234 .....	2.30	.....	3.52
Duplicating negatives,			
A&B, 3234/2234 .....	2.96	.....	4.01
Single-strand positive master .....	1.62	.....	3.11
Fades/dissolves, each.....	\$14.00	.....	\$14.00
Additional roll printing, add.....	.25	.....	.25
35mm Reduction, add.....			.40
Optical running time.....			\$100.00/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 .....	\$5.00
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**Optical Blow-Ups from 16mm or Super16 to 35mm, Liquid Gate**

**Optical set-up charge-\$90.00**

35mm pos. prints, single-strand.....	1.80
35mm positive print, A&B.....	2.30
35mm fine-grain master positive, single-strand, 2366 .....	3.10
35mm fine-grain master positive, A&B, 2366.....	3.57
35mm duplicating negative, single-strand, 2234 .....	3.77
35mm duplicating negative, A&B, 2234.....	4.30

**FILM-OUT (TAPE-TO-FILM) SERVICES TO 16MM OR 35MM DIGITAL INTERMEDIATES**

Colorlab has developed this product to answer the need of Archivists and filmmakers to deliver affordable film prints from digital tapes or file formats. This product can be used for making film negatives of simple titles or finished digital programs.

We achieve this by taking your digital file or tape master and writing it onto a new color internegative or B/W duplicate negative with a series of three HD LCD's. We can also digitally manipulate your file to create either scoped intermediates (for anamorphic widescreen projection) or flat intermediates. Please specify either scoped or flat intermediates when placing your order.

Please supply the highest resolution tape master or digital file for transfer. Files should be submitted on hard drives and accepted formats are .fcp, .mov, .tiff., .pdf, .psd, and .jpeg. Others may be available upon request.

**Finished Programs - from hard drive or tape master, 24fps, SD or HD, color or B/W**

includes digital intermediate and first answer print,  
optical soundtrack and sync charges billed separately

<b>16mm.....</b>	<b>\$195/minute</b>
<b>35mm.....</b>	<b>\$265/minute</b>
<b>Minimum Charge.....</b>	<b>5 minutes</b>

**Titles/Logos only – from client supplied computer file of composed title and cue sheet of length/fade events**

includes digital intermediate color internegative or B/W duplicate negative only,  
workprint of finished title billed separately

<b>16mm or 35mm .....</b>	<b>\$600/hour</b>
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Estimated time required depends on factors such as number of titles, total length, and complexity of cue sheet.

**Example 1:** A text file is submitted with the wording of each title card and descriptions of how it should appear on the screen. Colorlab then has to create each title card. One hour will produce approximately 5 of these titles.

**Example 2:** A Photoshop file is submitted with the layouts of 30 title cards with instructions concerning how long to hold each title and any fade-in/fade-outs. Colorlab does not have to create each title card. One hour will produce approximately 30 of these titles.

**MISCELLANEOUS SERVICES**

8mm, super 8, 9.5mm, 16mm, 17.5mm, 28mm, & 35mm Film Preservation, per hour (Film pres. services include inspecting film, measuring shrinkage, splicing/repair).....	\$90.00
1/4" to 16mm mag transfers, hour minimum.....	\$90.00
plus stock @ .....	\$.09/ft
DAT or digital audio files to 16mm mag or video, hour minimum.....	\$90.00
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.....	5.00
16mm negative academy leader, each.....	10.00
Splicing/repair, per hour; 1 hr.min.....	\$90.00
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 ..... 50%

**ESTIMATING..... \$90.00/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

**35mm:**

1000' archival plastic can	16.00
4-reel ICC cases/metal	80.00
3-reel ICC cases/metal	76.00
2-reel ICC cases/metal	70.00

**8mm/Super8**

400' reel & can set	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 Digital Vision DVNR 2K Noise Reducer and Dirt and Scratch Removal. Primary and secondary color correction handled by daVinci 2K color corrector. Capable of all HD formats 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, 17.5mm, 28mm, 9.5mm, Super 8mm, and 8 mm.

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

Supervised	\$650.00/hr.	Unsupervised	\$650.00/hr
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**HD Best-light correction; 1/2 hour minimum, \$486 min. charge (4-5 Corrections per 1000')**

Best-light unscheduled—35mm, per foot	.18
Best-light unscheduled—Super 16 or 16mm	.45

**HD One-light correction; 1/2 hour minimum, \$325 min. charge (One initial setup per 1000')**

One-light unscheduled—35mm, per foot	.12
One-light unscheduled—Super 16 or 16mm	.30

Other formats such as 8mm, Super 8, 9.5mm, 17.5mm, and 28mm transfers are billed at fully corrected scene-to-scene rates; no gate rental premiums are charged. HDCam and HDCam SR tape stock prices apply.

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

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

**Tapeless Hi-Definition Transfers to Hard Drive (Bypass Tape Master)**.....\$300.00/hr

Video image will be stored on a house DDR (Digital Disk Recorder) then exported to customer-supplied hard drive.

**NOTE:** Fully uncompressed 10-bit 4:4:4 RGB HD transfers require the client to supply digital storage media capable of sustained transfer rates of 200 megabytes per second (equivalent to 1,600 megabits per second).

