

A GUIDE TO CINELAB LONDON'S ARCHIVE & RESTORATION SERVICES

CINELAB LONDON is Europe's leading film laboratory providing a complete end-to-end film and digital workflow across Feature Films, Episodic TV, Commercials, Music Videos, Archive & Restoration and Branded Entertainment.

Offering the widest range of integrated film and digital services from processing through to final film and digital deliverables. Our team of experienced film and post production specialists are there to guide you at every stage of the production, understanding every project is bespoke, creatively and technically.

Uniquely all film and digital services are provided under one roof, by one team; from photochemical services in the film laboratory, film scanning dailies, post production through to final deliverables. This provides real benefits to all clients, saving time and money, added security and excellent client care.

A white zigzag line separator.

RESTORE, REMASTER, REPURPOSE

For the first time since film was invented, over 100 years ago, we can now fully realise the quality captured on original film. Through the development of digital workflows, by offering the latest technology and advanced film scanners, we have the ability to recapture and restore amazing images from the reels of treasured historic footage stored in archives. We can rescan archive film at a higher resolution than ever before, seeing details previously unable to extract. **Restored, Remastered and Repurposed** for a new generation to access.

CONTENTS

- 1 **Film Laboratory / Photochemical Services**
- 2 **Film Scanning / Telecine**
- 3 **Film Recording / Film Printing**
- 4 **Digital Services / Picture / Audio Transfers & Restoration**
- 5 **Video & Audio Tape Digitisation**
- 6 **Restoration Guide Rates**

FILM LABORATORY / PHOTOCHEMICAL SERVICES

High quality film transfers begin with meticulous cleaning and preparation of precious archives prior to any film material being handled by our Film Scanning/Printing team. Every project is unique and work required can vary greatly. To accurately quote and schedule each project we request all elements are sent to be assessed, so we can advise on the specialist work that may be required, timings and costs.

Preparation and Cleaning: Steps Followed

- Film negative and sound elements are checked for any damage, breakages, film tears and deterioration.
- Countdown leaders are attached head and tail (enabling the film to be laced onto film scanners).
- If more than one camera roll is received from any individual client (with the same title), these separate rolls are assembled into larger lab rolls, to a maximum footage of 2000ft. There is no minimum footage for lab rolls.
- Once the lab roll has been assembled, it is ready for ultrasonic film cleaning to remove any surface dirt from the negative.
- The film negative/lab roll is then ready for telecine/scanning or printing.

FILM SCANNING / TELECINE

Cinelab London has the widest choice of film scanners in Europe, including Spirit, Arriscan and Scanity HDR allowing us the capability to scan from HD to 6K resolution.

1 x Arriscan 16mm and 35mm, dry and wet-gates, log scans up to 6K resolution. At 6K, our pin registered HDR Arriscan takes approx. 30 minutes to scan 1 minute of film. HDR, Kodak D-ICE to uncompressed DPX, TIFF formats.

2 x HDR Scanity Both have a full complement of gates for 8, 16 and 35mm and scan at 2K or HD up to 4K 16-bit.

If you are unsure of your footage/content, we can quickly provide a low res proxy Scanity scan to help decide next steps for your archive film. We can scan film at high-speed, up to 5 x real-time creating cost-effective low-resolution viewing copy.

- A 20-minute reel will take less than half the time
- For archives it provides unprecedented throughput coupled with optical stabilisation to ensure excellent results.

2 x 4K Spirit Telecines Both have gates for 16mm and 35mm and scan 4K file formats – uncompressed DPX, DNx, Prores etc.

SUPPORTING ALL FILMMAKERS

www.cinelab.london | +44(0)1753 501500 | enquiries@cinelab.london

FILM RECORDING / FILM PRINTING / FILM OUTS

Film Recording/Film Printing/Film Outs are achieved at Cinelab London by utilising the industry leading Arrilaser system. Our Film Specialists have huge expertise in recording to film and handling all differing frame types.

ARRILASER FILM OUT:

From the colour graded 2K or 4K masters in DPX format the Arrilaser writes onto film. A "wedge" test is carried out in order to confirm AIMS values against visual reference and confirmation of frame geometry.

4 x Arrilaser including Arrilaser 2, up to 4K, 35mm high-speed laser film recorder
1 x Cinevator up to 2K real-time 35mm film recorder for negative and direct to print with soundtrack.

All film printing via either Model C, BHP or Peterson Wet Gate

FILM PROCESSING:

Once the exposed film negative is received (from the client or Arrilaser), it is fully inspected in the dark room, loaded into light tight magazines and then processed/developed through the Photomec film processor machine, guaranteed for the very best pictures.

