

# HOME MOVIE and PROFESSIONAL FILM TRANSFERS

Standard 8mm, Super 8mm, 16mm, 35mm, Super 16 & 35, Double System 16 & 35

## MOVIES CAN BE TRANSFERRED TO THESE BASIC SUPPORTED FORMATS:

- DVD-R Type 5 (single layer) at 4.44 megabits (Standard 2 hour quality) or 8.1 megabits (Archive 1 hour quality). Recommended for direct viewing.
- Mini DV, Full Sized DV, Windows DV file (.avi), MAC DV File (.MOV), all at 25 megabits with a 5 to 1 compression. Recommended for mastering or archiving. The DV codec is essentially identical to the pro formats DVCam-25 and DVCPro-25 but records at a slower speed. Inquire regarding other recording formats.

## INCLUDED IN ALL STANDARD SERVICE R8mm, S8mm, and 16mm FILM TRANSFERS:

- HQ Archive DVD disc and basic background menu (tape stock additional for transfers to tape); SDI (Serial Digital) conversions to all media
- Scratch-Free (a professional "liquid gate" technique that temporarily fills in most base line film scratches)
- Spooling (mandatory) of Standard 8 & Super 8 films (50' spools) onto 7 inch reels (reel, box, and splicing included);
- General black/gamma/white balance color correction (real time adaption)
- All movies played back at 16, 18, 20, or 24 fps (frames per second) as needed (8 & 12 fps optionally available)
- True Super 8 SOUND conversion **main AND balance stripe** at 18fps or 24 fps; Regular 8mm silent only;
- 16mm home movies with optical, magnetic, or double system sound (for college projects) transferred at 24 fps or virtually any sound speed.
- General Liquid Gate cleaning of all films just prior to scanning;

**ABOUT THE QUADRA DIGITAL SCANNING TECHNOLOGY:** We utilizes Bosch Quadra digital film scanners to convert all films to DVD and other formats. These are the same systems used by national television sports organizations, major archiving organizations, and professional Hollywood feature DVD production firms. The system utilizes SDI (serial digital interface) to keep the signal completely pure during the transfer process to DVD, HDD, and digital video tape. Film sharpness is retained down to the film grain and color rendition is superb. No projectors are used so there is no claw or intermittent sprocket to pull film through. The process is VERY safe for all films.

**ARCHIVING: STANDARD DEF VS. HI-DEF:** Regular 8 and Super 8 can delivery superb standard definition images. However, they do not offer nearly enough picture information to produce an HD image. 16mm can approach Hi-Def but usually falls short. In essence, Therefore, a transfer to Blue Ray, for example, still only plays back standard def resolution.. If HD is requested films are up-converted from the standard def SDI signal. Hard drive recording is recommended for the best archive quality.

## PREPARATION:

- NUMBER all reels CLEARLY. Tag all reels with customer name. Remove any stickers covering reel hubs.
- CHECK to make sure all film boxes or containers have films inside and that they were all lab processed.
- GROUP all Regular 8mm films together followed by Super 8 followed by 16 (or other order); do not mix and match unless absolutely necessary (there is a "Changing Gauges" charge for bouncing back and forth between formats).
- SPECIFY if WHITE LEADERS (2 seconds) are desired between reels (a lab fee is required for splicing on new leaders).

**ABOUT HOME MOVIE FILM, TRANSFER QUALITY, and CORRECTION:** 16mm and Regular 8mm are the oldest film stocks. Super 8 is more recent (introduced in the late 1960's). Image sharpness can look terrific with all three film types but is dependent on a number of attributes: film stock, lighting, lens quality, photographer experience, film condition, film age, and more will all affect the final transfer quality. For example, low light stocks (high speed films like Ektachrome 160) will look grainy. Poorly exposed films may transfer dark. Dark compensation and general color correction, however, will always help with these types of scenarios. As for sound, 16mm magnetic offers the best quality. Super 8 sound (2 tracks on the film) can offer adequate quality if a good mic was used to record the audio. (R8mm sound is not available)

**DVDs and MENU's:** We record all DVD film transfers first to the system hard drive. Here editing can be performed in case of film breakage or other transport errors. a "Disc Prep" charge is required for the BASIC MENU service. This charge includes setting up the disc for recording, editing technical spots, burning the transferred material to the disc at transfer completion, background menu, and finalizing the disc. No Menu avoids this charge. Our film transfers offer the following DVD MENU options:

- 1) **No Menu:** this is for those who have no need for a menu or wish to edit the DVD file without chapter interruption; there is no MENU set up charge (just the media cost).
- 2) **The Default Menu:** a menu is created with a "title" navigation button (a type of heading) for every 400 feet of film; each "title" button (buttons are labeled "Part 1", "Part 2", "Reel 3", etc.); Each "title" has jump points (no thumbnails) every 5 minutes; this menu runs in the background; click MENU on your remote to view the disc menu.
- 3) **The Chapter Menu:** virtually a single "title" where automated "thumbnails" are generated every 5 minutes; "title" tracks (or headings) are still there but will be not be seen as such in the menu (only the chapters throughout the disc).
- 4) **The Custom Menu:** Titles (headings) and chapters can be customized (both can have text AND thumbnails, if desired, or a combination); thumbnails for the CHAPTERS are automated; thumbnails for the TITLES can be customized.

