

Flashscan⁸.us presents

4K



Professional Film & Audio Products

and complementing products from other fine companies

16/35 Vario gets 4K Plus™ sensor, new Series4 transport



MWA Nova's 16/35 Vario™ scanner has an improved transport, and a new sensor option: **Real time 4K Plus™**.

The new Vario Series4 transport features a simpler film path, new audio head design and the ability to handle more channels of sound. That enables the transport to recover up to six channels from 35mm magnetic fullcoat or 4-track prints.

What's the difference between this MWA **Choice™** and this **Choice™**?



About 8.5 Million pixels

The one on the left scans at 2,336 x 1,752
The one on the right scans at 4096 x 3072

Now you have more to choose:

Either a Real time **Choice 4K Plus™** or a **Choice 2K Plus™** film scanner for 8mm/ Super8, 9.5mm and 16mm scanning from MWA Nova, the pioneers of Laser based perforation detection.

The **Choice's** proven, sprocket-free, claw-free transport handles 4% or more shrinkage, damaged or missing perforations, which saves prep-time for repairs and money.

Great Features and Benefits!

The **Choice™** scanner family is **now upgradeable** from one sensor to another. For example from **2.3K Plus™** to **4K Plus™**.

Timeline-based color correction and settings changes with frame-accurate in-points:

It is fast and easy to use, and happens in real time. Settings can be saved as a file for re-use or restored when resuming a session. Colorist Approved at NAB 2013

Turbo Mode for speedy transfers: A 400' 8mm/S8 reel is edit-ready in TEN minutes, with sound repitched. Users are capturing 1280 x 720p files direct to USB 3 drives—no waits for workstation-to-drive copies

More codec/file choices: DPX and TIFF at **4K Plus™** (4096 x 3072) and **2K Plus™** (2336 x 1752) for highest resolution. Capture Uncompressed 8 and 10-bit YUV and MJPEG AVI at up to 1920 x 1080 HD, or optionally, ProResHQ 422 HD and AVID DNxHD, and MWA's new Lossless, Reversible JPEG2000 Archival Codec.

Powerful Workstation: Up to 14TB of fast internal storage with Fiberchannel, 10GigE, USB3 options for external drive, RAID and SAN connectivity.

Choice™ systems are in use worldwide by major archives and by commercial film transfer companies for a wide range of film types/conditions.

Find out what **Choice™** is right for you. Visit www.flashscan8.us, call or e-mail Ted or Rob!

UCLA selects MWA Vario 2K Plus™ to digitize archive film elements

The UCLA Film and Television Archive is the latest large US archive to select the MWA Nova Vario 2K Plus™ to digitize elements of its vast holdings of film.

UCLA acquired the Vario in June, 2013. Since then, the Archive's Randy Yantek has been busy digitizing a wide range of 16mm and 35mm materials, including 35mm nitrate, feature films, filmed TV programs and television kinescopes from the 1940s through 1960s.

He has digitized almost a million feet since between June of 2013 and July of 2014, in sizes that include 2336 x 1752.

(Continues on Page 2 Column 1 "UCLA")

UCLA user is happy with *Vario2K*

From Page 1: UCLA Selects MWA

Yantek is being much more productive with the **Vario2K Plus™** than the previous tool, a flatbed film inspection table with camera that was marketed as a film scanner. It had a cumbersome workflow with separate sound and picture files, and other difficulties.

"I can do a lot of things I couldn't do with the other system," he says.

With the **Vario**, "I can get a file that I can use right away that's both audio and video combined. I can get it in .mov, which I really like, at 24p." That allows Yantek to use Mac based software to quickly edit or do further cleanup on the ProResHQ 422 files.

Yantek can adjust audio levels and equalization in the **Vario's AgiScan** software.

He can optimize the optical sound track pickup on both 16mm and 35mm film. "Adjusting where the exciter lamp focuses for better highs is something you can't do on a lot of machines." Pickup position relative to the optical track can also be adjusted to compensate for shrinkage or tracks that were improperly printed.

The **Vario's** ability to zoom into a film image, "especially a kinescope, where you don't have the full frame to work with, I can fill my whole file with just picture. That's a major positive. So, I have no complaints on this machine."

Transferring kinescopes to 1920 x 1080 HD or 2336 x 1752 **2K Plus™** files makes a major difference in quality. An observer noted the image is a sharply focused picture that can look live, on a good kine. Scan lines are not objectionable and you don't see any moiré.

Moiré is an issue with SD transfers where the scan-lines in the filmed image beat against the same number of lines in the film transfer system.

"On some things, all that exists is a kinescope," Yantek says. "This is the only preserved medium for it, and it's back to how it was," he says, excited about the HD transfer. "It is "something that you never saw since its original broadcast."

The **UCLA Film and Television Archive** is world's largest university-based media archive, and the second-largest moving image archive in the United States after **The Library of Congress**, which had MWA design the **Vario** for it.

Since October, 2012, the **Wolfson Archive** in Miami, Florida has successfully used a 16/35 **Vario 2K Plus™** and **Choice 2K Plus™** to deal with 22-million feet of film, in-house. The pair enables the easy digitization of film for preservation, access and sale to footage users, and doubles Wolfson's 16mm newsfilm transfer capacity. The **Choice 2K Plus™** handles 8mm, Super8, 9.5mm and 16mm, with sound for 8mm/Super8 and 16mm.

These installations are examples of users large and small that see the value of MWA Nova's **flashtransfer Vario**, now at Series 4.



