These otherwise alienated scenes of everyday life which tend to take place off the clock can contribute to social transformation.

This zine is not only a guide on preserving home movies on analog film formats, but we would like to also make a call for considering what home movies you can across on your own (the filmdom of your grandparents house or whatever we call in the preservation priority).

Most of us are not primarily educated in how to handle film. Countless home movies are long suffering from a loss of all their contents, due to inadequate care. And that should just fall into good housekeeping.

A profession for everyone. Let's create a cine culture that still values analog film as a medium.

Training in handling film is only offered within specialized fields which hold no intimate relation to the materials.
Amateur and home movies are usually on three types of film:

- Regular 8mm
- Super 8mm
- 16mm

This is different from your favorite feature films, which can be found on:

- 35mm
- 70mm

8mm has large perforations and a smaller frame, as compared to Super 8's smaller perforations and larger frame.

Sometime they have soundtracks like these:

- Variable area
- Variable density
- Magnetic strip

16mm is even bigger and can have single or double perforations.

KODAK & DUPONT films have tiny symbols in the perforation area that tell you the kind of stock, like:

- EASTMAN
- KODACHROME
- KODAK PXR/PRR

and the year the stock was manufactured (until after 1964 when the edge codes switched to meaning the same for both.)

KODAK edge codes repeat every 20 years and an edgecode like $\Delta^{+}$ can mean 1930, 1950, or 1970.

So using context clues about the history or content of the film can be helpful.
Film Rewinds

- Designed to view film manually, inspect for damage, make repairs, and wind film onto reels (See Figures 1 & 2).

Film Reels

- 50 feet "Straight from the Developer" usually 1 film
- 3 minutes ~13 min for Super 8
- Spliced together 26 min for Super 8
- 100 ft for 35 mm

Splicer

- Repair damaged; broken splicer attaches leader can also be done by hand with an X-acto knife and cutting mat.

Archival Leader

- Attach to start & end of film to protect from debris.
- Comes in all sizes! Prevent ooze!
- Scratch Dirth Masking

Adapters

- Plastic pieces to fit reels onto rewind & projectors.

Archival Tape

- To see image on small gauges.

Clamps

- To attach rewinds to the table.

Lightbox

- For seeing image (or your phone's Flashlight).

Magnifying Loupe

- To see image on small gauges.

Fig. 1 - Film Rewind
- Super 8/8mm

Fig. 2 - Movie Viewer
- A.K.A. "Moviola"

Fig. 3 - Rewind Adapters

Fig. 4 - Projector/Movie Viewer Adapter

Fig. 5 - Clamps

Fig. 6 - Light Box

Fig. 7 - Magnifying Loupe

Fig. 8 - Archival Tape

Fig. 9 - Super 8mm Splicer

Fig. 10 - 16mm Splicer (180)

Figure 1-1. Camera and Components
Since home movie formats are exclusively safety film stock, it’s important to know the signs of acetate decay. Celluloid Acetate is the species of film we’re usually dealing with here.

**VINEGAR SYNDROME**

If you open up a can or whatever storage unit your film resides in and it immediately flares up your nostrils to a rancid vinegar stench, you’re most likely dealing with a film that has Vinegar Syndrome. Films with vinegar syndrome can shrink, dry up, and become brittle to the touch. If you notice signs of this on your film, isolate it from the rest of the material in your home collection. Films which are far along in the process of this form of decay cannot be projected due to the warping of the film and shrunken sprocket holes. You can still inspect and handle this film.

**MOLD!**

You might also notice traces of white growth or a powdery substance on one of your reels. If you see mold on your film, ISOLATE it from the rest of your films in your collection. The spores, depending on how much have spread, can also affect the way you wind through film—the residue makes film stick to itself. Winding through to sticky films with mold needs to be done carefully otherwise the emulsion can be torn off!

**PROJECTION RELATED DAMAGE!**

If you have film rewinds, it will be a lot easier to check your film for broken or torn perforations. This damage is from projection. Simply hold a gloved hand to your film Italian-style around the edge and wind through your film. You should be able to feel if you have a broken perf if it snags on your glove. In order to repair the damage, you will need to splice it.
STORAGE

Films come in all kinds of cans and on all kinds of reels.

Sealed metal cans are ***BAD*** for long-term storage and can accelerate deterioration and vinegar syndrome. If you're able to, put films on plastic reels and in plastic ventilated cans. *Look for inert polypropylene!*

Ultimately, films should be kept **COLD + DRY. Avoid storing films in leaky basements, hot attics, or outdoor sheds (you also don't want bugs!)

FOR MORE RESOURCES:

THE FAMILY FILM