

Cherry Kino

Wondermental Super8 and 16mm
film techniques

Get involved!

Cherry Kino's aim is to encourage the creation, exhibition and study of wondermental film, to help its pleasures and powers remain a vital part of culture - both in the realms of art and cinema. The tips and techniques and information you'll find in this booklet will hopefully help you with your filmmaking practise, and encourage you to try new methods - there really is a whole world of wondermental filmmaking out there! In this case, film is not dead, its just underground - there's plenty more to discover if you want to find it!

You can also find Cherry Kino here:
www.cherrykino.blogspot.com
www.facebook.com/cherrykinocinema
www.twitter.com/cherrykino
www.cherrykino.com
www.filmlabs.org/index.php/lab/cherrykinolab

This booklet and all the information in it is free for you to share with anyone and everyone, and a huge thank you goes to everyone who has generously shared their films, friendship, knowledge and skills over the years.

All Cherry Kino Events £5/£4 Except for the Exhibition & Workshop which are Free



After the Empire

Sun 21st Nov, 2010 - 13:00 East Street Arts
Wondermental cinema can be a politically discursive art form, with its ability to question, subvert, oppose and rebel. This programme presents an array of recent works chosen for their political engagement with the idea of empire, whether overt or subtle, asking you to think again. Includes work by Gioli, Smith, Bártás, Wong, Devaux, Breuer, Sanborn, Chen and Lurf.

Double Tide

Sat 13th Nov, 2010 - 12:00 Leeds Art Gallery
Utterly hypnotic and spell-binding, Sharon Lockhart's minimalist exploration of landscape and labour as a female clamdigger works the low tides of dawn and dusk. Shot in only two takes with a static camera, we are lulled into meditation by the calm repetition of her (arduous) task in the mudflats, surrounded by the rolling mist and rosy orange hues of sunrise and sunset.



Gunvor Nelson

Sat 20th Nov, 2010 - 18:00 East Street Arts
A rare screening of extraordinary work by Gunvor Nelson, the best kept secret in American experimental film. Magnetic intimacy combines with distance, a tension mirrored by astonishing camera work and editing. Respecting the filmed material, she lets it speak. To filmmakers she offers this advice - 'when you are really immersed, you, yourself... then the film emerges.' As spectators, becoming immersed in Gunvor Nelson's films is one of the best things you can do - something incredible emerges.

Holly would...

Sat 20th Nov, 2010 - 15:00 East Street Arts (ESA)
Ah, Hollywood. Light of our lives, thorn in our sides... This programme, mostly screened on 16mm, celebrates the delicious way wondermental filmmakers continue to subvert Hollywood and media 'norms', by turns dismembering it to re-member it as something new; With work by Tartaglia, Vaughan, Swiczinsky, Wong, Schreiner, Mahé, Czioska, Marte, and Tscherkassky.



24th Leeds International Film Festival

Mare's Tail

Sun 7th Nov, 2010 - 14:00 East Street Art

Sun 14th Nov, 2010 - 13:30 Leeds Art Gallery

An epic flight into inner space...the film-maker's personal odyssey, which becomes the odyssey of each of us. It is a man's life transposed into a visual realm... We drift through suns; a piece of earth phases over the moon. A face, your face, his face, a face that looks and splits into shapes that form new shapes that we rediscover as tiny monolithic monuments...The moon again, the flesh, the child, the room and the waves become part of a hieroglyphic language...



My Love had an Exquisite Corpse; Exhibition

9th - 21st November weekdays 10am-5pm

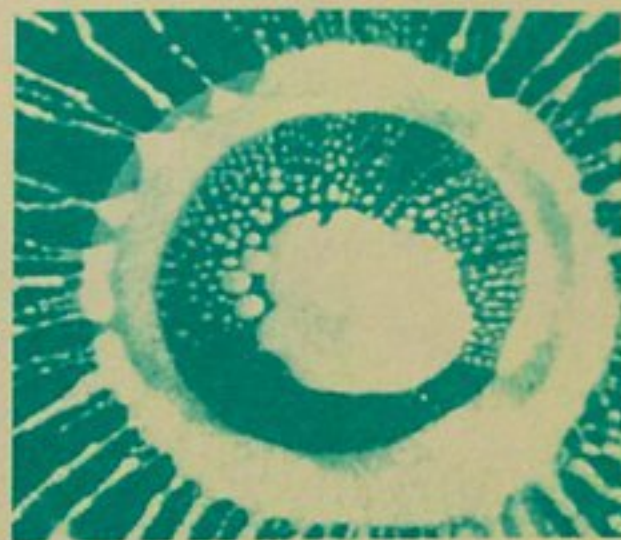
Leeds College of Art, Blenheim Building café

Cherry Kino's exhibition of elemental film, including work made by students on Super 8 and 16mm. Film is treated as an organic form and literally subjected to the Taoist idea of the 5 elements of Chinese medicine; water, wood, fire, earth and metal - putting it through various processes such as 'drowning' (water), wrapping around trees (wood), burning (fire), burying (earth), and chemical processing to reveal the silver (metal) in the film emulsion itself.

Mysterious Matter

Sat 6th Nov, 2010 - 19:00 East Street Arts (ESA)

'Transformation is the thing' states Larry Jordan at the beginning of his new film, Cosmic Alchemy. This selection of films focuses on the magical transformations that can occur through entering into the material of life. These magical films remind us that 'forms are not self-subsistent substances' (Rebello), and that through the shared flesh of the material world, we can reach the stars.



Night Jewels, Day Blooms

Sat 6th Nov, 2010 - 19:00 East Street Arts (ESA)

Startlingly beautiful unique recent works of filmic art. Includes astonishing layers of light reflections on Super 8, dreamlike sequences in red, yellow, orange, a wonderful film whose image plays the sound, a cricket's song from beyond the frame, the dawn chorus of a new beginning, a jazz trumpeter, rain, night fireworks, shot in the ripples of a puddle. With work by Clipson, Tsuji, Cailleau, Harris, Machacek, von Greve, Miller, Dorsky, Henderson, Barthofer, Brundert and Scacchioli.

