

Bill Brand, semester 4, 2 points

Spring 2016

- Alternating Fridays (more or less), 12:30-4:30 PM, Bill Brand Studio, 33-16 81<sup>st</sup> Street Apt 21, Jackson Heights, NY 11372, or other locations (see below)
- Lab Sessions – individual students by appointment mostly before Spring Recess, BB Optics, 27 W. 20<sup>th</sup> Street Suite 307, NY, NY 10011

Film Preservation CINE-GT.3402.S.001

Version: 1/16/2016

Instructor: Bill Brand

[bboptics@gmail.com](mailto:bboptics@gmail.com) ; 212-966-6253

**GOALS:** This class will give students practical experience with film preservation including understanding and recognizing film elements, making inspection reports, repairing film, making preservation plans, understanding laboratory processes and procedures for making new film preservation elements through both film to film and digital intermediate processes, and writing preservation histories. The course will teach students how to work with vendors, increase knowledge of archival standards, introduce problems of decision-making, technical requirements, preparation and workflow, and overall project management. The class will undertake and complete actual film preservation projects and follow the steps from start to finish.

**EXPECTATIONS:** Each student will do several assignments involving writing a preservation grant proposal, preservation plan, inspection report and preservation history including preservation flow chart. Students will be expected to acquire practical knowledge of film handling and will be evaluated on basic theoretical and practical skills. A large portion of class time will be dedicated to completing the class projects and students will be expected to participate in every stage. **Attendance at all classes is essential and expected unless excused.** Lab time may be scheduled for weeks when classes are not held and students should keep these times available. Grades will be based on a combination of class preparedness and participation (50%), maintenance of project diary (20%) and written assignments including draft grant proposal, preservation flow-chart, preservation plan and to-do list, and draft preservation history (30%). Students should bring laptops or iPads to class.

**TEXTS:** There is no required text for this class but students are highly encouraged to obtain Read, Paul & Mark-Paul Meyer, Restoration of Motion Picture Film, Butterworth Heinemann, 2000, ISMB: 0 7506 2793 X. For information on the filmmaking process, a good resource is Ascher, Steven and Edward Pincus, The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age Plume. 1999, ISBN 0452279577. Other readings will be provided on the class Google drive or as URL references on the World Wide Web.

**Note: This syllabus is subject to change throughout the semester.**

\

**CLASS 1     Jan 29**

Location: Bill Brand Studio – Jackson Heights

Introduction (30 min)

    Course outline

    Course expectations

Shoot a 16mm film class portraits (90 min)

-----  
Kim Tarr: Introduce *Oscar Fales Collection* project funded by NFPF (30 min)

Basic process of filmmaking – recognizing and understanding film elements: (60 min)

    Pre-production, Production, Post-production

    Conventional post-production process

    Contemporary post-production process

    Read: handouts - production & post-production flow charts

Assign projects to individual students (One project per person, each person will respond to two other drafts of NFPF proposal and Preservation history): (30 min)

- 1) *Campaign for Full Citizenship* - 1991 by Laura Kissel, color & b&w, 16mm, sound, 18 min.
- 2) *Casa de Agamenon, El ritual, Encuentros imposibles, Just a little argument, Medea* by Eduardo Solá Franco, 16mm (HD digital)
- 3) *Snowblind* – 1968 by Hollis Frampton – 1968 b&w, 16mm, silent, 5 ½ min.
- 4) *Cinderella* – 1986 by Ericka Beckman, 16mm, color, sound, 30 min.
- 5) *Oscar Fales Collection* NYU-Fales, 16mm, color, silent, 20 min.
- 6) *Mirror Eye* 1992 – by Berly Sokoloff, 16mm, color, sound, 5 min.
- 7) *P.A.* 1983 – by Berly Sokoloff, 16mm, color, sound, 7 min.

Read: <http://www.nfsa.gov.au/preservation/handbook/> by Feb 12

Read: NFPF Grants - How to Apply. Look at all sections including sample applications by Feb 12

**Assignment: Begin researching individual film preservation project for class 2 (Feb 12). Be prepared to answer the following questions to the best of your ability by next class:**

- 1) Have you viewed the film or have you found a source to view it in some manner?
- 2) What extant film elements exist for this work? Where are they located and what are their conditions? Are there different versions of the film?
- 3) What reviews, notes and logs, and production/ distribution histories exist?
- 4) Have you interviewed the filmmaker or appropriate point of contact (client, estate, project manager, archivist, scholar, etc.) and/or made arrangements to do so?