**SPEED CORRECT & FRAME RATES:** Most Regular films were photographed at 16 or 18fps (frames per second) but can vary due to windup cameras slowing down. Super 8 is normally 18fps (and 24fps for semi pro and commercial films). 16mm yields a variety of speeds due to early wind-up cameras but generally transfer well at 16fps. Regular 8 transfers normally at 16/18 fps. Jobs with speeds below 16fps (12/8 fps) are charged according to TOTAL JOB time per minute and number of changes, not by reel size.

**SCRATCH-FREE, COLOR CORRECTION AND FILM HANDLING:** Scratch-Free is our liquid gate process that both CLEANS film and renders scratches about 95 percent invisible during the transfer process. Scratch-Free is not permanent as the film reverts to its original condition once the transfer is complete. Our Quadra scanners offer significant color correction capabilities. Accidental use of blue filters indoors or yellow filters outdoors on film originals are easily corrected with our adaptive color correction system in real time (about a two to five second adjustment period). Prints that are faded RED can many times be corrected (difficult red prints may require an additional fee to correct). In addition, Telefilm's scanners can handle a variety of damaged and severely warped films that projectors cannot even begin to run: torn sprockets, moldy film, and in certain cases badly warped/curled/shrunk film, and more.

**ABOUT TRANSFERS TO VIDEO TAPE:** Tape and Menuless DVDs: since tape menuless DVDs do not require a menu there is no "prep" fee.

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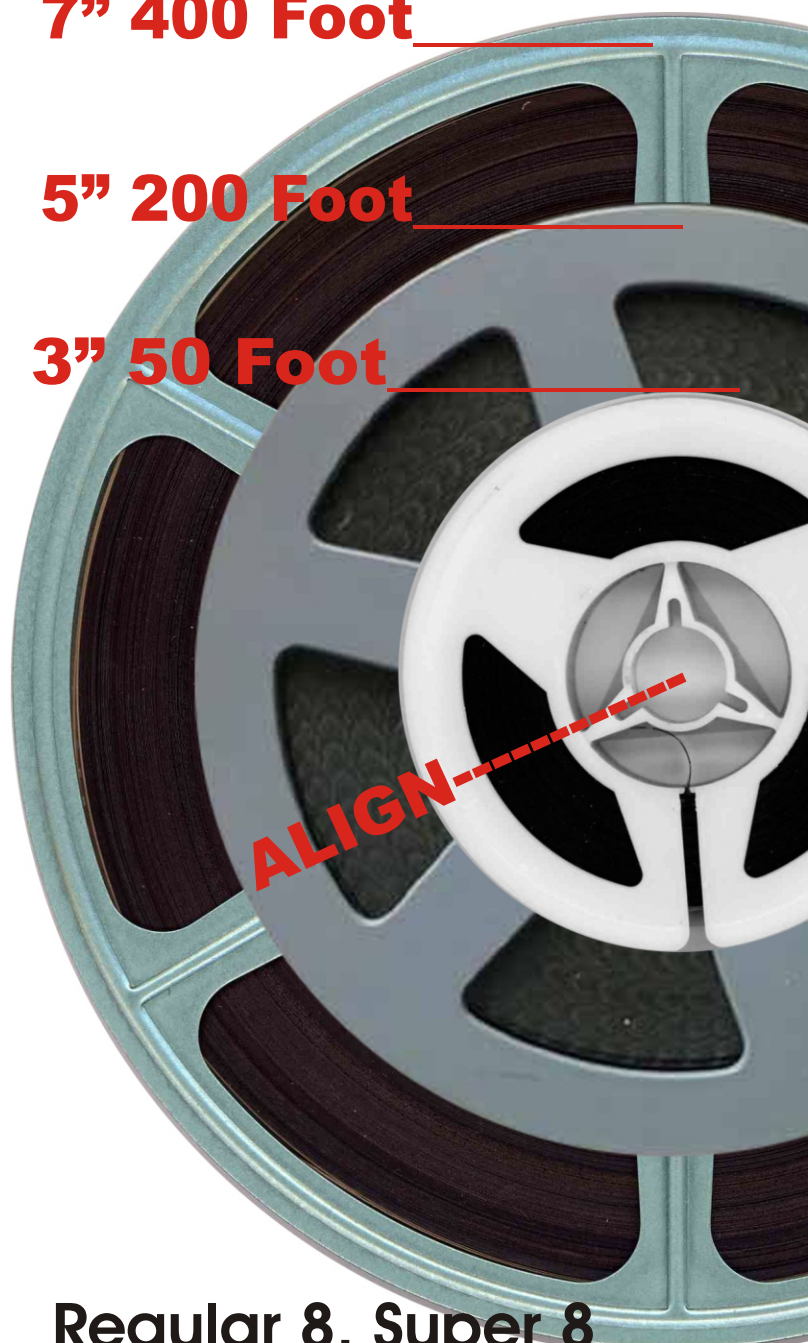
## REEL SIZE MEASUREMENT

Movie transfers are generally priced according to reel size and approximate film on the reel. On the left below are typical Regular 8, Super 8, and 16mm home movie sizes (other common sizes are 4 inch and 6 inch not listed below). On the right side is a large 16mm reel with a standard size hub. To get an idea of your footage place the center guide hole of your reel at the center of either diagram below. Measure the footage on the reel to get your reel size and pricing.

**7" 400 Foot** \_\_\_\_\_

**5" 200 Foot** \_\_\_\_\_

**3" 50 Foot** \_\_\_\_\_



**Regular 8, Super 8  
or 16mm Reels**

## Large 16mm Reel