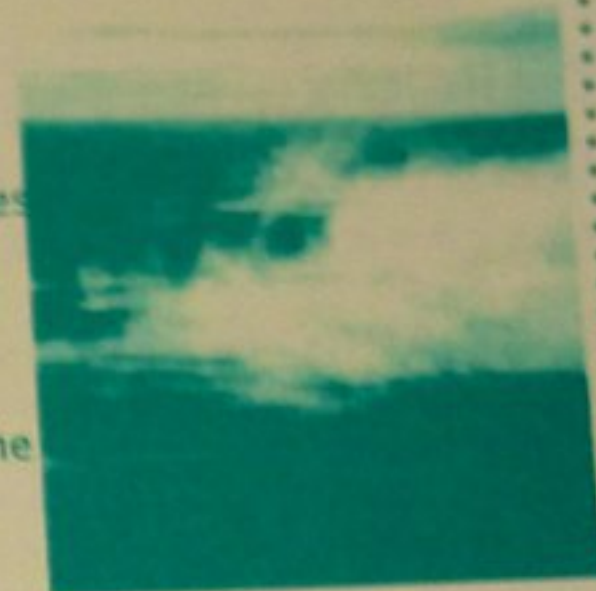
24th Leeds International Film Festival

Perestroika

Sat 13th Nov, 2010 - 14:30 Leeds Art Gallery

Fri 19th Nov, 2010 - 19:00 East Street Arts

An absolutely mesmerising journey into psycho-geography, this unique and highly lauded film examines landscape and ghosts, amnesia and representation, innovatively linking global warming to both an artistic and a personal crisis. "For me the film very explicitly functions as an environmental allegory. Are we all ghosts passing through as the world moves outside the frame of our (overheated) windows?" - S. Turner



Rituals

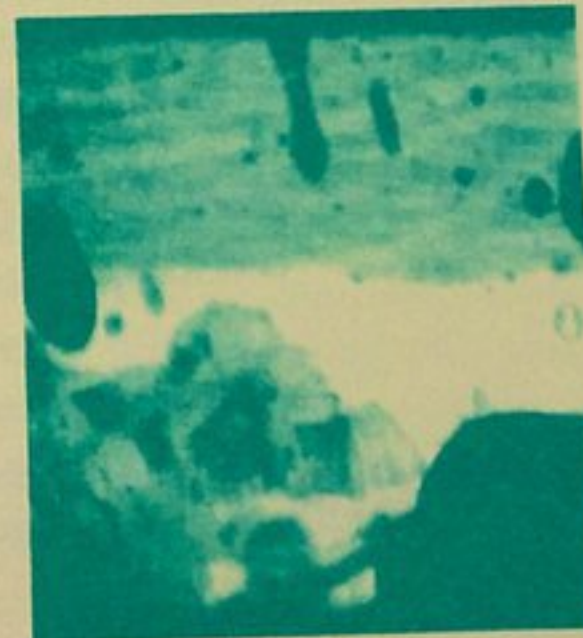
Sun 7th Nov, 2010 East Street Arts

This selection of work from contemporary artist filmmakers delights in explicit tripping - from a gorgeous Super 8 ritual shot in the Lithuanian countryside, to a man's search through a tropical forest for the god Apoekoe, a ritualistic camera dance with flowers, a (literally!) gutsy ritual of a taxidermist, a visionary journey through a metaphorical tunnel, a trip inside the body of film, and many more. With work from Garbštieņe, Doing, Lowder, Gent, Cogan, Fleisch, Brundert, and others.

Warren Sonbert (1947-1955)

Sun 21st Nov, 2010 - 16:00 East Street Arts

A celebration of just a small part of the superb oeuvre of Warren Sonbert, one of the seminal figures of American wondermental film and rarely shown in the UK. He started making films in 1966 and was given a retrospective before he was 20! The screening is of two films - 'The Cup and the Lip' (1986, colour, silent) and 'Short Fuse' (1992, colour & b/w, sound), both on 16mm.



Unravel - A Direct Film Animation Workshop

Sun 14, 12:00 - 16:00 42 Gallery

Come along and drop into this free hands-on workshop where you can paint, draw and animate directly onto 16mm film! Suitable for all ages. The project is called Unravel, and through workshops all over Britain an epic 16 hour long hand-painted film will be created, which correlates in length with the 874 miles between the two extreme edges of Britain; John O'Groats and Land's End (one 16mm frame = one metre). A sign language interpreter will be provided.

24th Leeds International Film Festival

Cherry Kino events planned for December and January!

8mm and 16mm b/w reversal hand processing workshop

Fri 29 January, ESA Patrick Studios, 12pm-6pm, £50/£45
This workshop, run by James from no.w.here lab, illustrates how to hand process b/w reversal Super8, Standard 8 & 16mm film. The workshop covers loading a tank, the chemicals required for hand processing and how they are mixed, times and stages for processing, useful information on where to purchase chemicals, and tips and hints on "pushing and pulling" film. The workshop will be useful to anyone interested in shooting the new standard 8mm stocks available in b/w as well as seasoned users of formats such as Tri X.

Short Films


by Larry Jordan

Thur 9 December, 6pm, Leeds Town Hall (Albert Room),
£5 on the door

A 16mm screening of the incredible animated films of Lawrence ("Larry") Jordan, in the historic Albert Room of the Leeds Town Hall.

"Fantastic landscapes of the mind is what makes the unique work of San Francisco animator Larry Jordan so compelling. With a taste for nostalgic romanticism for intricate turn-of-the-century illustrations, Jordan creates a magical universe of work using old steel engravings and collectable memorabilia. His 50-year pursuit into the subconscious mind gives him a place in the annals of cinema as a prolific animator on a voyage into the surreal psychology of the inner self." - Jackie Leger

For more information, or to find out how to join the lab, email cherrykinocinema@yahoo.com or visit www.cherrykino.blogspot.com
www.facebook.com/cherrykinocinema www.twitter.com/cherrykino
www.cherrykino.com

 24th Leeds International Film Festival



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About

Cherry Kino is an independent organisation, based in Leeds and Bradford, which makes, shows, and positively adores wondermental film!

This type of cinema is often called 'experimental' or 'avant-garde' but, finding both these terms inadequate in some way, Cherry Kino has playfully come up with the term 'wondermental film' - film which fills you with, and makes you, wonder!

Cherry Kino also runs an independent DIY film lab in Leeds, with Super8 and 16mm resources to allow the creation of a film through its entire process, placing full creativity for a film in the hands of the maker/s! At the lab you can expose the film (either using a camera or not!), develop it, apply various techniques (like those suggested in this booklet), edit the film with an editor and a splicer, project the film, and you can digitise it too. To become a member of the lab, email cherrykinocinema@yahoo.com for more information.

