
J-K printer

Important Changes in Jk printer set up :

± june 2003 : New lightbulb → at least 1stop more light than before.

sept. 2003 : Bolex is being repared.
temporary other camera → different frameline.
exposures should be the same.

nov. 2003 : Bolex is back after repair.
(Dust on the viewfinder glass has changed → aimframe needs refreshment.)

6 nov. 2003 = New Bulb.

dec. 2003 : Rodagon 50 mm lens f1:2,8 for 35 mm film to 16 mm etc.

spring 2005 : moving to new building.

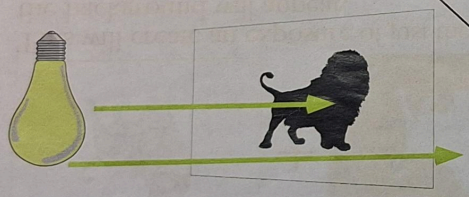
7 feb 2006 = new bulb

Jan. 16, 2008 new bulb.

Creating a traveling matte

To superimpose live action motion over another scene, requires four pieces of film:

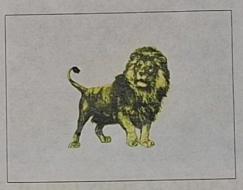
1. the background scene
2. the live action scene
3. a "positive" matte
4. a "negative" matte



For the mattes, what is black will block the light, what is clear will let the light pass.



This could be any scene.



You film the live acti subject against a whit background.





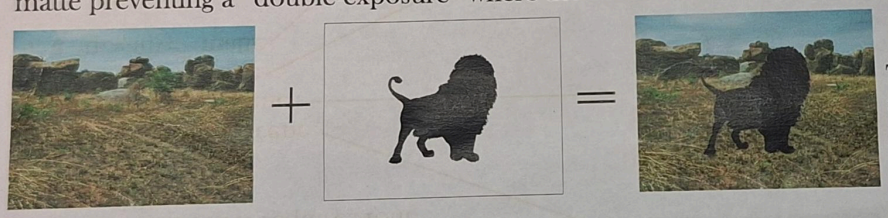
The mattes are create by the lab by making high contrast black ar white prints.

Make a bi-pack of the live action motion sequence with the "negative" matte. Film this bi-pack. When done, rewind the camera back to the starting frame.



This will create an exposure of just the subject in motion, leaving the film "unexposed" where the background will appear.

Now, make a bi-pack of the background over the "positive" matte. Now re-expose the film you just shot. This will now superimpose the background over the live action subject, the "positive" matte preventing a "double-exposure" where the live action subject appears.



This is the result of the bi-pack...

The final shot with the superimposed live action subject placed upon the background.



JK Optical Printer

Set up

Switch on: main power connector
JK-("power on")
camera: forward
projector: forward

Lamp: switch on fan and turn up the variable voltage,
maximum ± 80 V
Do not turn up to a higher voltage (shorter bulb life). Lower voltage gives a color shift to red

Thread unexposed filmstock into Bolex in dark or subdued light, depending on ASA.

Check: is the manual fader on camera (=shutter, vlinder) open?
no filter left in camera filter slot ?
Focus diopter of camera viewfinder to your eye

Thread film in projector gate

Choose framing (use "aimframe" for precise 16 to 16 mm reproduction)
Focus at widest f-stop. then stop down to chosen f-stop.
(best lens performance is mostly halfway)

Filters: tape filters to prevent them from slipping out
0.30 ND (neutral density) = 1 f-stop
1 CTB when using daylight filmstock
CC-filters (Cyan, Magenta, Yellow) color correction

Rewinding in camera:
close manual camera shutter
close viewfinder
switch "camera" to reverse,
after rewinding: switch back to "forward"

After printing:

Turn down voltage of lamp
Leave the fan on for at least 5 min. to cool down.

Take out your film from camera.
Put back the filters.
Switch off JK-power
main power

Programming examples

20 frames at 1:1 speed

PGM Mode
Cam Keys Preset 2 0 Enter
Proj Keys Alt count 1 Enter
Cam Keys Alt count 1 Enter
PGM Mode
Run

300 frames speeded down 3x (slomo)

PGM Mode
Cam Keys Preset 3 0 0 Enter
Proj Keys Alt count 1 Enter
Cam Keys Alt count 3 Enter
PGM Mode
Run

200 frames speeded up 2x

PGM Mode
Cam Keys Preset 2 0 0 Enter
Proj Keys Alt count 2 Enter
Cam Keys Alt count 1 Enter
PGM Mode
Run

100 frames freeze frame

Cam keys Preset 1 0 0 Enter
Run

100 frames forward on projector

Proj keys Preset 1 0 0 Enter
Run

OPTICAL PRINTER K107

INITIAL SETUP, OPERATION AND MAINTENANCE

JK Optical printers are mostly used with Bolex H Series Rex 4 and Rex 5 motion picture cameras. Any other camera can be used provided that camera have 1 to 1 ratio drive outlet and the motor is supplied for that camera.

INITIAL SETUP OF K107 PRINTER

The optical printer K107 is shipped in semi assembled condition, only projector is removed from the base and the lens holder with bellows and X-axes assembly is also removed as a safety precaution. To re-install the lens holder assembly, carefully slide the dovetail of the base-block, which is part of Y-axes movement into mating part of a lens carriage (do not use force), push it in till lead screw will engage with the threaded insert which is located in the end of the slide.

Install projector mounting plate (projector still attached to) into end of the square base, use 4 screws to secure it in place, Note that four screw holes are elongated allowing height adjustment and alignment with the camera aperture.

Electrical hook-up

All power supplies and motor drives are assembled inside a long 5 inch square printer base. You don't need to open that unless there is a serious problem in printer operation.
There are two 9 pin AMP connectors in the end of the square base. Plug the camera motor control cable to the socket marked CAMERA and Projector control cable PROJECTOR socket, note the pin configuration. Rotate the plug till it inserts freely into the socket then twist the locking ring till it's tight.
Plug the keyboard cable and a remote switch cable into corresponding sockets. Plug the power cord to 120 Volt AC outlet (make sure that the AC outlet is grounded, that will reduce electrical noise to low voltage controls). Use 2 Amp fuse if replacement is needed.

The back panel of the printer base contains all switches for printer operation. Power ON/OFF, Projector FWD/REV, Camera FWD/REV, System RESET, push button switch cancels all programmed functions. Projector 16mm and 35mm operation, this switch changes the projector direction without changing the LED frame count direction.

Turn the power switch ON, LED display indicates "0", if not press the preset button located in the back panel of control box, the display should indicate zero.

To prepare Bolex H16 Rex4: Remove film and lenses and lock turret with provided plug or clamp. Allow spring motor to wind down then disengage by simultaneously swinging clutch lever from MOT to O and locking drive release back at M (down position). Set the film speed to 64fps to minimize drag of the governor. Next step is to remove the camera mounting block from camera carriage, with hex-key loosen two screws holding the brass wedge then slide the block off from the carriage. Secure the mounting block to camera base by 3/8" NC cap screw provided, make sure that the mounting block is in 90 degree to lens axes. Slide the mounting block with camera back to carriage, locate with lens axes and tighten the screws on the wedge. Install provided C-mount adapter and secure bellows to camera.

INSTALL CAMERA MOTOR

Note the position of 1 to 1 drive shaft, engraved red dot should be towards lens, advance to this position using camera rewind crank. The camera motor in your hand, advance motor one turn by pressing the camera remote button, the motor will advance and stop to HOME position, in that position when motor is attached to camera the shutter is in closed position. engage the motor coupling so that the wider slot in the end of the coupling aligns with red dot. Install and screw in all 3 mounting screws with spacer bushings, do not tighten screws yet.

SYMPTE
Society of Motion Pictures & Television Engineers

Advance motor few times, if OK go to control keyboard and program following sequence: Camera (PRESET COUNT) (50) (ENTER) (RUN). As camera runs continuously observe the movement of motor coupling and the sound of motor. You can move the motor so that motor running sound is even and the coupling is in center of the camera shaft, when OK lock the motor into final position.
There is one more important operation left: Printer completely assembled, set a light source in place so that there is ½" cap in between the projector's forward edge (2" filter holder and front of the condenser tube. With 16mm module in projector, crank the lens carriage to 1 to 1 image magnification (set pointer to 4" from projector mounting plate) and camera carriage so that pointer is 8" from the projector mounting plate. Remove the camera lid and the film pressure plate, now you can see the gate.

Turn the light ON, remove the lens cap if applicable, set lens aperture to F:4 and make following observation from the camera gate: If you do not see the light, the motor is properly installed, if the gate is illuminated, that means that the motor engagement is 180 degrees off. To verify, advance camera several times, when motor stops the shutter must be closed and the shutter open indicator light is off. You can also toggle the shutter movement by pressing the shutter open/closed key. Redo the motor installation if gate is open when camera stops. You can do the same by removing the bellows and observing the shutter movement. Advance the camera, when motor stops the shutter must be in closed position.

ALIGNMENT OF CAMERA AND PROJECTOR APERTURES ON COMMON AXIS

It may be useful to observe that the critical alignment of the common axis is important only, when printing the scene which includes zoom movement, where the image must stay in the center of the aperture.