PRINTING FROM ONE LIGHT NEGATIVE:

- A head test of the negative lab roll is printed on a Bell & Howell Model C printer onto Kodak 2383 colour positive stock.
- The positive stock is processed through our positive developing machine, once developed the head test is measured on a Densitometer, a device that measures the degree of darkness (the optical density). This provides a printing light to ensure the colour RGB (Red, Green and Blue) and density matches exactly what the client expects to see.
- Any adjustments required to the colour can be achieved on the Model C allowing for adjustments of the RGB light valves. This process is repeated until we are happy that required RGB aims have been met.
- Printing of the complete lab roll, at the settings required onto Kodak 2383 colour positive stock and then processed through the positive film bath.
- The final stage is to project the print in the where it will be thoroughly checked for any physical defects, negative dirt, positive dirt, etc before being approved.



SEE OUR WEBSITE WWW.CINELAB.LONDON

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DIGITAL SERVICES / PICTURE / AUDIO TRANSFERS & RESTORATION

Most of our digital services can be deployed remotely and our experienced team have the capability to continue providing these services from the safety and security of their own homes. The team can securely access their workstation remotely from home, the film remains securely stored at Cinelab London and the digital files on our protected network.

Digital Final Grading using Blackmagic Resolve both remote or in our exclusive 20 seat theatre with digital cinema projection

3 x Resolve non-linear editing and grading system with Black Magic and Tangent Elements control panel

Digital Picture and Sound Transfer and Restoration

We have multiple sound followers for all 16 and 35mm magnetic and optical formats. DA88, DAT, 1/4" audio tape formats. Pro-tools for capture, edit and audio restoration.

2 x Digital Vision Filmmaster with DVO Phoenix– 4K non-linear editing, grading and restoration system. Diamant /MTI Correct/DRS Nova, DV Clarity, DVNR 2K, HD Archangel Sound Sync, titling, conform and edit.

Digital Cinema Mastering

1 x Marquise Mist 4K, high frame rate and 3D digital cinema mastering encoding and packaging

File Encoding / Transcoding

Encoding and transcoding using multiple platforms including Alchemist XF, Digital Rapids, DVS Clipster, Rhozet, Telestream, Yoyo, Marquise Mist

Generation of Descriptive Metadata

Using AI technologies to provide speech to text, optical character recognition, face recognition, object and brand recognition, creating fully searchable content from your master assets.

VIDEO AND AUDIO TAPE DIGITISATION

Additionally, we can digitise most archive video and audio tape formats including D1, D2, D3, D5, HDCam, HDD5, Beta formats, DV formats, 1" B & C, U-Matic, VHS, DASH, 24-track, DA88, DAT, 1/4".

Once digitised we can again use automated QC tools to provide detailed condition reports.



CHECK OUT OUR YOUTUBE CHANNEL

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ARCHIVE & RESTORATION SERVICE COSTS

ARCHIVE FILM & AUDIO RESTORATION GUIDE RATES

Scan Only / Scan & Restoration / Audio

Guide rates apply to 8mm, S8, 16mm, S16 and 35mm

HD SCAN ONLY

Pre-assessment, preparation and cleaning of film

Scanity 4K 10 bit log scans - single output and upload digital file to secure DAM systems

60 minutes footage

£700

— PLUS —

2K SCAN ONLY

Pre-assessment, preparation and cleaning of film

Scanity 4K 10 bit log scans - single output and upload digital file to secure DAM systems

60 minutes footage

£1000

— PLUS —

4K SCAN ONLY

Pre-assessment, preparation and cleaning of film

Scanity 4K 10 bit log scans - single output and upload digital file to secure DAM systems

60 minutes footage

£1665

— OR —

PICTURE RESTORATION

4 hours Diamant automated restoration

4 hours manual restoration

60 minutes footage

£1625

— OR —

AUDIO TRANSFER & RESTORATION

Sep mag or Optical transfer to .wav and sound sync

4 hours Audio Restoration

60 minutes footage

£1705

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ARCHIVE FILM & AUDIO RESTORATION GUIDE RATES cont.**EXTRAS BASED ON 60 MINUTES FOOTAGE**

Additional Transcodes	£120
Scanity Low Res Proxy Scan	£180

Please be aware that quotes may change once we have completed pre-assessment of your film. Every job is unique and work required can differ.

Please email enquiries@cinelab.london if you have any questions or you can call us on **0044 1753 501500**. We are here to help!

GET IN TOUCH!

Got a question? Then get in touch with our team, we'd love to hear from you!



0044 1753 500501



Open 24 Hours, Monday to Friday



enquiries@cinelab.london



www.cinelab.london

Fancy a tour of the lab? Companies, schools, and individuals welcome!



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