In many respects, wondermental film is an underground art form, caught between definitions of 'art' and 'cinema', fitting as it does into both these worlds. That is partly why it is such an exciting form! 'Genre' seems too narrow a term for wondermental film, which contains so much innovation, variation, and constant flux. Its refusal to choose between an art or a cinema identity means it is often sidelined or even overlooked completely, which has contributed to its underground status. It is partly because of this underground status that an 'experimental film canon' has emerged, with 'successful' filmmakers constantly being recycled, preventing the lesser known from being seen. Cherry Kino tries its best to present all filmmakers on an equal footing, whether they are well-known or not, whether they are from film history or the contemporary scene, whether they make short films or features, whether they veer more towards the definitions of artist or filmmaker.

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Developing Colour Super8 Film in your Bathroom! (or a darkroom! Or a train!)

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This
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- * 4 plastic 500ml capacity bottles, or collapsible bottles if you have them.
- * Measuring jug for water - up to 1 litre is fine.
- * 2 buckets.
- * A Super8 plastic film reel (available from CK lab at East Street Arts, Patrick Studios, for £1)
- * Some good music!

Vive le hand-processing! Let's get started...

What you'll need:

* 1 exposed Ektachrome 100D Super8 cartridge (this is colour reversal film, and you can project it when developed). You can buy this from the Cherry Kino Lab, or from www.7dayshop.com or www.silverprint.co.uk or even ebay (don't get the "process paid" stuff as you'll be doing it yourself!)

* A well-ventilated area.
* 1 x 500ml photography developing tank (you don't need film spirals).

* 1 litre kit of Tetenal COLORTEC (3 Bath) E6 - you can get these mail order from Silverprint in London for about £25. It'll develop 12 Super 8 films. www.silverprint.co.uk You'll find this on their website under Chemicals / Colour Chemistry.

* Pair of well-fitting rubber gloves.

* Thermometer going up to at least 45°C.

* Stop watch or timer - you can use your phone but you might get chemicals on it!

* Permanent marker pen.

* Mix the chemistry according to the Tetenal instructions booklet. I suggest mixing up 500ml of each (this is half of the kit), which will develop 6 films. Or you can go the whole way and mix up 1 litre to do 12 films. You should try to use up mixed chemistry within about 6 weeks. There are 4 mixtures: First Developer, Colour Developer, Bleach Fix and Stabiliser. Label the bottles (and their lids!) 1-4 with the permanent marker before you begin crucial to avoid mixing them up!

* Measure out and put the water in the bottles first, and then add the concentrated chemistry. Do them one at a time, and tightly cap each one when it's done to avoid cross-contamination. Mix it in the order it says in the booklet - ie if there are 2 "parts" of concentrate to add, add the 1st part first, etc.

* When you've mixed the chemistry and tightly capped them all (cap each one as soon as you've mixed it and put it in the bottle), fill a bucket with hottest tap water (not quite boiling or the plastic bottles will melt!) and stand all 4 bottles in it. Replenish the hot water in a few minutes. You need to get the chemistry to between 38.5 - 41°C. Use a thermometer to check the first developer liquid (make sure you wash it immediately, or you might end up mixing chemicals, which can mess up their effectiveness).

* Take your film and the developing tank into a totally dark room, or use a photography dark bag.

* In total darkness, and with dry hands, pull the tail end of the film out of the cartridge and keep hold of it. While holding the film tail with your left hand, twist the central circle thing on the cartridge clockwise with your right hand, until you feel it sort of give way with a little snap, and go all loose-moving. Now you can easily pull the film from the cartridge and put it into the developing tank (around the central light-tight tube). Pull the film out in reams, grabbing hold of it after every pull, so you end up with lots of loops all held in one hand. Don't break the film - keep it in one piece. When you've pulled it all out of the cartridge, there will be some resistance - give it a hard tug, and you'll either pull the other film tail out, or it'll snap. Either way is fine.

Then stuff it down into the photo developing tank (without the spiral

in it), making sure the light-lock tube is securely standing in it before you start. Push the film down into the tank around the central tube, and don't worry about being fairly rough with it, it's quite hardy when dry! Check every now and then that the film is well separated and not clinging together in a tight coil inside the tank - it needs to be well-spaced so the chemistry can circulate to every part. You'll need to stuff it down a bit towards the end of loading the tank but don't worry, that's fine. Then screw on the light tight lid (the one with a hole in it for pouring the chemistry in) until it clicks into place, making sure no film gets trapped in it and twisting it til it clicks shut. Keep the water-tight lid close to hand. Now you can turn on the light. Go back to your chemicals, developing tank in hand, put on the gloves, and use the thermometer to check the temperature of the First Developer - remove the bottle cap and check the chemistry itself. If it's between 38.5 - 41°C, you're ready to roll!

Put on the music!

* The times for each process are in the Tetenal instructions booklet. The first one is 6 mins 15 secs. Set the timer.

* Heat the tank in hot water if you can be bothered (this helps maintain the temperature but is not crucial).

Pour the First Developer into the tank quite quickly, put the watertight lid on the tank, start the timer (don't forget that bit!!) and start to tip the tank upside down and back upright again.



* "Agitate" the tank lots and RHYTHMICALLY (hence the music!). A good way is to hold it horizontally between both hands and tip it upside down, sort of throwing it from one hand to the other and twisting it at the same time, each couple of seconds. Just visualise the film inside, and do what you think is going to be effective!

* You can have little breaks, but agitating well is key to good developing - you don't have to be too gentle either! In fact, a bit of force is good to help get the chemistry to hard-to-reach bits.

* While you're doing this, prepare the second bucket with 38.5 - 41 °C water.

* When time's up, pour all of the chemistry back into its bottle using a plastic funnel, put the cap on tightly, and put it to one side. Wash the funnel well.

* Dunk the developing tank in the fresh hot water til it's full, swirl it around well, and then pour it directly down the drain. Do this 8 times, so the film is thoroughly washed clean. This step is vital, as the First Developer and the Colour Developer must never "meet" each other or it fogs the image!

* Repeat the process with the other chemicals, in number order, and with the correct timings (timings are different for different stages - check the Tetenal instruction booklet). Remember to rinse with fresh water at the right temperature 8 times after each process. You'll need to start filling the bucket with fresh hot water while you are agitating the tank, so it's all ready on time.

* After you've poured the last chemical (the Stabiliser, which only takes 1 minute!) back into its bottle and rinsed the film for the last time, you can open the film tank (still keeping your gloves on!) and empty the film into a bucket of fresh, cold running water - and look with Dr Frankenstein wonderment at your new friend! It's normal for the film to be darker when wet, so don't worry if it looks a bit dark and blue. Try not to handle it much as film emulsion is very delicate when wet, and can easily be scratched - the emulsion can literally come off in your hands!