VERTICAL ALIGNMENT:

1. Establish exact 1:1 image via prism in camera gate using suitable calibrated film. Mark positions of camera and lens carriages and of camera and lens carriage hand-wheel cranks.
2. Track lens toward projector about 1 1/8" or more and the away from projector until image is in focus on prism. Mark these positions 2:1 ratio (approx.).
3. Loosen 3 of 4 screws holding the projector mounting plate. Then observing the image position carefully loosen the last screw and correct the vertical image center by about half by lifting or lowering the projector.
4. Track camera and carriage back to original 1:1 positions. Reframe image to exact 1:1 using lens vertical adjustment hand-wheel.
5. Track camera and lens to 2:1 positions.
6. Repeat steps 3, 4 and 5 until image remains vertically centered throughout 1:1 to 2:1 range. Tighten projector mounting screws

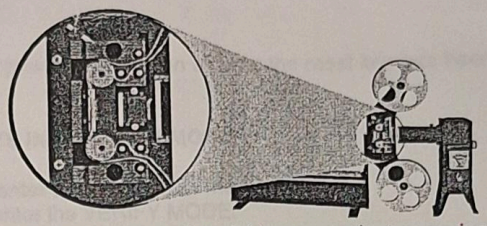
HORIZONTAL ALIGNMENT:

1. Proceed as in steps 1 and 2 above and then loosen the brass wedge which locks the camera mounting slide.
2. Do the horizontal alignment following the same procedure as in Vertical axis steps 3, 4, 5 and 6. EXEPT, correcting the horizontal error by relocating the camera instead.
3. When done lock the camera in place.

PROJECTOR FILM TRANSFER AND REGISTRATION MODULE

CLEANING: Frequently remove dirt and loose particles from module by swabbing entire film path with film cleaner/lubricant. Check more often if many splices pass through the film gate.

PERIODIC LUBRICATION: Approximately every 200 printing hours. Remove a projector module from the projector. Place 2 drops of sewing machine oil on each side of activator slide where it contacts two brass slide bearings. Slide should retract freely by applying tension by finger. And return smoothly under its own spring tension. Also lubricate the spindle bearings of model K103 film module.
Inside the gear assembly, apply a drop of oil on the bearing surface on both side of activater arm. Using medium weight grease, lubricate the outer flange surface of synchronizing cam and top and bottom drive gear teeth.



FILM LOADING Except for reverse action printing and aerial image projector, projector feeds from the bottom supply film reel (image reads correctly and appears right side up in camera viewfinder).
See the film threading diagram for correct film path.
Threading a single film: Thread film around sprockets and between film lifter plates, around the idle wheel as shown above. Make sure that film perforation engages with sprocket teeth before sliding a film gate in.
Bipacking. Tread film separately as shown in image above. For best results outside film should be of printstock pitch (.3000"). Inside film may be either print or camera (.2994") pitch. Place feed and take-up reels of outside film adjacent to those of inside film, coaxial.

HOW TO GHANGE THE FILM MODULE

The inter-changeable film module consists of film advance sprockets, aperture, registration pins, film lifting mechanism and film guide brackets and reels. The film lifting mechanism is activated by the oscillating arm from the projector power head. The two film advance sprockets are synchronized by corresponding spindles in the power head. All film modules for different film formats operates by the same mechanical principle and the removal and installation requires the same procedure.
TO REMOVE the film module, first unscrew two thump-screws and gently pull the module out, away from projector. The installation requires more attention. Use thump-screws to locate the module in place, do not tighten screws yet, module still loose engage the lifter arm with the corresponding hole in the slide then rotate the sprockets so that the spindles will engage with projector drive spindles, the module should slide in against the projector face plate without using force then tighten the screws.

300 watt QUARDS LIGHT

The light source is a self standing unit which consist of a cooling fan, ELH lamp holder, light intensity control, AC volt meter, light condenser tube and plug-in power cord for 120 AC power outlet. Set this light unit so that the light tube is in center of the linear line of image bath, in X and Z axis. Leave ½" cap in between the light tube and projector face plate. Use spacers for alignment if necessary and tape or screw mount in place. The main switch turns power On/Off to a cooling fan and to dimmer switch which is push activated, therefore the lamp cannot be ON without having cooling fan ON. Use replacement lamp # ELH 300.

CONTROL SWITCHES AND KEYBOARD OPERATON

The back panel of the printer base contains all switches for printer operation. Power ON/OFF, Projector FWD/REV, Camera FWD/REV, System RESET, push button switch cancels all programmed functions. Projector count reversing switch for 16mm. and 35mm. operation, this switch changes the projector direction without changing the LED frame count direction.

A key pad box can be attached to the printer base or laid down on the table top. Key functions control four modes of operation. Following is a description of the modes and then a description of each key function within that mode.
NOTE 1: Keys pressed will activate only when pressure is released.

MODE 1: MAIN MODE

This is the mode the unit is in after power is turned on or after the reset key has been pressed or when no other mode has been entered.

FUNCTIONS OF INDIVIDUAL KEYS IN THE 'MAIN MODE':

MODE SELECTION KEYS:
(PGM) - PROGRAM - Key used to enter the PROGRAM MODE.
(VERIFY) - VERIFY - Key used to enter the VERIFY MODE.
(RUN) - RUN - Key used to enter the RUN MODE.

COUNTER KEYS:
(PROJ TOTAL) - PROJECTOR TOTAL - Press to display the projectors total count.
(CAM TOTAL) - CAMERA TOTAL - Press to display the camera total count.

FUNCTION KEYS:
(CAP SHTR) - CAPPING SHUTTER - Press once to enable and again to disable.
(PROJ INDIV) - PROJECTOR INDIVIDUAL - Advances the projector one frame.
(CAM INDIV) - CAMERA INDIVIDUAL - Advances the camera one frame.

NOTE 2: Any key not explained above has no function when in the MAIN MODE.
NOTE 3: If the individual button on the motor or the projector is pressed the counter will be updated and then display the count for that device. Also the external input trigger may be activated from the connector on the rear panel of the unit. This will have the same function as the run key.

MODE 2: PROGRAM MODE

This mode can be entered using the PROGRAM KEY as described above. When in this mode keys are used to enter data required to run a specified sequence.
NOTE 4: The PROGRAM LED, on the left side of the key pad, indicating the PROGRAM MODE.

FUNCTIONS OF INDIVIDUAL KEYS IN THE 'PROGRAM MODE':

(PGM) - PROGRAM
This key may now be used to exit the PROGRAM MODE. After using this key the PROGRAM LED will no longer be lit indicating that the unit is no longer in this mode.
(NUMBER KEYS 0 THRU 9)
Use to enter data when the data parameter has been defined. (Pressing a function key then the number values desired for that function.)
(.) - DECIMAL - (The decimal point doesn't show in the LED display but is functional when key is pressed) Should be used only with exposure time and delay time specs.

(CLR) - CLEAR - Clears the currently entered data, in the event of a correction.

(ENTER) - ENTER - Enters the currently programmed data into the programs memory.

(EXP TIME) - EXPOSURE TIME
Selects the desired exposure time in increments of 0.1 seconds. The minimum open-shutter exposure time of 0.175 (for Bolex H 16 Rex. 120 rpm motor = 1/6 of the second exposure time) is automatically accounted for. "0" exposure time = this value.

(SHTTER OPEN/CLOSED)
This key opens the camera shutter for observation of the image alignment on the camera gate. Use of a 90 degree prism is helpful tool. When the shutter is in open position the indicator light is lid.

(PROJ TOTAL) - PROJECTOR TOTAL
Loads the projector total counter with any value selected by the number keys.
(CAMTOTAL)- CAMERATOTAL
Loads the camera total counter with any value selected by the number keys.
(RUN) - SCENE
In this mode the RUN key is used to start the programmed scene.

ROJECTOR AND CAMERA SEQUENCING KEYS:
The following keys are all in the two left hand columns (next to the LED's).The farthest left keys all relate to projector functions. The next column of keys all relate to camera functions. There are three types of executable runs modes that can be selected using these keys.

(PRESET COUNT) - PRESET COUNT
Presets the desired number of frames to be exposed or advanced. Preset count must be entered in order to run programmed scene. If the CAMERA PRESET COUNT is used then the run will stop after the camera has exposed that many frames. If the PROJECTOR PRESET COUNT is selected then the run will stop after the projector has advanced that many frames. If both are selected the camera will override.
SCENE is the term used for each continued event to be printed.
CYCLE is the repeating sequence during printing one scene (one combined camera and projector cycle). In **step mode** enter the cycle number which indicate the total number of projector frames. In **skip mode** enter the cycle number of total camera frames.

1 - **ALTERNATE** (whole number ratios) where camera exposes number of frames then projector advance number of frames completing one cycle, this cycle will repeat till preset count is full.
The programmed camera frame number indicates how many times the frame number programmed to projector is to be printed.
2 - **STEP** Fractional ratios where the camera can expose some projector frames more than one time. Camera prints each projector frame ones EXCEPT: Programmed camera frame number indicates, how many times frame number that is programmed to projector is to be printed.
3 - **SKIP** Fractional ratios where the camera can miss exposing some projector frames. Camera prints each projector frame ones EXCEPT: After number of frames programmed to camera is printed, projector advances to frame programmed to projector skip count.