Moiré-free transfer of entertainer Danny Kaye from kinescope of 1964 CBS videotape



UCLA Film and Television Archive's Randy Yantek transferring a tinted 1920's 35mm film on the Archive's MWA Nova **Vario2K Plus™ Series 3**. Yantek likes the laser-based transport's gentle handling of the film, and its stability. Ease of adjustments for color balance, audio, and switching gauges make the workflow productive. (Ted Langdell Photo)

Since **The Library of Congress** in Culpeper, Virginia received the first **VarioHD™** in late July, 2010, large archives such as the **British Film Institute** have ordered multiple **Varios** to multiply capacity.

The **Vario's** ease of use is illustrated by small **Foley Middle School in Foley, Alabama** where coach Keith Smith continues migrating a 56 year legacy of 16mm high school football games in HD.

The real-time resolutions— now including **4K Plus™**, **2.5K Plus™ HDR High Dynamic Range** and **2K Plus™**—are major attractions, but the safety offered by the **Vario's** big rollers and laser-based sprocket-hole detection and image stabilization system form significant benefit to archives.

Pioneered and patented by MWA, the safe laser system allows the **Vario** family to handle at least 4% shrinkage, enabling film to be easily handled that would not be transferable on many other systems. Film with shredded sprockets or none at all can be run with little or no change in vertical picture position until solid sprocket holes re-appear. Laser sensitivity adjusts for clear film.

The machine's easy threading path, intuitive software and low maintenance requirements are other attractive benefits.

The **AVID Artist Color** control panel provides dedicated knob and button control of often used functions like zoom and focus, framing, cropping and audio levels while a ring and trackball trio enable quick adjustments of color balances.

WHAT'S IN THE flashscan8.us ToolStore:

- ▶ **MWA Nova HD to 4K Plus™** Laser-based film scanners, safe for aging 8mm through 35mm film.
- ▶ **Zin! VTR Works**—*ZinFurbished™* and *ZinSpected™* Video Recorders from Quad to 1/2" EIAJ and Pre-EIAJ, and VCRs from professional S-VHS models, 3/4" Umatic, Betacam/SP to Digital. **Rent-Lease-Buy**
- ▶ **CatDV** Digital Asset Management
- ▶ **Archimedia** Reference Player
- ▶ **XenData®** Digital Archiving Appliances
- ▶ **Storage** options from major sources
- ▶ **Boland Monitors** for VTR playback QC, film scanning and editing grading and QC
- ▶ **Blueshape Batteries**—Anything else is just a battery

A Wide Range of other useful *store, stream and show solutions* for archives, libraries and service providers from the companies below *help make your workday more productive, pleasant and profitable.*

Who wouldn't want that!

MEDIA MANAGEMENT		
IP VIDEO / STREAMING		
DIGITAL DISPLAY / COLLABORATION		
CONNECTIVITY		

UK archivist joins flashscan8.us team

Dr. Leo Enticknap has brought his film and video consultancy to the United States, and to the resources available through flashscan8.us.



He will help clients with film preservation, archive organization, project management.

Enticknap is a respected archivist, consultant, educator, (and theatrical film projectionist) whose background and organizational skills provide exceptional value and benefit to the projects he is part of.

From 2006-2013, Leo was Lecturer in moving image archiving and history based at the University of Leeds, UK. His research focuses on film preservation and restoration.

He holds a master's degree in film archiving from the University of East Anglia and a PhD in film history from the University of Exeter.

Formerly the director of the UK's Northern Region Film and Television Archive, Enticknap has also carried out extensive technical consultancy related to film preservation projects, for clients including the East Anglian Film Archive and the National Fairground Archive in the UK.

Leo's book [*Moving Image Technology: From Zoetrope to Digital*](#) (2005, Columbia University Press) is used as a core teaching text for film archivist training courses worldwide (including New York University, UCLA and the University of Amsterdam).

His new one, [*Film Restoration: The Culture and Science of Audiovisual Heritage*](#), was first published by Palgrave Macmillan in September, 2013.

His long and active membership in the [Association of Moving Image Archivists](#) (AMIA) includes service as secretary from 2008-12.

Leo is the new Technical Manager at [American Cinematheque in Hollywood](#), where he is responsible for managing the technical presentation of films and digital media at the Cinematheque's two theaters: the historic Grauman's Egyptian Theatre in Hollywood, and the Aero in Santa Monica.

Once it's digitized... can you easily find and share it?



Ask us how **CatDV** can help manage media, metadata and monetization. On-line demos and trial licenses are easily arranged.

See our in-booth demos at SAA 2014 and AMIA 2014, showing ingest to backup workflows using resources mentioned in this newsletter/catalog.

Contact [Ted Langdell](#) at (530) 301-2931 or [Rob Moble](#) at (407) 325-7839

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- Panasonic DVC Pro Head assemblies and parts

See us at SAA 2014, AMIA 2014 or NAB 2015

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Flashscan HD

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NO Sprockets!

SAFER film handling

Simple operation

Lasting investment

Negligible operating costs

Excellent return on investment

Saves labor compared to other, "lower cost" methods that use projectors or aging "big iron" telecines



Get all the details about how the flashscanHD works from flashscan8.us. New AgiScan3 software brings more productivity to your workflow. Ask for details! www.flashscan8.us

We now present Monitors by



Used by major Hollywood studios, post facilities and broadcasters for color grading and quality control.

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Special VTR model SE15-VTR is able to see artifacts usually needing CRT monitor to see.