* Add a tiny drop of washing up liquid to the cold water, and leave the tap running for about 10-15 mins so the film gets thoroughly clean. The water should be spilling out of the bucket constantly. You don't need to use tons of water - a little flow is enough. This washing stage is important as it helps remove the chemicals and helps the film last! So don't skimp on washing time, no matter how excited you are!

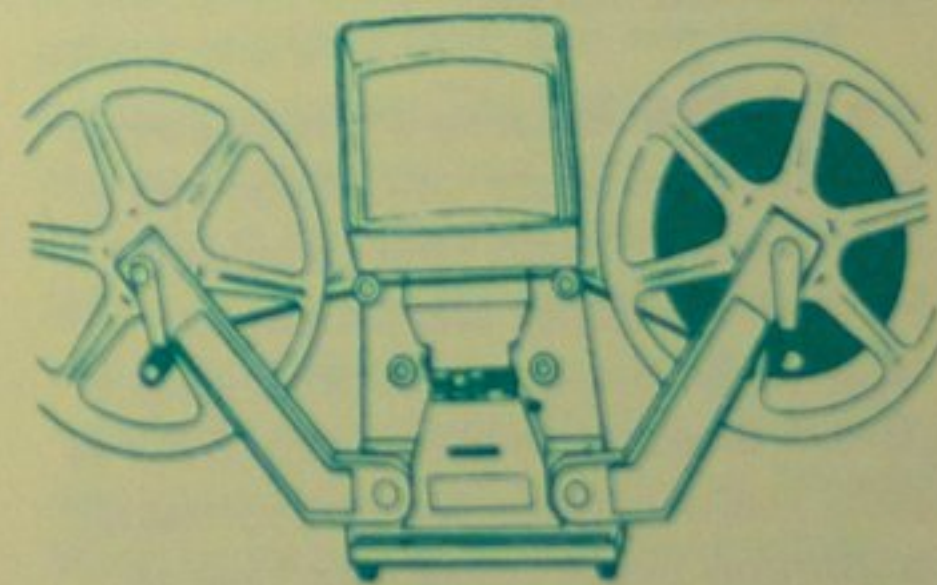
* Take off your gloves, wash your hands well (just in case), and go have a cup of tea and some biscuits or a beer while you wait out the washing time - you've earned it! Note: it's probably not a good idea to do developing after you've had a lot of alcohol... you really do need your wits about you (lots of timings to keep track of!), and to respect the toxicity of the chemistry.

* Remove the film from the bucket and shake the excess water off it, then plonk it on top of a clothes drying rack, taking care not to let it touch the floor (dust really sticks to wet film) and make sure the film doesn't stick together while drying, by separating strands. For a more even better but more labour intensive drying technique, reel the wet film onto a super 8 film reel, then reel it back off the reel in lines going up and down the drying rack, emulsion side facing out. The emulsion side is the side that's bluish and cloudy when wet, and stickier than the other side.

I prefer to dump the film on top of the clothes drying rack to minimise handling and therefore avoid damaging the emulsion, but it can dry stuck together that way, and that's not good either! Whatever you do, do it carefully at this stage. You can also use a film drying cupboard, the type for drying negatives in darkrooms, but don't have it too hot, and don't leave it too long or the film can curl up and sort of melt. Never put the developing tank itself in a drying cupboard or it will just melt!

* Leave the film to dry (you can even use a hairdryer if you're really in a hurry), and then reel it onto the dry Super 8 reel, with the "Exposed" end first, checking it's TOTALLY dry everywhere - use a hairdryer on rogue wet bits!

* When putting the film onto a reel, here's how: Hold the reel in your left hand. Find the end of the film that says "exposed" and hold it with your right hand. Tuck it into the groove in the reel, so that the sprockets are closest to your body. Reel it up clockwise!



Some other bits to know

* One Super 8 cartridge is 50ft long (15 metres). Projected at 18fps (frames per second) you get a bit over 3 minutes of screening time. Projected at 24fps, you get a bit under 3 minutes.

* You can develop up to 12 Super 8 films with the same 1 litre batch of chemicals. I usually make up 500ml of chemistry, and use it for 6 films. That way, half of the litre stays fresher (as concentrate) for longer. The chemistry becomes more exhausted the more it is used, so you need to follow the guide for timings in the Tetenal booklet - if you are developing your 4th film with 500ml of chemicals, you'll need to add some time to how long you leave the chemicals in the tank. The first developer goes up quite a lot - even about 1 minute longer - whereas the 2nd and 3rd stages go up a bit less time, and the stabiliser doesn't really need to change much. This will ensure you get good results. Keep a note of how many times you've used the chemistry, and the date you mixed it. Write this on the bottles with your permanent marker.

* It's best to dispose of chemistry at a hazardous waste site. If you can't, then you can flush First Developer, Second Developer and Stabiliser away down drains with ABSOLUTELY LOADS of water, but the Bleach Fix is really really bad for the environment, containing heavy metals and being very bad for health, so please please

dispose of it responsibly. The dead fish and barren tree on the Tetenal box should say it all really... This is one major problem with film, and one not to be ignored. Also, never store chemicals in drinks bottles which might be mistakenly drunk - they are very toxic. Always make sure the bottles are well marked, even with a skull and crossbones on it!

* Developing 16mm is the exact same process, but 16mm is more likely to stick together in the tank than Super 8, due to its increased surface area. Try to use a Russian LOMO tank instead. They're hard to get hold of and pricey but Cherry Kino has one you could come and use at OpenLab. Also remember that 100ft of 16mm will use up chemistry four times as fast coz it's twice as long and twice as wide.

* After you've done the process once or twice, it'll start to feel like second nature, and then you can experiment!

* Don't feel limited to doing this in a darkroom - a group of filmmakers in Athens who run the DIY film lab "LABA" regularly process Super8 film on a train, in a public toilet, and on the street!

Here are some ideas for experimentation



SOLARISE IT!

3 or 4 minutes into the First Developer time, in total darkness remove the whole lid of the tank and expose the film to a super quick flash of light from a 60-100w bulb. Hold it about 3 feet away from the bulb, and expose it as quickly as is humanly possible! Even 1 second of exposure is too much and can wipe the film of its images! Doing it this way, you'll get some areas more solarised than others, which makes things interesting. It's so worth experimenting with solarisation - you can get some really astonishing results. You'll see what I mean! Also try using a red lightbulb (you can give it a tiny tiny bit more time with a red lightbulb, as it's not as bright) to get different effects.