MORE ABOUT MODES:

MODE 1 **(ALT COUNT) - ALTERNATE COUNT**
This is for whole number ratios (1:1, 5:2, 3:7 etc.). Loading the CAMERA ALTERNATE COUNT will set the camera to expose that many frames per cycle. And loading the PROJECTOR ALTERNATE COUNT will set the projector to advance that many frames per cycle. (After power on, both the projector and camera ALTERNATE COUNTS are default to one.) Note the LED next to these keys. This is to indicate this type of run.

MODE 2 **(CYCLE COUNT) - STEP or CYCLE COUNT**
Used to enter the step count that the camera will expose for before each alternating PROJECTOR and CAMERA CYCLE COUNT.

MODE 3 **(SKIP) - SKIP CAMERA**
Used to enter the number of frames the projector will skip before each alternating CAMERA CYCLE. Note the LED next to the SKIP key. This is used to indicate this type of run.

VERIFY MODE
This mode is used to verify any data that has been entered in the PROGRAM MODE. Using the VERIFY key to enter this mode and then any key, explained in the PROGRAM MODE, will then display its data. Then a delay for a few seconds before returning to the MAIN MODE again.
Note 5: the PAUSE key is a toggle. If this function is off the verified number will be zero. If it is on the number will be 255.

RUN MODE
When this mode is entered the computer will run the programmed scene. **Note:** The Camera or Projector PRESET COUNT must be entered which equals the total number of frames of programmed scene. Only two keys are active during a run. The pause and the stop keys. Pressing the pause key will halt any further operation until the pause, stop or run key have been pressed. If the **PAUSE** or run key are pressed the computer will continue with the programmed

scene. If the **STOP** key is pressed the running scene will be aborted. The VERIFY MODE can be used while a run is being paused. Any of the programmed data can the be verified before continuing or aborting the run. If the stop key is pressed during a run the scene running will be aborted.

PROGRAMMING EXAMPLES

The following are some simple examples of various different types of runs.

EXAMPLE 1:
Run one scene of 1:1 ratio for total of 50 camera exposures.
Power on - (PGM) CAMERA (PRESET COUNT) (5) (0) (ENTER) (PGM) (RUN)

In this scene the CAMERA will advance first and expose the first frame in the projector, projector will advance one frame and then camera will expose the second projector frame. This alternating cycle will continue till the camera frame count is 50.

NOTE: When pressing the RUN key, the CAMERA will expose the current PROJECTOR frame at the beginning of each cycle.

EXAMPLE 2:
Run one scene of **ALTERNATE COUNT** for total of 100 camera exposures, using 25 projector frames.

Power on - (PGM) CAMERA (PRESET COUNT) (100) (ENTER) PROJECTOR (ALT COUNT) (1) (ENTER) CAMERA (ALT COUNT) (4) (ENTER) (PGM) (RUN)

EXAMPLE 3:
Run one scene of **ALTERNATE COUNT** for total of 100 camera exposures, using 200 projector frames.

Power on - (PGM) CAMERA (PRESET COUNT) (100) (ENTER) PROJECTOR (ALT COUNT) (2) (ENTER) CAMERA (ALT COUNT) (1) (ENTER) (PGM) (RUN)

EXAMPLE 4:
Run one scene of **CYCLE COUNT** (this mode is the same as a **STEP MODE**) for exposing the projector frames 1 and 2 and adding one extra camera frame for every third projector frame.

Power on - (PGM) CAMERA (PRESET COUNT) (50) (ENTER) CAMERA (CYCLE COUNT) (2) (ENTER) PROJECTOR (CYCLE COUNT) (3) (ENTER) (PGM) (RUN)
This mode is useful when changing the silent film speed (16fpc.) to sound speed (24 fps.)

EXAMPLE 5:
Run one scene of **SKIP COUNT** In this mode the camera will expose projector frames 1 and 2 and skip frame 3. Each sequence will skip every third projector frame.

Power on - (PGM) CAMERA (PRESET COUNT) (40) (ENTER) CAMERA (SKIPCOUNT) (2) (ENTER) PROJECTOR (SKIP COUNT) (2) (ENTER) (PGM) (RUN)

EXAMPLE 6:
Run one scene of **SKIP COUNT** for total of 50 camera frames using 100 projector frames. Each sequence will skip every third and fourth projector frame.

Power on - (PGM) CAMERA (PRESET COUNT) (50) (ENTER) CAMERA (SKIP COUNT) (2) (ENTER) PROJECTOR (SKIP COUNT) (3) (ENTER) (PGM) (RUN)

EXAMPLE 7:
Rewind 300 camera frames using preset count.
Set camera switch to REV. and press camera (PRESET COUNT) (300) (ENTER) (RUN)

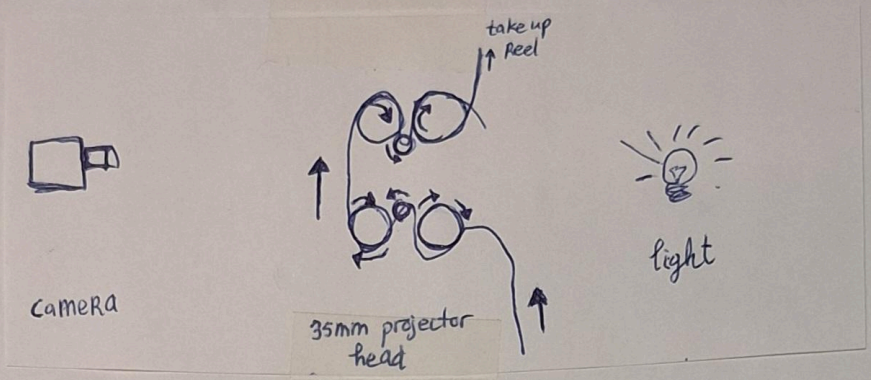
EXAMPLE 8:
Rewind 300 projector frames using preset count.
Set projector switch to REV. and press projector (PRESET COUNT) (300) (ENTER) (RUN)

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35mm to 16mm reduction

-On the switchboard at the back of the JK, switch from "16mm" to "35mm" (right next to the fuse). It will make the projector-head system go backwards, but the sprocketwheels in the 35mm head will correct this.

-Screw the 35mm head in with the socketwrench (inbussleuteltje) from the yellow envelop.



-Put the 50mm Rodagon lens in the lens holder.

-It might be necessary to take away the bellows, because the 50mm lens needs to get closer to the camera than the 75mm lens.
The bellows is connected with a small screw to the camera , and fixed to the lens by tape. If there is light coming in from the side, then tape some black paper over it.
The Rodagon lens has a switch to choose between fixed diaphragm steps (1/2 f-stop for each step) or continuously diaphragm adjustments. This last option might be useful to make fades.

-There is not yet a diffusion glass in the 35mm head.

-The takeup reels turn in the wrong direction. It can be fixed by changing the belt.

DE FILMWERKPLAATS	JK-PRINTER	DATE:	NAME:
ORIGINAL FILM	S8-16mm-	B&W - COL	NEG - POS - REV
PRINT FILM	16mm	B&W - COL	NEG - POS - REV
PROCESSED BY:	DO IT YOURSELF	DEVELOPER:	DILUTION:
PROCESSING TIME: MIN.	TEMPERATURE: °C		
LAMP: V.	LENS: MM	F-STOP: 2.8-4-5.6-8-11-16-22	MAGNIFICATION:
FILTERS:			

ORIGINAL # 1

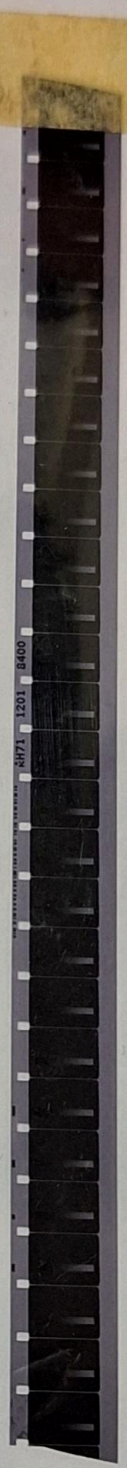
this ORIGINAL IS USED FOR TESTING IN THE JK-OPTICAL PRINTER. PLEASE BE CAREFUL, PUT IT BACK IN PLACE AFTER USING.