**CLASS 2     Feb 12**

Location: Bill Brand Studio – Jackson Heights

Look at class portrait film and example timing report, negative & print (15 min)

Film preservation plans (60 min)

Preservation process for various film gauges

    16mm, 35mm, 8mm, Super-8, 9.5mm (other small gauge) (30 min)

Inspection, identification & repair

Inspection reports (15 min)

Example forms: Screensound, NFPF, Goldbergs, Wojnarowicz, Shutter Interface,  
Schneemann example

Read: Handout - Inspection forms

-----

Begin *class project* inspection (*Campaign for Full Citizenship* - 1991 by Laura Kissel (60 min)

Film preservation plans and flow-charts (60 min)

Report on *class projects* research findings

Begin preservation planning for *Class project films*:

Funding Proposal, Research, Elements, What gets preserved, Where does it live,

Ownership & legal issues, Exhibition & distribution, Estimate, Process & time

estimate, Writing preservation history

Read: Handout – Outline for Example Preservation Project

Read: Handout – Sample Preservation flow-chart

Read: Handout – Sample Preservation to-do list

Writing Proposal for Funding

Look at "Shades & Drumbeats" example

Read: "The Gray Zone" by Ross Lipman by Feb 26

Read: "Film Preservation" by Karen F. Gracey Chapters 6 & 7 by Feb 26

Read: "From Grain to Pixel" by Giovanna Fossati Part One, Chap. 2, pgs 103-145 by Feb 26

**Assignment:** Write a rough draft NFPF proposal for your individual project. Upload your draft to the designated Google Drive folder and send an email to your two supporters requesting feedback no later than Friday, February 19<sup>th</sup>. Read two proposals for which you are the supporter and provide feedback on the Google doc prior to Class 3 (Feb 26).

**Assignment:** PROJECT DIARY - Make a step-by-step incremental "do-list" of your preservation project and post it in the designated Google Drive folder. Update the list throughout the semester on a weekly basis as a diary noting items that have been accomplished, questions that are raised in the process and new steps that emerge. Update or add the latest entry to your diary no later than one hour prior to the beginning of each class every time we meet.

### **CLASS 3    Feb 26**

Location: Bill Brand Studio – Jackson Heights

Discuss inspection results, preservation diaries, NFPF draft proposal, flow-charts and progress for *Class project films* (45 min)

Make budget (work order) and Letter to lab (45 min)

Print generations "a-wind, b-wind", reversal to reversal, negative to positive, digital scan to film-out. Optical positive and negative sound tracks (15 min.)

Preservation credits (15)

-----

Discuss "Film Preservation" by Karen F. Gracey Chapters 6 & 7 (15 min)

Discuss "From Grain to Pixel" by Giovanna Fossati Part One, Chap. 2, pgs 103-145 (60 min.)

The evolving role of digital in film preservation, restoration and access. (60 min.)

Film to film vs. digital intermediate processes

Class visit with Ross Lipman on digital intermediate in preservation/restoration. (90 min)

Read: Restoration Film Sound.pdf by March 4

Assignment: Revise NFPP proposals with budgets – on Google Drive by March 4.

#### **CLASS 4      March 4**

Location: NYU – Preservation Lab

Scanning film on Flashscan/MWA scanner with Ethan Gates

(Bill Seery – Mercer Media)

Mixing and Preparing Soundtracks for Film Preservations

Creating optical sound tracks.

#### **CLASS 5      April 6**

Field trip to Colorlab, Rockville, MD (on way to Orphan Film Symposium)

Assignment: Revise your preservation history flow-chart to reflect the actual history or current expectation for the history. Bring to Class 6 by April 22nd.

#### **CLASS 6      April 22**

Location: BB Optics, Inc. 27 W. 20<sup>th</sup> Street 3<sup>rd</sup> floor

Special problems

Vinegar syndrome, Mold, Rust, Shrinkage, Cyan dye fading (red shift), Crazing, Ferrotyping, Scratches, Rewashing, Wet gate printing.

Cleaning film

Hand cleaning: Cleaners & solvents, Safety

Machine cleaning: Ultrasonic cleaners, PTR rollers, Inspection & cleaning machines

#### **Digital Restoration & Color Grading with Evan Anthony**

Work on films by Eduardo Solá Franco

- Color correction
- Registration stabilization
- Dust and Scratch removal
- Emulsion deterioration
- Deliverables

View and assess answer prints from class projects

Writing preservation histories

Show example preservation histories

Assignment: Write draft preservation history, Upload your draft to the designated Google Drive folder and send an email to your two supporters requesting feedback no later than Friday, April 29th. Read two preservation histories for which you are the supporter and provide feedback on the Google doc prior to Class 7 by May 6th.

**CLASS 7    May 6**

Location: Bill Brand Studio – Jackson Heights

View *Class project* prints

Review & critique draft preservation histories

View and assess answer prints from class projects

Discuss issues of exhibition, storage, distribution and scholarship

Recanning and labeling *Class project films* original and preservation materials.

Course Summary and celebration