HEAT IT UP!

Try heating the chemistry up even more than 41°C - go to 45°C, see what happens... the colours change slightly! Don't go too cold though, or it won't really work well.

WHITE RABBIT!

Send Alice's time-keeper loopy by messing with the developing times to get different effects. Try shortening and extending times and see what it does to your film. This is called "pulling and pushing", and is used to even out mistakes you might have made while filming, or for experimental purposes. If you underexposed the film when filming, develop it for longer, or "push" it. If you overexposed the film when filming, develop it for shorter, or "pull" it. Pushing film increases the grain and the contrast.

CROSS-BREED!

Cross-processing is a whole other knot of eels... but amazing fun! Try processing Ektachrome films (reversal, usually processed in E6) in C41 chemistry (usually used for colour negative film) and see those colours saturate! The film's life is not as long when you cross-process, so copy it somehow if you can, or let it decay its colours over years (it will take years!) You'll need a 1 litre Tetenal C41 processing kit - you can get them from Silverprint too. Doesn't have to be Tetenal, but they're the ones I use and get good results with.

Making Films Without a Camera!

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A really cheap and hands-on way of making a b/w 16mm "Rayogram" film!
(Thank you Alex MacKenzie)

Get some b/w print film (I like 7302), some b/w developer (I like D-19) and fixer. You can get all these from the Cherry Kino Lab.

Get some interesting small objects, whatever you like - flax seeds, sugar grains, dried flowers, feathers, lace, silver jewellery chains, hair...etc!

First, mix the chemicals. Mix 2 litres of b/w developer in one bucket, 2 litres of fresh water in a second bucket, and 2 litres of fixer in a third bucket. Try to get it so the temperature of each batch of chemistry is about 21 °C (easiest way of doing this is to use luke warm water when mixing them up).

In a darkroom, using only a red safelight, cut a piece of film off your reel.

Put the rest of the film away carefully. Lick your lips, and put the end of the film between them - the side that sticks to your lip is the emulsion side. Place the film on the table emulsion side facing up. Stick it to the table with good quality masking tape.

The film appears white - this is normal.

Lay out your objects across the film strip, trying to fill most of the empty space (or not!). You can also lay film (Super8, 16mm etc) on top of the film, to make interesting sorts of copies and transferrals of images (to negative).

Remember the film will be a negative, so where the light is blocked from the film, it will come out as white, and vice versa.

Once you've put all your objects on the film strip, use a hand torch to expose it to light. Not too much mind!

Remember that this film has an ASA (film speed) rating of about 4 so it can take a bit of light, but try to move the torch along the length of the film quite quickly.

You might be lucky and get it right first time, but it can take a bit of trial and error!

When you've exposed the film (and immediately switched off the torch again!), pull the film off the table and put it in the first bucket, containing the b/w developer, making sure you wear gloves. Swish the film around fairly constantly but quite gently, and keep checking it, to see how it's developing. The red safelight makes vision a bit different, so try to judge it. I usually develop for anywhere between about 3-7 mins (if your chemistry is hotter than 21 °C, development time will be shorter, if it's colder, it'll be longer).

When you see what you think looks like a strong development, take it out of the bucket and put it in the second bucket, which is filled with water, to rinse it for a minute or so. Then put it in the fixer, in the third bucket, for a few minutes.

Then put it back in the water to wash it, adding a little drop of washing up liquid. Making sure your unexposed film is carefully put away and light tight, you can turn on the normal light. Turn on the tap so it is making the bucket constantly overflow a little, and wash the film for 10 minutes or so. Dry the film (either hang it up and leave it for an hour, or use a hairdryer, or a film drying cupboard) et voila!

If you like, you can repeat the



process by using your new film and putting it on top of a fresh piece of film, emulsion touching emulsion, using a piece of glass to keep them sandwiched together. Expose it to light, process the fresh film in the same way as just described, and you'll find you have a positive image!

The chemistry will be good for a good few weeks - the key to keeping it fresh is to avoid contaminating it with another chemical (so be careful when you're processing and always wash the film between stages) and also to make sure that there is as little air in the bottle as possible, as oxygen exhausts the chemistry faster. By mixing 2 litres every time and using 2 litre bottles, you solve this problem.

When your films are dry, try splicing them together and watching them! One will be negative, and the other positive! You can also go on to use various photographic toners and tinters to make your film into a colourful one!

If you're going to use toners and tinters, use a non-hardening fixer, not a hardening one, because this makes the toners and tinters much more effective. Colourful permanent markers and calligraphy ink also look great when applied to film - the colours can be really saturated. Or you could try any of the "elemental wondermental" techniques to erode and decay and destroy the image, creating new ones.

You can have lots of great ideas about how to make a film, but you really do need to get on and actually do it - it won't turn out exactly how you imagine first time, but that's part of the pleasure. And if you love it, you can go on to develop your technique and apply it with intention.

How to Make a Camera-less Colour Super8 Film!

In the same way as making a 16mm b/w rayogram film, you can also apply the same idea to Super8 colour film. But remember 2 things:

1. Super8 (Ektachrome 100D) reacts a lot "faster" to light than b/w print film 7302, and so needs hardly any light to expose.

2. Super8 processing takes a lot longer than b/w negative processing, so to make it worthwhile, you'll want to expose maybe a whole Super8 cartridge, strip by strip, and after every exposure you put the exposed film in the developing tank with its light tight lid on, so the film isn't affected by subsequent exposures!

So, to get started, take a Super8 cartridge and put it in a Super8 camera with the lens cap on (this last part is important!!). Run the film through the camera all the way, until it finishes. You'll know this hopefully by a change in the sound of the camera, or by timing it to be about 3 and a half minutes at 18fps. Keep the lens cap on - you don't want to expose the film yet!

Take the "spent" cartridge out of the camera.

Pull the tail of the film out, hold onto it, and twist the circle in the middle of the cartridge until it snaps.

Now you're ready. Turn the lights off, making sure you know where everything you need is!

Pull out some film and snap it off, making sure to leave enough film hanging out of the cartridge for you to grab onto next time (if you lose the film inside the cartridge you have to smash it open in the dark! A proper pain!).

Find the emulsion side by moistening the film, or licking your lips and holding it between them (sticky side = emulsion side).

Lay the film on the table emulsion side up, stick it down with masking tape, put your objects on the film (lots of layers, coloured gels used for theatre lights etc work great - remember you don't want the film to get too much light! I like laying pieces of 16mm film onto the Super8 too), and expose to light with a hand torch (I use a mini maglite, they're ace!).