ORIGINAL #3

7231 BW 16mm neg. plusx - T64 ASA

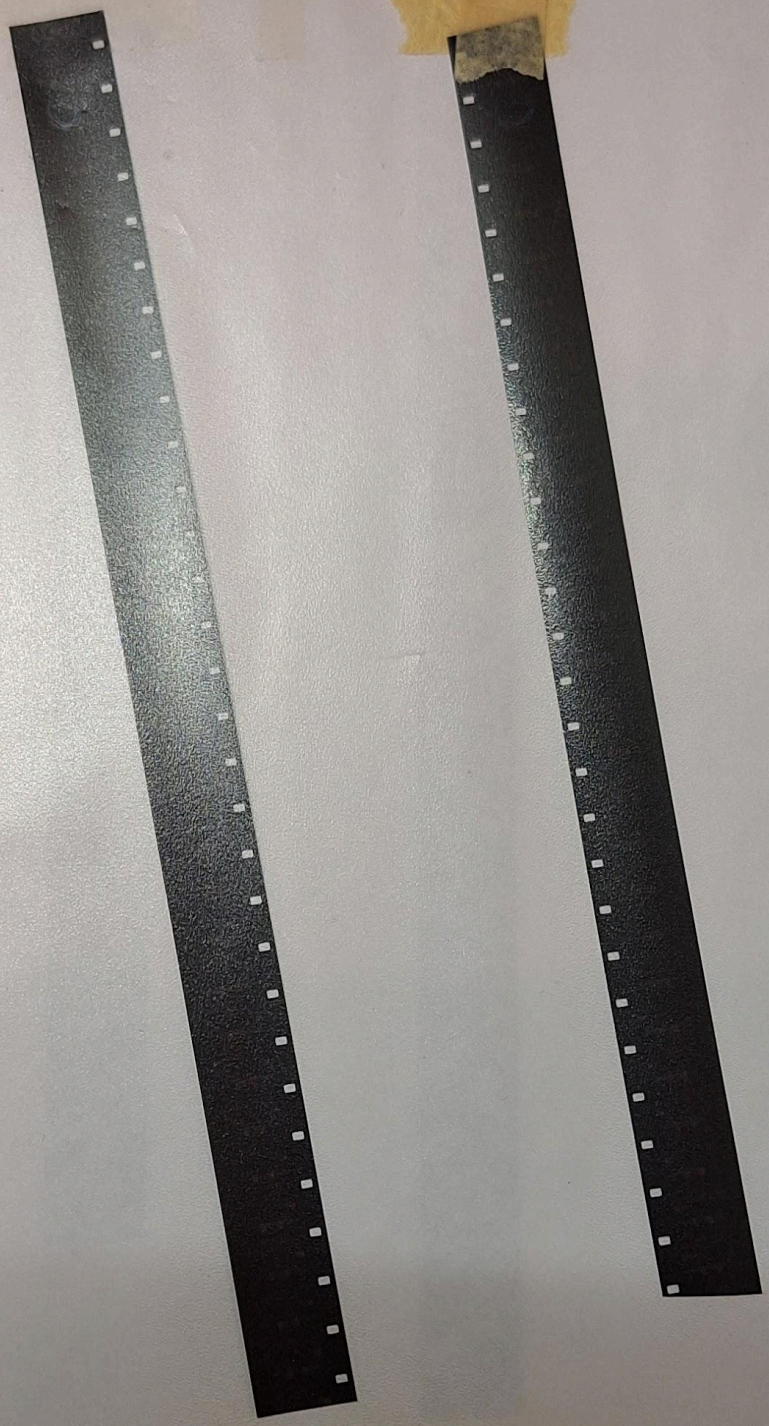




ORIGINAL #4

Fuji 200T color REVERSAL.

± correct belicht. (0)



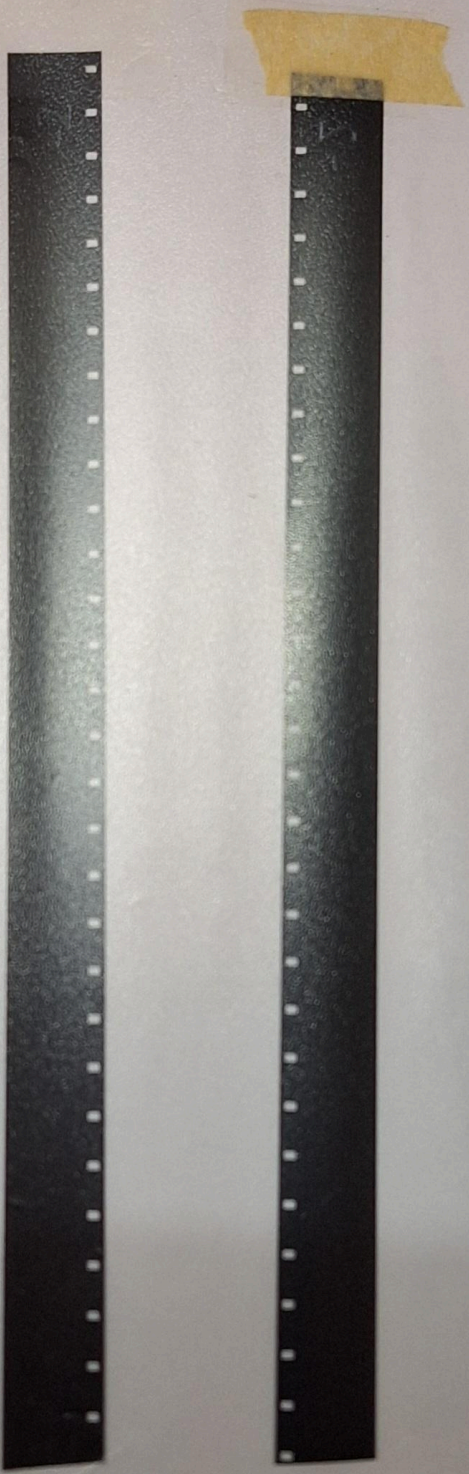
ORIGINAL #5.

Fuji 500T color reversal ± 1 stop
UNDER Exposed (-



ORIGINAL #6.

Fuji 500T color reversal ±2stops
UNDEREXPOSED (-2)

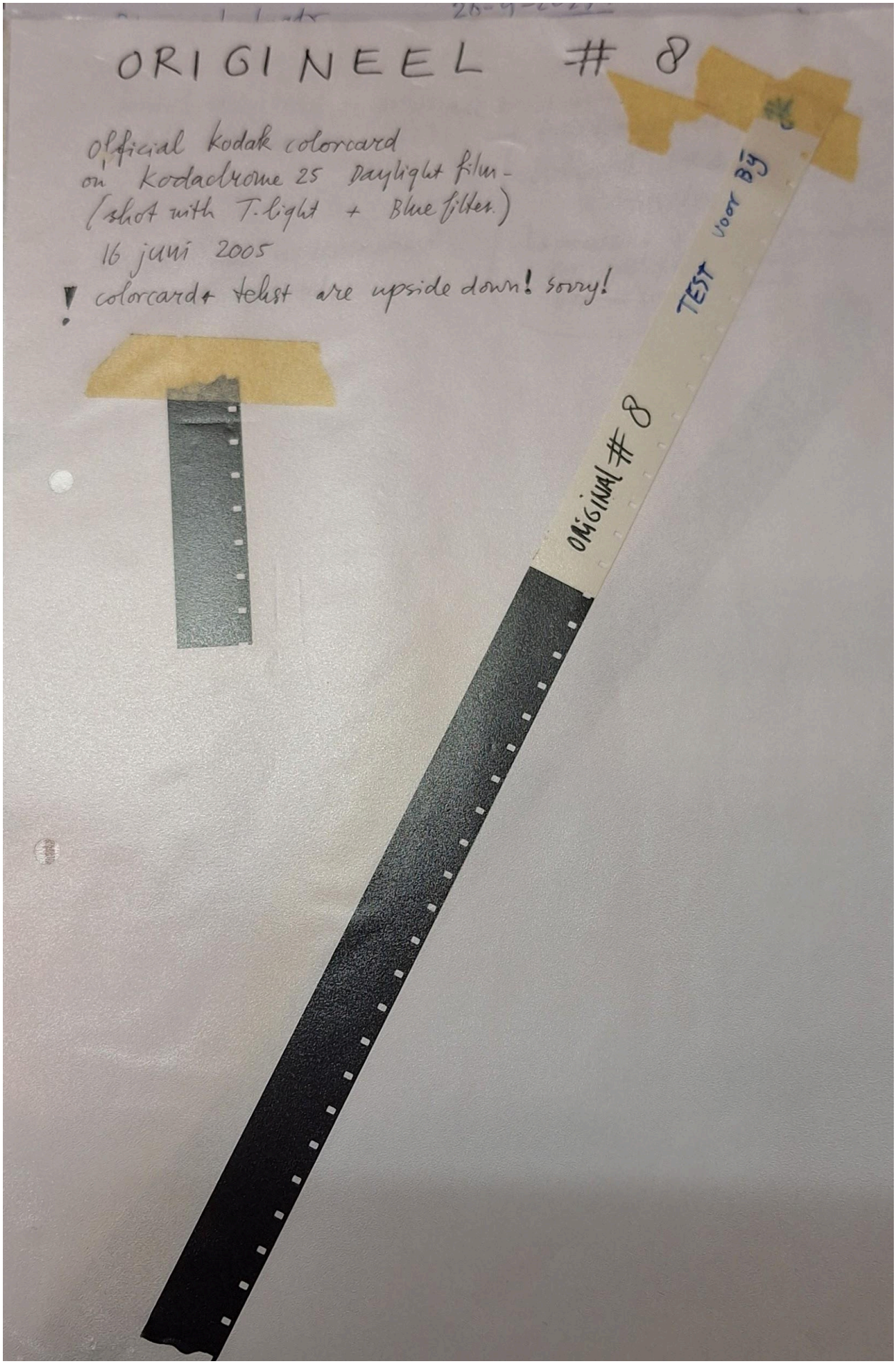



ORIGINAL #7
Fuji 500T color reversal
± 1 stop
OVEREXPOSED (+1)

ORIGINEEL #8

Official Kodak colorcard
on Kodachrome 25 Daylight film -
(shot with T-light + Blue filter)
16 juni 2005

! colorcard + text are upside down! sorry!