**Downconvert to SD from HDCam or hard drive, stock additional**.....\$100.00/hr

**Upconverts from SD to HDCam or hard drive, stock additional**.....\$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 HDCam SR 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, 17.5mm, and 28mm formats with mag or optical sound, daVinci color correctors, Super 16 RTS Steadigates, Time Logic Controllers, and Peterson Wet Gate transfer system. All NTSC 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  
*Includes specialized framing*

**NTSC Video Dailies—Best-light overall color correction, \$324 min. charge (4-5 Corrections per 1000')**

Best-light—35mm, per foot. .... .15  
 Best-light—Super 16 or 16mm, per foot..... .30  
 Reel changes, each ..... \$25.00  
*Includes specialized framing*

**NTSC Video Dailies—One-light overall color correction, \$205 min. charge (One initial Setup per 1000')**

One-light unscheduled—35mm, per foot ..... .11  
 One-light unscheduled—Super 16 or 16mm, per foot..... .19  
 Reel changes, each.....\$25.00  
*Includes specialized framing*

Other formats such as 8mm, Super 8, 9.5mm, 17.5mm, and 28mm transfers are billed at fully corrected scene-to-scene rates; no gate rental premiums are charged. Standard definition tape stock is additional unless supplied by the client. 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

**PAL ONE-LITE TRANSFERS ARE NOT AVAILABLE**

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

Supervised .....\$275.00/hr Non-Supervised..... \$235.00/hr

**Standards Conversion to PAL, D-Beta, BCSP, & VHS / min. charge—1/2 hour / plus stock**

30 min. ....\$140.00 60 min. ....\$210.00

**The following services carry a minimum charge of 1 hour:**

Keycode reading, per hour ..... \$100.00  
 Recording to Digital Betacam, D3, MII, per hour ..... \$80.00  
 Recording to additional 1" or Betacam machines, per hour ..... \$90.00  
 Audio transfer & syncing on Nagra T/DAT Smart slate or clap slate/beeper, per hour ..... \$90.00  
 Audio transfer & syncing via Aaton KeyLink system, add, per hour..... \$90.00  
 Simul DAT, per hour..... \$90.00  
 Transfer via Peterson Wet Gate, per hour .....\$150.00  
 Transfer from 16mm or 35mm mag track mono, stereo, 3 or 4 track, per hour ..... \$90.00  
 DAT to 16mm mag, video, audio cassette, per hour, plus stock ..... \$90.00  
 Simultaneous recording onto 3/4" or 1/2", per hour (stock additional) ..... \$45.00  
 Assemble/Insert Edit, each..... \$45.00  
 FLEX Files diskettes, each..... \$2.50  
 CDs, each..... \$20.00

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

From D-Beta ..... \$80 From 3/4" ..... \$90  
 From DV Pro (stock additional) ..... \$90 From Betacam PAL ..... \$90  
 From Betacam..... \$90 From 2" Quadruplex.....\$285

**DVD Prices from Film or Video Format**

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

<b>DVD Copies, each:</b>		21 to 30 copies.....	\$7.50
Up to 10 copies .....	\$8.50	31 to 50 copies.....	\$7.20
11 to 20 copies .....	\$7.90	51 to 100 copies.....	\$6.90

**Standard Definition Tape Stock**

**SONY SD Cam Tape Stock**

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

**Mini-DV**

Mini-DV60.....	11.90
Mini-DV80.....	15.50

**DV Cam**

PDV 34N.....	22.98
PDV 64N.....	26.12
PDV 94N.....	33.41
PDV 124N.....	38.52

**VHS - 1/2" Broadcast (Color Plus)**

T-15 .....	4.60
T-20 Album.....	7.55
T-30 Album.....	7.55
T-60 Album.....	8.56
T-120 Album.....	10.06

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

COLORLAB CORPORATION shall not be liable to customers or others for loss of any kind whatsoever due to delays or failure in performance caused directly or indirectly by "force majeure" or any cause whatsoever, including loss or damage to/from COLORLAB.

COLORLAB respectfully points out that prices are never proportionate to the value of the materials entrusted to it. Customers' films and tapes are received, developed, printed, transferred, and stored by COLORLAB only at the customers' risk, and COLORLAB does not accept responsibility for any loss or damage to such film or tapes from any cause whatsoever, including negligence by COLORLAB technical or administrative staff.

Any loss of camera original or tapes, preservation originals, or any client property will not be reimbursed by any manner such as cash or return of new rawstock. COLORLAB will have no liability for loss or damage for jobs shipped to a third party subcontractor.

Camera films, tapes, negatives and positives and customers' 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. 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 has the right to charge late fees on balances not paid in 20 days and has the right to pass of to collection any and all bills not paid in a timely manner. The Customer is responsible for legal fees incurred by COLORLAB in the collection of said debts, which is customarily 35% to 50% of the collected debt. Debt collected in this manner then generally increased to 35% to 50% greater than the original amount owed.

COLORLAB may require any customer to retake possession of any and all materials held in its vaults. COLORLAB, after 30 days' written notice to Customer's last known address sent via USPS 1<sup>st</sup> class mail, may send same to a public warehouse with the Customer then responsible for incurred storage fees, 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. At COLORLAB's discretion, Customer's films/tapes remaining at COLORLAB after 30 day notification has been given, may become the property of COLORLAB including all copyrights and entitlements. 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 fulfillments 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 ..... \$90.00/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 ..... \$0.33/ft**

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

**RePlasticizer Treatment, all film formats ..... \$0.95/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 ..... \$90.00/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 ..... \$0.07/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 ..... \$90.00/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.....\$105.00/hour**

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).