You don't have to hide the cartridge when you turn the torch on, as the film inside it is protected from light. Turn the torch off as soon as you're done (exposure time will depend on what you've put on your film, how many layers, etc), pull the piece of film up from the table, put it in the developing tank, put the light tight lid plus the water tight lid back on, and move onto doing another strip of film. When you've done as much as you want to do, process your film following the guidelines for processing colour Super8 film, dry

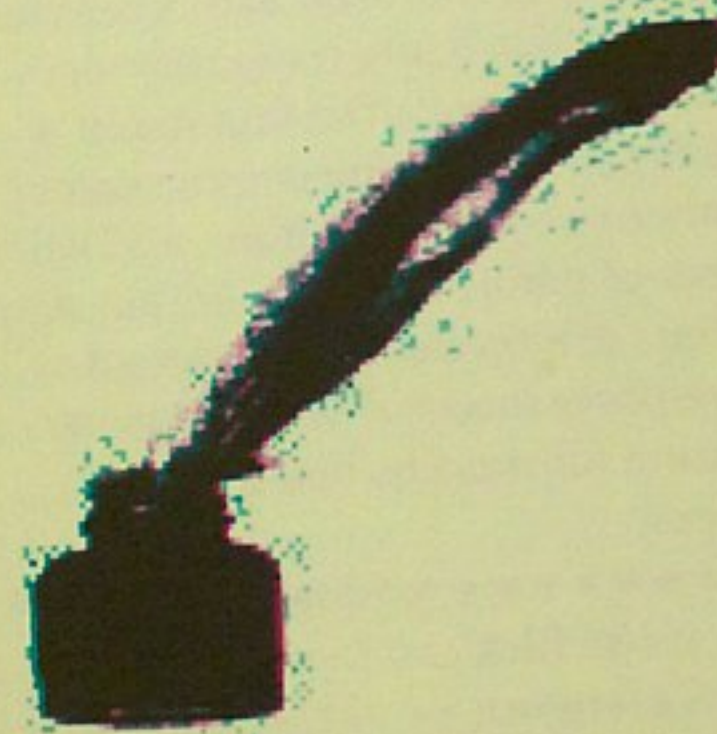
it (it'll be in pieces, so use pegs to hang each piece up, like washing!), and then you can use the torch to examine it!

Next you'll need to splice the pieces together, attach some leader, and project it! Then you can edit it, or draw on it, or partially bleach it, or tone it, bury it... endless possibilities!

You'll find all the resources you need to make a film at the Cherry Kino Lab.

The Bleach & Ink Film

Get hold of some 16mm film. This



can be anything at all, for example some found footage you get hold of from ebay or a boot sale.

Get a bucket, and a bottle of toilet bleach. Put the film in the bucket, squirt some bleach onto it, and, wearing gloves, rub the film a bit until the bleach makes the image start to come off.

You can do this either until the image is totally off, or just until some of it is off, depending on what you want it to look like.

Add water to the bucket, and thoroughly wash the film until no trace of bleach remains! Also, don't breathe in the bleach - the whole process should be pretty quick. The trick is to rub the film between your (gloved!) hands - if you just put bleach on the film and leave it sitting there, it won't work properly.

Next, hang the film up to dry. Cover a small table in newspaper, sticking it down well. Take the film and put it onto the table in a rectangular coil, using sellotape to stick it down at the corners, and making a loop to help the film go round corners (keep the plane of the film the same).

Now you can sit at the table and paint and ink and draw onto the film however you like! It's nice to be able to leave the table set up like this, and take a few days doing it, because you get different layers and complexities, letting one day's work dry before adding something fresh to it the next.

If you wanted to make more specific animation, you would need to figure out the direction to go in (have the sprockets to your left, and work upwards) and work frame by frame - if you don't know of Norman McLaren and Len Lye, look them up on youtube! Stan Brakhage also stuck flowers, leaves, and moth

wings onto clear film to make his film "mothlight". Thorsten Fleisch put his own blood fingerprints onto clear film, and grew crystals directly on film (www.fleischfilm.com). You can also use letra-set and hole-punchers (but be careful not to damage the sprockets!).

Toothbrushes make good tools for ink - you can flick them with your nails to get a kind of spray effect. Fingerprints have great texture with ink too. Turmeric stains well, as does beetroot, red wine and mashed berries - it might be worth leaving some clear film in these solutions for a few days to get stronger effects, and then inking onto that.

Elemental (Wondermental) Film Techniques

"Drowning" film

Water element

Take some exposed and processed film and leave it in water for up to a few weeks, leaving some parts out of the water and some submerged, checking on it regularly and moving it about a little bit. You can get some great results as the emulsion starts to peel off the film base! The best results I've had have been with colour film that was exposed and processed but came out really really dark or black (mistakes!). The fact that it's already processed means the colour layers exist within the film, and when layers of emulsion decay or fall away, colours are revealed. You can also leave processed film in a container of urine for months and see what happens!

"Burying" film

Earth element

Take some exposed and processed film, either your own or found footage, either Super8, Standard 8 or 16mm, and bury it in the ground! Simple as that! Compost heaps work quickly. Basically, the soil organisms eat away at the gelatin-based emulsion, creating wonderful patterns and therefore images, and revealing different colours - "organic" filmmaking! Check on the film maybe even every day, as this process is fast. When you remove the film from its

burying place, be extremely careful, as the emulsion can just slide right off if disturbed. Even if it smells (from being in the compost bin!), use a hairdryer to dry the film first, and then you can wash it and dry it again (drying it before anything else helps the emulsion to stay on the film base). Bear in mind that any projector you use to show the film will need a good clean afterwards!

"Burning" film

Fire element

You can do this by heating up match ends or metal tools and putting them onto the film frames (avoid the edges of the film and the sprockets). I've found the best result so far has been to actually burn the film while it's in the projector (use an old projector!), by holding the film to stop it feeding through the projector. This stops the film frame in front of the (hot) lamp, which causes it to burn and melt in the projector. It looks great! If you can film it as it happens, using another Super8 camera, you could get some interesting chain going on - filming film as it burns, then processing that film, and then burning that film in the projector too! And so on...!

"Wooded" film

Wood element

Wrapping film round trees to leave it open to the elements and the rough wood surface can create some lovely weathered effects. Another take on the wood element might be to "smoke" it over a dying fire, or cover it with charcoal, or bury it along with some seeds so they germinate in

amongst the film.