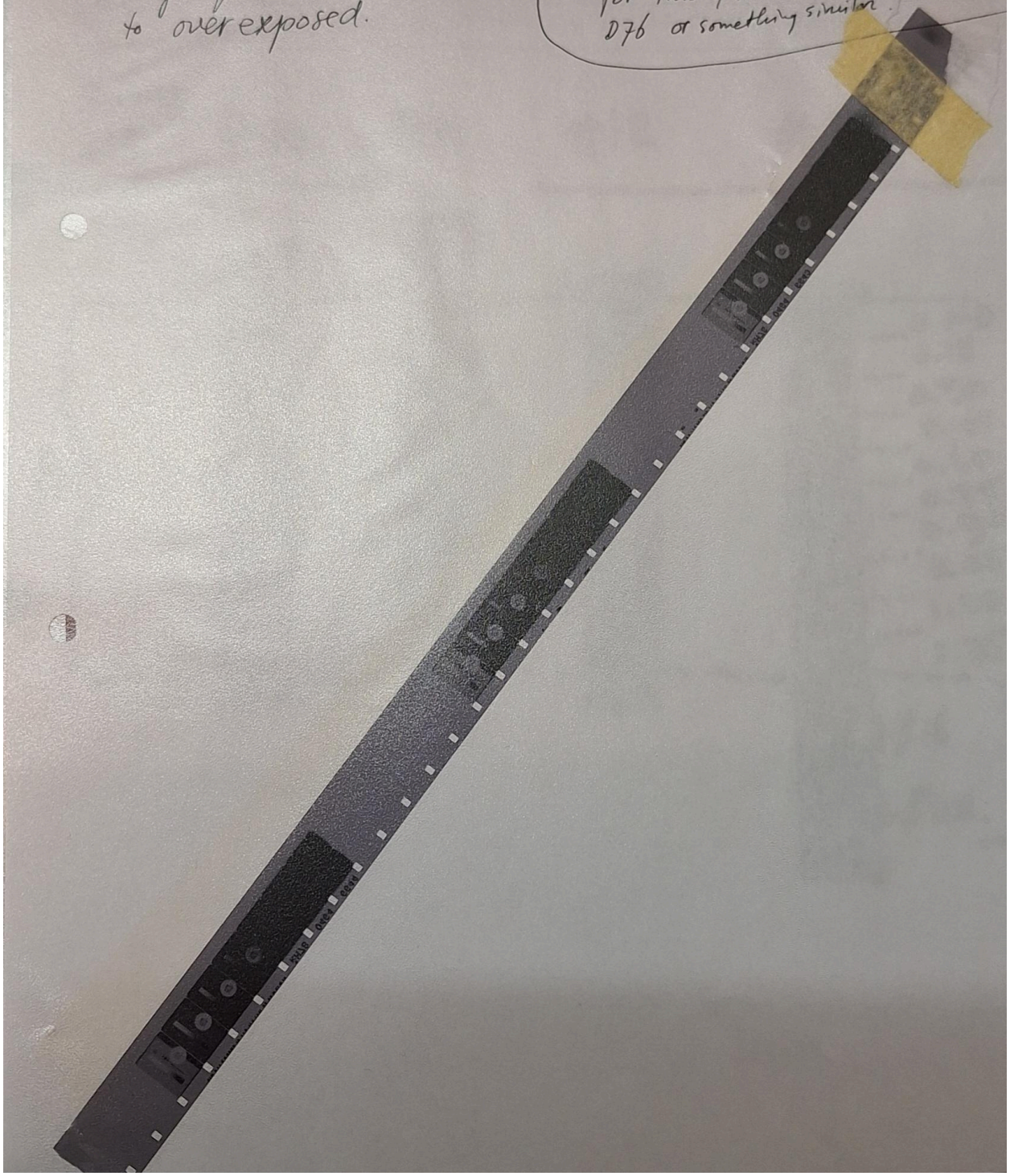


ORIGINEEL # 9

kodak greycard + greyscale on kodak BW negative 7231

- wedge from underexposed to overexposed.

handprocessed by Francien
Dokumol 1+3 - 20° -
2 minutes.
↳ processing is a bit tough/contras
for this film. should be
D76 or something similar.



DE FILMWERKPLAATS	JK-PRINTER #1	DATE: 27-9-2025.	NAME: Francien
ORIGINAL FILM	S8 - (16mm)	B&W - COL	NEG - (POS) - REV
PRINT FILM	16mm	B&W - COL	NEG - POS - REV
PROCESSED BY: Francien	DO IT YOURSELF: yes	DEVELOPER: D.97	DILUTION: ?
LAMP: 80 V.	LENS: 80 MM	F-STOP: ~~8~~ - 4 - 5.6 - 8 - (11) - 16 - 22	MAGNIFICATION: 100 %

originals #10. 11. 12. 13
Room test - (26-9-2025)

Kodak 3378 soundstock

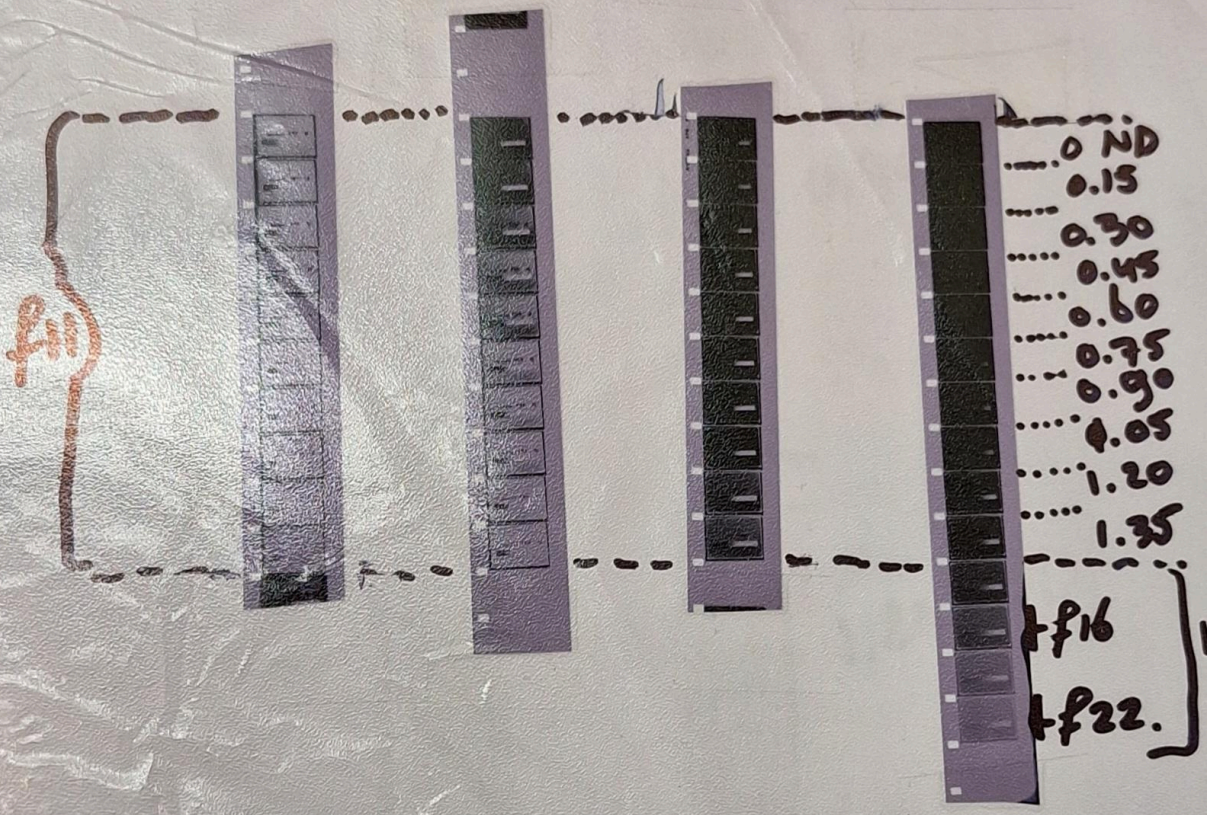
PROCESSING TIME: 5 MIN.

