To Whom It May Concern:

Film Technology Company, Inc. is considered one of the leading preservation laboratories in the United States. It is the oldest continuously operating company for the making of motion picture archival materials in Southern California.

Founded in 1971 as a motion picture post-production finishing organization, Film Technology Company, Inc., almost from its beginning has been involved in the making of preservation materials for both commercial and non-commercial clients in the motion picture business.

Ralph Sargent, one of the founders of the company, is the author of "Preserving the Moving Image," a work pivotal to furthering general awareness of the importance of and technical considerations regarding moving image preservation. Though published in 1974, "Preserving the Moving Image" remains one of few specific reference books available on the subject. This work and Mr. Sargent's technical expertise in the field provide the foundation for the fundamental technical core of Film Technology's operations.

Begun as a dry lab, Film Technology Co., Inc. commenced full wet operations in 1978. Also in 1978 post-production services were dropped and the company went to being exclusively a laboratory operation. In 1982 the company added a video department and with it an emphasis on the preservation of video originated programming by transfer to modern formats and the mastering of film to tape media.

Throughout its history, Film Technology Company, Inc. has had leading public and private archives as its clients. Non-Profit organizations such as The Library of Congress, The Museum of Modern Art, George Eastman House, UCLA Film and Television Archives, Pacific Film Archives, The American Film Institute, The Academy of Motion Picture Arts and Sciences, The Smithsonian Institution and The Bishop Museum as well as commercial companies such as Turner, Columbia-Sony, Twentieth Century-Fox, Paramount and Republic Pictures, to name a few, have engaged Film Technology to make preservation materials for their holdings.

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The Company's long history in the making of quality pre-print materials has naturally attracted a strong list of purely commercial clients who seek motion picture intermediate and/or release work or video mastering and sub-mastering of the highest quality for their requirements in the fields of theatrical, documentary and experimental film, broadcasting, home video and laser disks. Today Film Technology's balance between purely archival vs. commercial activities equals roughly a 40/60 split - a split which we have found important to maintain given that commercial activities tend to underwrite the cost of equipment needed to produce our archival product, while at the same time insuring a superior commercial product.

On the technical side, much of what makes Film Technology Company's film outstanding is that it is produced by step printing - the bulk of which is pin registered. Whether the work is black and white or color, this company's use of both contact and optical step printing procedures assures highest resolution, lack of shrinkage artifacts and maximum image stability so crucial to really first rate pre-print materials. In addition, certain of our equipment allows us to change the printer's stroke on-the-fly to compensate for varying shrinkages within a given roll of film. This insures that at all times there is a match between the roll being printed and the machine doing the printing. There are no average settings; no compromises.

As stated earlier, Film Technology Company, Inc. operates its own in-house processing equipment. This equipment operates to full ANSI specifications for archival processing and washing. Routine testing insures that we always meet or better ANSI's specification for residual hypo.

In addition to full capabilities for the preservation of motion pictures, Film Technology Company, Inc. also maintains a very comprehensive sound preservation and restoration facility. Beginning with the ability to reproduce from a wide range of original sound formats the company provides a broad array of sound processing equipment allowing noise suppression, de-clicking, de-poping, equalization and manipulation. Sound processed using the aforementioned equipment may then be rerecorded to a variety of formats - analogue or digital/magnetic or optical - for subsequent use, as the job requires. All of this work is done on premises.

For the most part, Film Technology Company, Inc. does not seek to duplicate the facilities or services of a routine commercial motion picture laboratory to the extent that those labs look to mass release printing to make their profit. Rather our work has mainly concentrated on the pre-print area of the business, with limited release work as a natural followup to the manufacture of pre-print. Further, our concentration has been mainly on black and white materials while our attention to color films has been - with certain exceptions - narrowly directed at those films made by separation techniques. This means that we have usually limited our color work to subjects which begin as either 2 or 3 strip originals. From these we produce recombined color pre-print from which subsequent intermediates or prints are made.

Our primary working film gauges are 16mm and 35mm. We also have printing equipment for Super 8mm and 70mm Type 1 (Fox Grandeur) - though jobs for either of these two is very limited. In video we work with 8mm, 16mm and 35mm. Sound formats include 16mm, 17.5 and 35mm gauges at synchronous speeds of 16, 18, 24, 25 and 30 frames per second.

In regards to quality assurance procedures, all materials that we make are subject to thorough bench inspection, projection or video analysis - depending on customer and company requirements. Further, sample films are tested for residual chemical content as indicated previously.

To sum up, Film Technology Company, Inc. has done, is doing now and looks to the future to do more archival motion picture work. Though we have done work for many non-profit and governmental agencies, we have never looked to these organizations for direct underwriting of our facilities or services. Rather, in this regard, what would be of more direct benefit to us and to the field in general is this: That organizations which undertake the underwriting and/or contracting for archival materials take a more realistic view of their field; that their work is not the ordinary, but the extraordinary. That ordinary facilities have neither the equipment, experience nor enthusiasm for this type of work and their equipment, procedures and results are organized around the mass market and are priced accordingly. Archival work is none of these. It requires a patience, precision, attention to detail and enthusiasm for the subject that can boggle the mind

and to a greater extent burden the pocketbook. It is time that archive organizations be properly funded to do the job right and that they in turn give the archival laboratory the greatest possible freedom to do its best job and in this we mean the elimination of artificial price competitiveness between the ordinary commercial laboratory pretending to do archival work and a laboratory that is dedicated to truly satisfying the demands of the archival world. Without a realistic view of what archival quality means and what is financially required to produce it, an archives' new materials and the laboratory that produces them aren't worth anything.

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