"The Silver Art"

Silver element

Black and white film contains silver - it is the silver reacting with light which creates the image (and sometimes the "non" image too - for example in reversal film the developed image is bleached away to reveal a different developed image). So silver is already the inherent element in b/w film - hence the "silver screen". Silver can actually be black - it is the darkness of cinema, its heavy black contrast, its shadows, and its outline. Black silver is just as much a part of cinema as light - silver and its absence are film's yin and yang. And throughout this "elemental film" discussion, we shouldn't forget the role of gelatin in the film emulsion - mashed up cattle bones, animal product, brutally taken and used. Nor should we forget the toxicity of film and its chemical by-products - that silver which shines so bright on the screen is the very same that pollutes the earth's waters and kills aquatic life forms. Perhaps if we were really more in touch with the elements in our everyday lives, our abuse and pollution of the natural world would stop, and we would experience an exquisite living body rather than an exquisite corpse! But film can be seen as an organic art. And a million creatures live off a corpse, right?!

DIY filmmaking techniques

.....
What to do with film that you hand process but that, for some reason, comes out black!

Leave it in water
Bury it then dig it up, dry it with a hairdryer, then wash it, then dry it again!

Use household bleach on it using q-tips, rinse it, then scratch into what's left with a sharp metal pin, or wire wool or sandpaper, then add inks or draw with permanent pens (sharpies are great) on it!

Iron the labels off bread and other product label bags onto both sides of clear 16mm film! This adds different depths of field, too.

Dab bleach onto film using q-tips, and then soak up the excess bleach when you get the colours to how you want them! Use a tiny container for the bleach when doing it this way - like a little shot glass with a few millilitres of bleach, so the fumes don't get to you!

Vegetable oil is great for creating layers and depth between applications of ink. Put a layer of ink on the film, let it dry, and then apply a very very thin layer of oil. Blot it dry with a tissue after a few minutes. You can also put oil down and then add ink to it. Just don't overdo it with the oil! A tiny bit is enough!

Sprinkle salt on top of wet ink, and it will soak it up and create ace textures!

Spray paint comes out well. If you're using an ink dropper, squeeze all the ink out of the pipette until you just have an ink bubble coming out of it, and pop this ink bubble directly onto the film - it'll create a cool boldly outlined circle of colour.

Sandpaper gives good texture, and you can combine it with ink too. Use masking tape to cover parts of the film that you don't want to colour or bleach - do the process, let it dry, and then remove the masking tape!

Ink-wise, drafting ink is great as it sinks into the celluloid. Calligraphy ink can be great too (it's more uneven in tone). Food colouring works too, but is more subtle - nice for a mild wash of colour. Black India ink can cause brilliant cracking! Especially if you mix it with pvc glue, apply it, and then heat it up with a hot hairdryer! Apply inks to the emulsion side of the film - it's sticky when wet, and looks a bit more matte than the shiny other side.

You can also use Letra-set, sellotape transparencies to the film (photography negatives, slides, xray fragments), and use nail varnish with glitter in it (semi transparent glitter or opaque!).

Some other things to try are using cleaning products (apparently there's this product called Fantastik which, if you leave the film in it, causes the emulsion to become removable, so you can sort of peel it off and stick it onto another film!) and Rockaloid Halo Chrome.

How to make "tie-dyed" films!



You will need:
A strip of transparent film, or film with images on it
Masking tape
Vaseline
Toners or Tinters
Two plastic containers or buckets

.....
Mix the different toners or tinters in the buckets. Use the masking tape or cut shapes out of the sticky labels and stick them on bits of your film. Put the film in the toner for as long as you want it in there! Remove it, rinse it, and let it dry. Put Vaseline on the area that isn't covered. Peel off the masking tape or sticky label, and put the film into the tinter bucket. Leave it for as long as you want, then remove it and let it dry.

When it's dry, rub off the Vaseline and you now have a "tie-dyed" film! You can repeat the first step using a different colour, and then repeat the second step using a different colour too, to get even more layers of interesting colour effects! If you're using both toners and tinters, use the toners first, as they can bleach out a lot of the tinter effect if done after the tinters.

Note: if you're planning to tone and tint your b/w film, use a non-hardening fix when you develop it! (you can get 2 kinds of fix - hardening and non-hardening).

Check out this link for some really ace filmmaking techniques!
http://www.angoleiro.com/cine_texts/recipes_for_disaster_hill.pdf

Processing 16mm Colour Print Film as a Positive!

.....
Big thanks to Etienne Caire from Atelier MTK for this technique!

Prepare your E6 chemistry. The easiest way to do this is to heat the chemistry to the correct temperatures (between 38.5 - 41°C) and then put it into 4 separate buckets. Then fill an additional 1 bucket with fresh water, of roughly the same temperature. Take your exposed colour print film and go through the steps as outlined in the section "how to process colour Super8 film", but with different timings!!

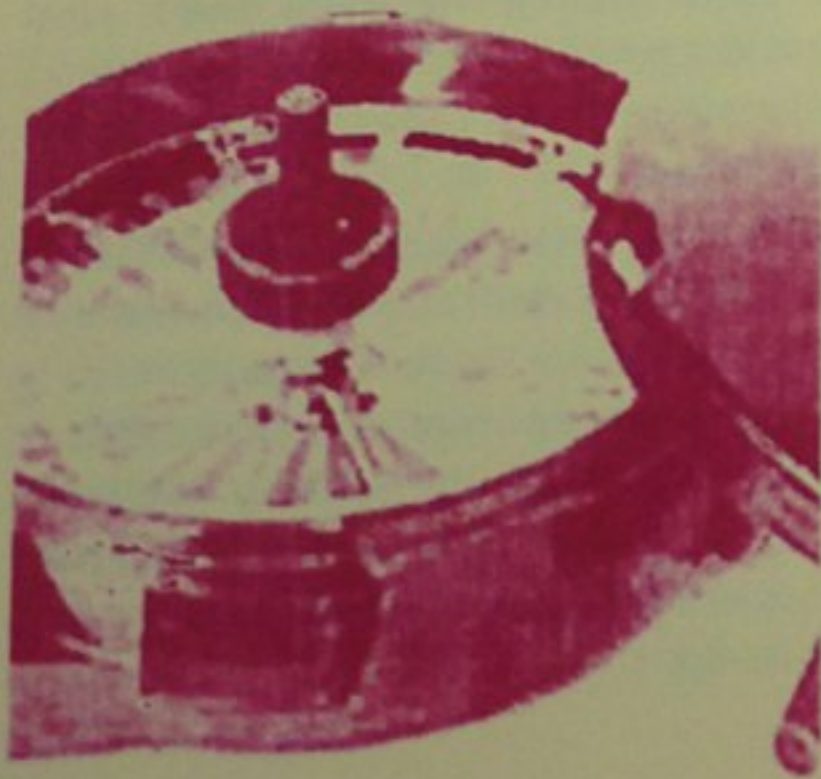
As follows:
 First developer = 1 minute
 Colour developer = 2 minutes
 Bleach fix = 2 minutes
 Stabiliser = 2 minutes

Keep pouring out and then refilling the fresh water bucket (which is your "rinse" bucket between chemicals), after every use, so it is fresh each time.