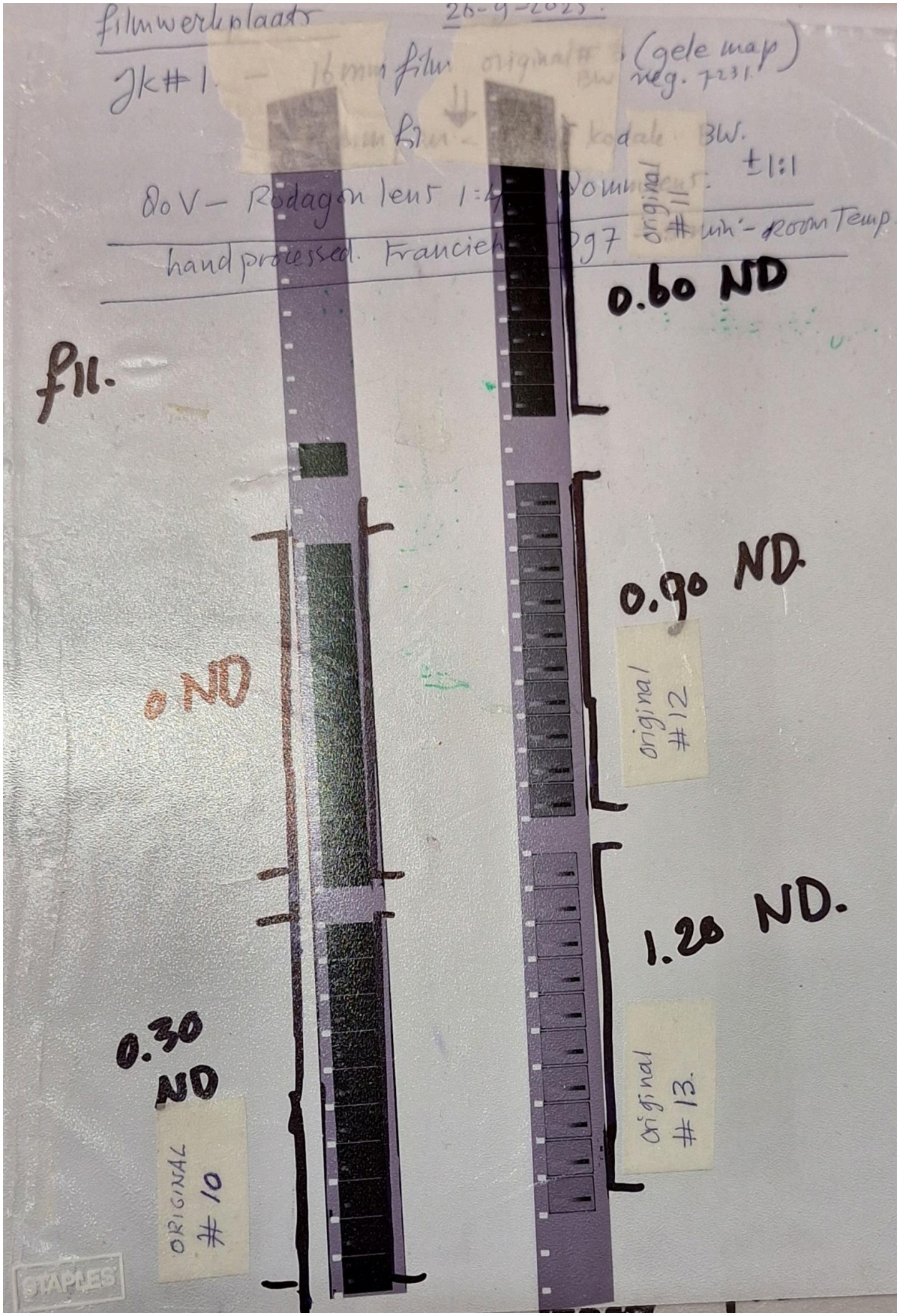
TEMPERATURE: room Temp °C

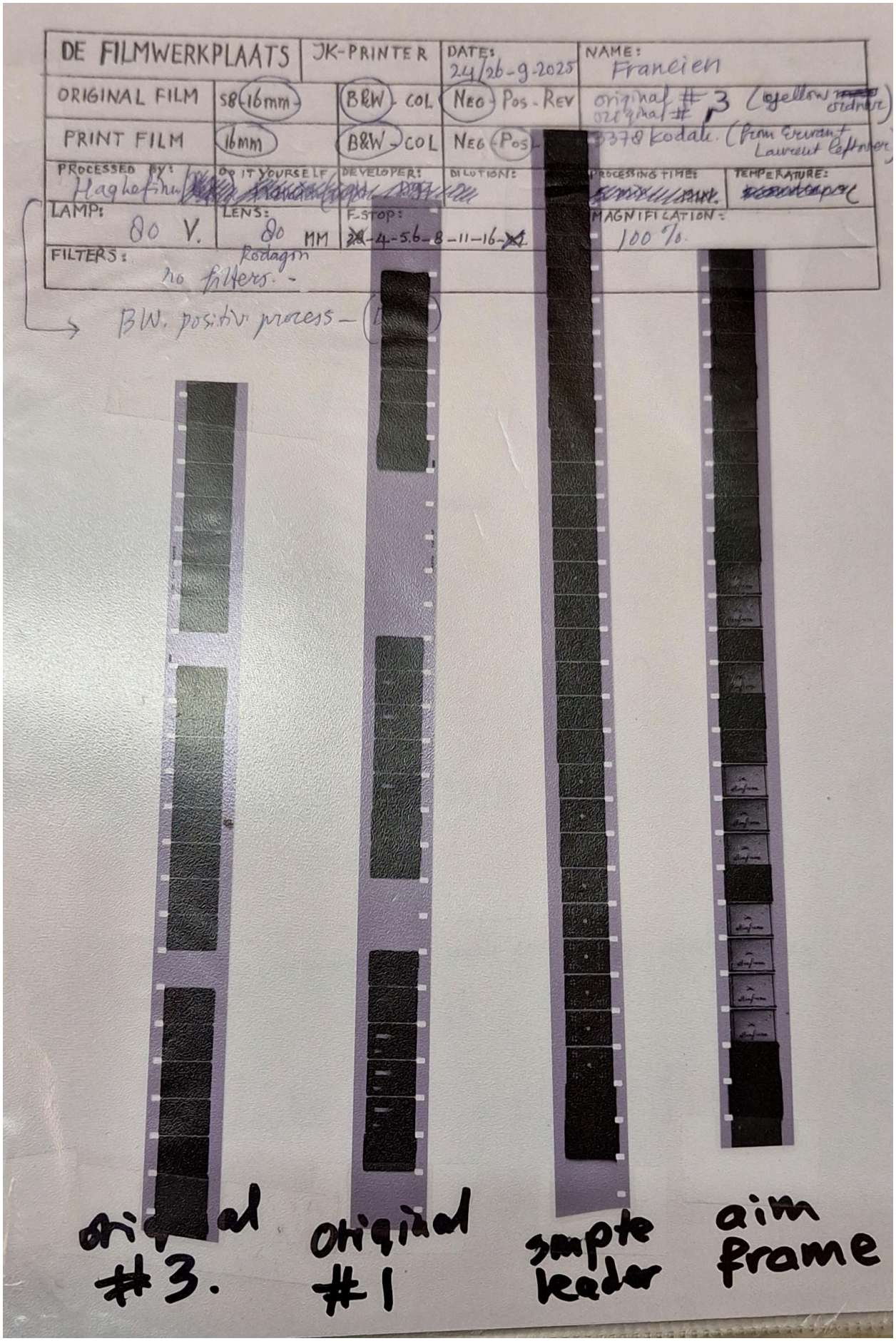
FILTERS: wedge — 0 ND - 0.15 - 030. - 045 - 060 - 075 - 090. - 1.05 - 120 - 135

from original

#10 #11 #12 #13




filmwerkplaats
26-9-2025
Jk#1
(gele map)
neg. 7231
80V – Rodagon lens 1:4
±1:1
hand processed. Francie
297
#
min – Room Temp
0.60 ND
fil.
0.90 ND
0 ND
original #12
original #11
1.20 ND.
0.30 ND
ORIGINAL #10
original #13.
STAPLES


DE FILMWERKPLAATS
JK-PRINTER
DATE: 24/26-9-2025
NAME: Franeien
ORIGINAL FILM
S8 16mm
B&W - COL
NEG - Pos - REV
original #3 (yellow)
PRINT FILM
16mm
B&W - COL
NEG - Pos
5378 Kodak (from Erwan + Laurent Lefranc)
PROCESSED BY: Haghefilm
DO IT YOURSELF
DEVELOPER:
DILUTION:
PROCESSING TIME:
TEMPERATURE:
LAMP: 80 V.
LENS: 80 MM Rodagon
F-STOP: 4-5.6-8-11-16
MAGNIFICATION: 100 %
FILTERS: no filters.
B.W. positiv process
original #3.
original #1
sample leader
aim frame

DE FILMWERKPLAATS	JK-PRINTER #1	DATE: 5 juli 2005	NAME: Francien

ORIGINAL FILM	S8-(16mm)	B&W - (COL)	NEG - Pos - (REV)	#8 kodachrome 25. col-rev.	
PRINT FILM	(16mm)	B&W - (COL)	(NEG) - Pos - REV	7245-379.012,1 Kodak-	
PROCESSED BY: S8 Reversallab.	DO IT YOURSELF ———	DEVELOPER: ECN	DILUTION: normal	PROCESSING TIME: MIN.	TEMPERATURE: °C
LAMP: 80 V.	LENS: 75 MM	F-STOP: ~~5.6~~-8-11-16-22		MAGNIFICATION: diversen.	
FILTERS: 1 CTB color temp correction					

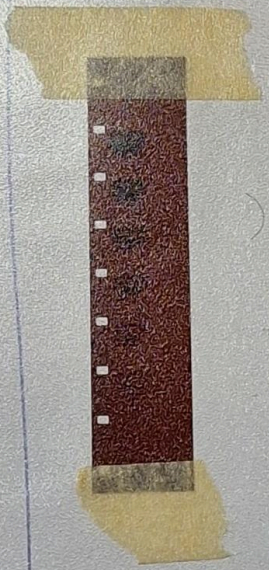
100% magnification.



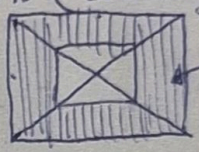
50% (uitzoomen)

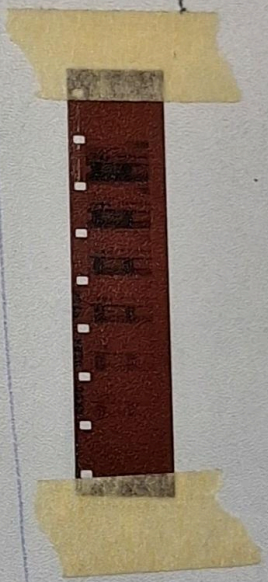


camera maximum backwall on bench (with this lens. 75mm)



200% (zooming in.)





DE FILMWERKPLAATS	JK-PRINTER #1	DATE: 5 Juli 2005	NAME: Francien
ORIGINAL FILM	s8 / 16mm -	B&W - COL	NEG - Pos - REV	diversen
PRINT FILM	16mm	B&W - COL	NEG - Pos - REV	Kodak 7245 (379 012,1 old leftover from Frank)
PROCESSED BY: 58 Reversal lab	DO IT YOURSELF	DEVELOPER: ECN	DILUTION: normal	PROCESSING TIME: MIN.	TEMPERATURE: °C
LAMP: 80 V.	LENS: 75 MM	F-STOP: 2.8-4-(5.6)-8-11-16-22	MAGNIFICATION: 100 %	
FILTERS: 1 CTB filter (color temp correction).				

wedge filter ND = 0 / 0.15 / 0.30 / 0.45 / 0.60 / 0.75 / 0.90 / 1.

f.5.6.

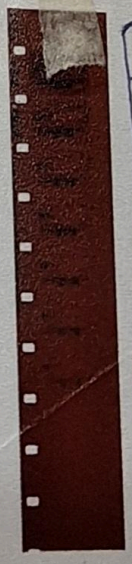
ORIGINAL #4.
correct exposed col-Rev. Fuji 500T.



NB!
1.05 N
has been
skipped

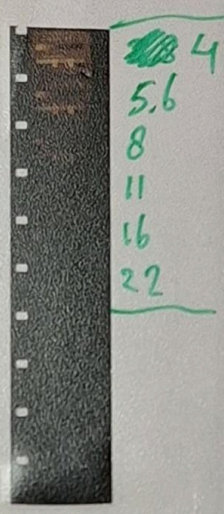
ORIGINAL
6
underexposed
col-Rev. Fuji 500

f.5.6.

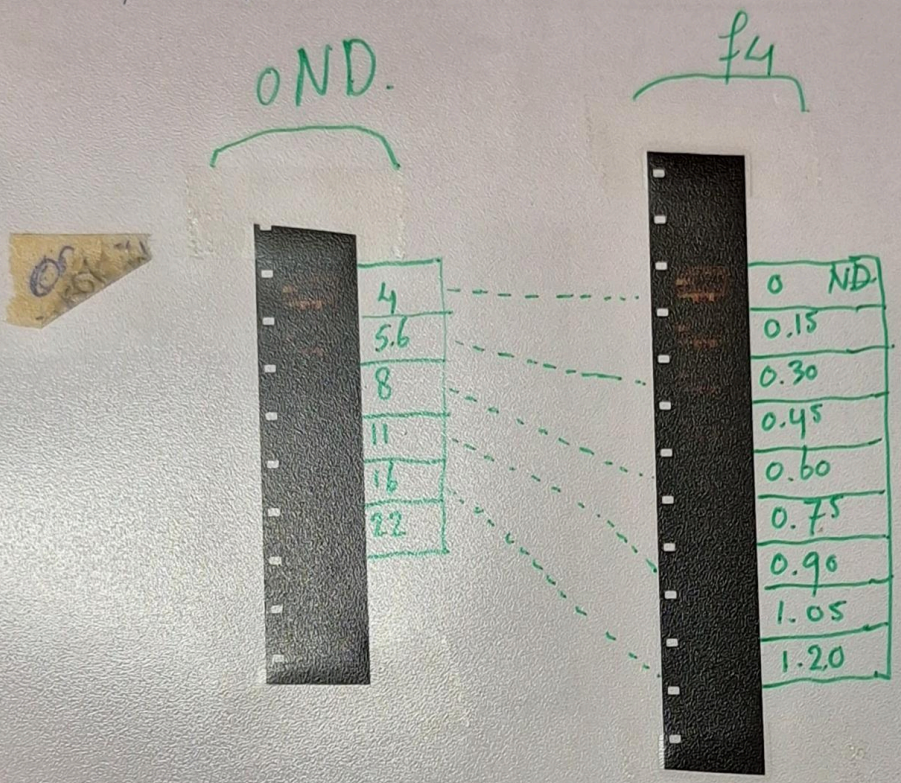


ND
0
0.15
0.30
0.45
0.60
0.75
0.90

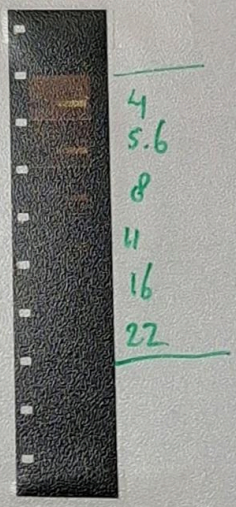
DE FILMWERKPLAATS	JK-PRINTER Bolex #10	DATE: 12-8-2004	NAME: Francien.
ORIGINAL FILM	S8-16mm	B&W - COL	NEG - POS - REV	ORIGINEEL. #7
PRINT FILM	16mm	B&W - COL	NEG - POS - REV	7399 Francien's voorraad
PROCESSED BY: S8 lab.	DO IT YOURSELF	DEVELOPER:	DILUTION:	PROCESSING TIME: MIN.	TEMPERATURE: °C
LAMP: 80 V.	LENS: Nikkor 75 MM	F-STOP: 4-5.6-8-11-16-22	MAGNIFICATION: 100%
FILTERS: —			



DE FILMWERKPLAATS	JK-PRINTER / Bolex #10.	DATE: 12-8-2004	NAME: Francien
ORIGINAL FILM	S8-16mm-	B&W - COL	NEG - Pos - REV	ORIGINEEL #4.
PRINT FILM	16mm	B&W - COL	NEG - Pos - REV	7399 (voorraad Francien)
PROCESSED BY: S8 LAB	DO IT YOURSELF	DEVELOPER:	DILUTION:	PROCESSING TIME: MIN.	TEMPERATURE: °C
LAMP: 80 V.	LENS: Meter 75 MM	F-STOP: 2-4-5.6-8-11-16-22	MAGNIFICATION: 100 %
FILTERS: geen filters.			(ND filterwedge.)



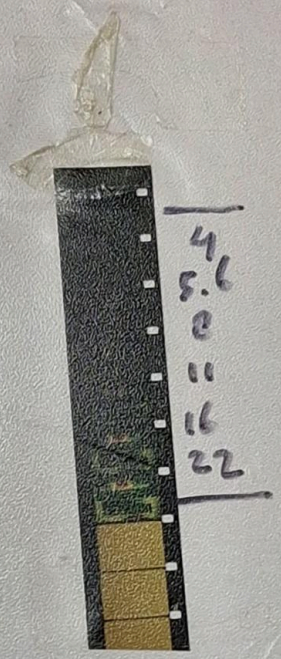
DE FILMWERKPLAATS	JK-PRINTER (1) Bolex #10	DATE: 12-8-2004	NAME: Francien
ORIGINAL FILM	S8-(16mm)	B&W - COL	NEG - Pos - Rev	ORIGINEEL #3
PRINT FILM	(16mm)	B&W - (COL)	NEG - Pos - (REV)	7399 voorraad Francien
PROCESSED BY: S8 LAB	DO IT YOURSELF	DEVELOPER:	DILUTION:	PROCESSING TIME: MIN.	TEMPERATURE: °C
LAMP: 80 V.	LENS: Nikkor 75 MM	F-STOP: ~~2~~ - 4 - 5.6 - 8 - 11 - 16 - 22	MAGNIFICATION: 100%.
FILTERS: —			



DE FILMWERKPLAATS	JK-PRINTER I Bolex #10.	DATE: 12-8-2004	NAME: Fraucien
ORIGINAL FILM	S8 - 16mm	B&W - COL	NEG - Pos - Rev	ORIGINEEL # 2.
PRINT FILM	16mm	B&W - COL	NEG - Pos - REV	7399 Fraucien Moonrad
PROCESSED BY: S8 Lab	DO IT YOURSELF	DEVELOPER:	DILUTION:	PROCESSING TIME: MIN.	TEMPERATURE: °C
LAMP: 80 V.	LENS: Nikkor 75MM	F-STOP: 4 - 5.6 - 8 - 11 - 16 - 22	MAGNIFICATION: 100 %
FILTERS: —			



DE FILMWERKPLAATS	JK-PRINTER #1 + Bolex #10		DATE: 12 aug 2004	NAME: Francien
ORIGINAL FILM	S8 - [16mm]	B&W - [COL]	NEG - POS - [REV]	ORIGINEEL # 1 (zienaf)
PRINT FILM	[16mm]	B&W - [COL]	NEG - POS - [REV]	7399 (voorraad Francien 20
PROCESSED BY: S8 Lab.	DO IT YOURSELF	DEVELOPER:	DILUTION:	PROCESSING TIME: MIN.	TEMPERATURE: °C
LAMP: 80 V.	LENS: Nikkor 75 MM	F-STOP: ~~2~~ -4-5.6-8-11-16-22		MAGNIFICATION: 100 %
FILTERS: geen filters.				



DE FILMWERKPLAATS	JK-PRINTER	DATE: okt. 2003	NAME: Francien
ORIGINAL FILM	S8 - (16mm)	B&W - (COL)	NEG - (POS) - REV
PRINT FILM	(16mm)	B&W - (COL)	(NEG) - POS - REV
PROCESSED BY: Super8 Reversallab	DO IT YOURSELF	DEVELOPER: normal	DILUTION: processing
LAMP: 100 V.	LENS: 75 MM	F-STOP: 28-4-5.6-8-11-16-22	MAGNIFICATION: 1:1
FILTERS: 1 CTB for all.			

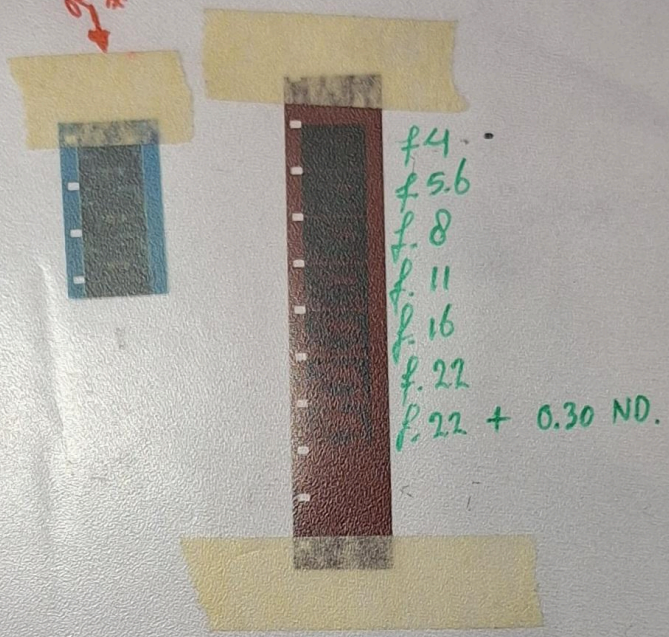
"ORIGINAL #1" pos from Fuji 64D col. neg.

Fuji 64D (gote Rol van Esther)

PROCESSING TIME: MIN.

TEMPERATURE: °C

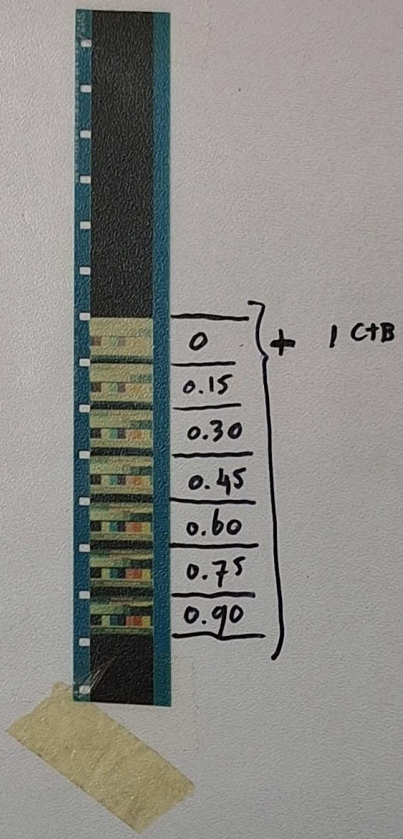
ORIGINAL #1



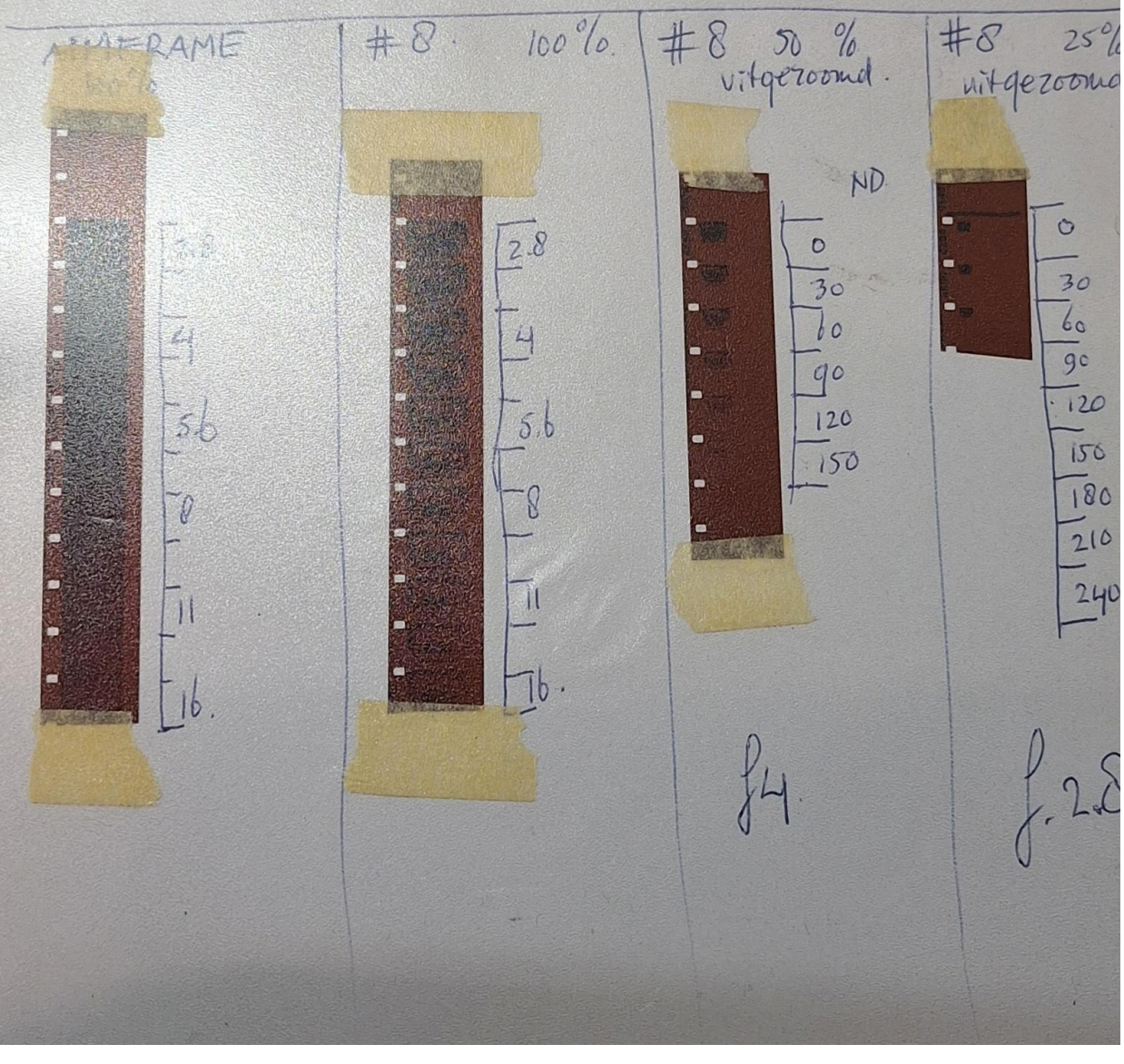
DE FILMWERKPLAATS	JK-PRINTER	DATE: august 2003	NAME: FRANCIEN
ORIGINAL FILM	S8-16mm-	B&W - COL	NEG - Pos - REV	Color Card. (covered exposed)
PRINT FILM	16mm	B&W - COL	NEG - Pos - REV	Fuji 64D (grotendeels van Esther)
PROCESSED BY: ANDEC	DO IT YOURSELF →	DEVELOPER: 1 STOP PULLED.	DILUTION:	PROCESSING TIME: MIN.	TEMPERATURE: °C
LAMP: 100 V.	LENS: 75 MM	F-STOP: 2.8-4-5.6-8-11-16-22	MAGNIFICATION: ± 1:1
FILTERS: 1 CTB. + wedge: 0/0.15/0.30/0.45/0.60/0.75/0.90 ND			

* lamp has just been replaced

ORIGINEEL.



DE FILMWERKPLAATS		JK-PRINTER #1	DATE: 5 Juli 2005	NAME: Francien
ORIGINAL FILM	S8 - (16mm)	B&W - (COL)	NEG - Pos - (REV)	#8 kodachrome 25 col. rev.
PRINT FILM	(16mm)	B&W - (COL)	(NEG) - Pos - REV	7245-379-012,1 kodak
PROCESSED BY: 58 REV. Lab	DO IT YOURSELF	DEVELOPER: ECN	DILUTION: normal	PROCESSING TIME: MIN.	TEMPERATURE: °C
LAMP: 80 V.	LENS: 50 MM Rodenstock	F-STOP: 2.8-4-5.6-8-11-16-~~22~~		MAGNIFICATION: diversen.
FILTERS:		1 CTB color temp correction.		



Snelheid van printer.

Rewinding in camera — ± 3800 fr. per hour.

forward - freeze frame. — ± 4300 / 4500 fr. per hour. (camera frames)

- 1:1 (speed) ± ~~3300~~ 2100. camera fr. per hour
- 2x slomo — ± ~~3300~~ 3600 fr. per hour.
- 3x slomo - ± 3800 fr. per hour
- 4x slomo
- 5x slomo. ~~± 3150~~ ? camera fr. per hour