And there you have it! A really cheap way of making 16mm colour positives!! Awesome.

Optional: Bleach Fix Bypass technique!

You can also opt to skip the 3rd step (bleach fix) and you'll get a really cool effect which includes some darker kind of outlines - essentially, it means that the silver is left in the image, so you get a kind of black and white film on top of a colour film! If you don't like the effect, you can run it through the bleach fix again and it makes it "normal"!



THE LOMO FILM DEVELOPING TANK!

The LOMO tank is a brilliant invention from Russia, but they're not made any more, so they're really expensive and you've got to treat it very kindly as the parts aren't replaceable! The LOMO tank can hold up to two layers of 50 ft/15m, of Super8 and/or 16mm, or one layer of 35mm. Thanks to WORM filmwerkplaats and the "To Boldly Go" booklet for this LOMO section!

How to load the film onto the film spiral (in total darkness!)

For loading 2 layers of film!

Put the end of the film in the 2 slits of the Bottom spiral (no.7 and 5) and turn it around the corner (always put the perforation edge down).

Hold it down with one hand, and then with your other hand, put spiral no.8 (with the transparent ring no.10 Screwed on the bottom of it) exactly above the bottom spiral and screw in the tip of screw no.11, and tighten it (but be really gentle - not too tight!).

Now hold the film loosely in between your fingertips, in a angle of approximately 45 degrees. Start turning the wheel/screw clockwise with your other hand. The film should fit in the grooves automatically. When the spiral is full, you will either have finished a Super8 cartridge, or if it's a 16mm cartridge, you'll need to tear or cut the film and start another spiral. Put the end of the next 50ft in the slits of the middle spiral in the same

way as you did with the bottom spiral. Put the upper reel no.6 on top with the raised border downwards and screw in the head of the screw (no.12 - not to tight). Turn clockwise until all film is in the spiral. Put the spiral in the tank.

Close it with the cover (no.2) Turning it clockwise. Make sure it's not tilted - it needs to be totally flat, and to slide and click almost into place to be truly light-tight!

Now you can switch on the light. Pour in the chemicals you want to use in the opening of the cover. Agitate by gently turning the spiral by its screw, only in a clockwise direction, or the film will unspool inside the tank!

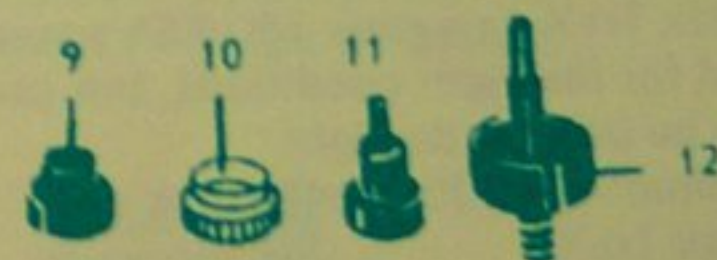
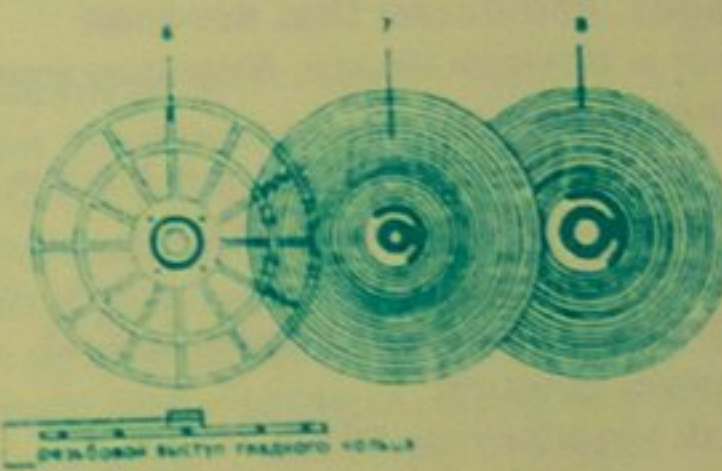
Empty the tank trough the hose. Get accustomed to always putting the hose back in the hole afterwards.

For loading one layer of film!

With one layer of super8 or 16mm (50ft) you only need the upper reel (no.6) And the bottom spiral (no.7). For super8 the raised border of the upper reel should face upwards, for 16mm downwards. Adapt the small black ring (no.9) In the hole of the upper reel and use the tip (no.11) and the head (no.12) Of the screw together. Two layers of 16mm (or super8) film needs two litres of solution, one layer needs only one litre.

The different components of a LOMO tank:

1. Tank with hose
2. Cover
5. Slits
6. Upper reel
7. Bottom spiral (small hole)
8. Middle spiral (big hole) - only if you want to develop two layers
9. Small black ring (for one layer of super8 or 16mm)
10. Small transparent ring for two layers of 16mm or one layer of 35mm
11. Tip of the screw
12. Head of the screw



A Guide to Camera Film Stocks!

This list is definitely not exhaustive. There are lots of film stocks out there, including "expired" stocks which are no longer made but which you can still find and experiment with – for example old Ektachrome films can often still be processed in E6, and you can tweak the E6 chemistry so it is compatible with the VNF process (used, for example, for Video News stock). Note that by the time this booklet goes to press, Kodachrome K40 (colour reversal) will no longer be able to be processed anywhere in the world, but can still be processed in b/w chemistry by hand to get some images. Remember that Reversal stock = positive image, Negative stock = negative image.

SUPER8 Camera Film Stocks

Super8 Colour Reversal

E6 process, or cross process in C41 for great colours!

Kodak Ektachrome 100D

Wittner Chrome 100D (same stock as

Kodak Ektachrome 100D)

Fuji Velvia 50D

Wittner Chrome V50D (same stock as

Fuji Velvia 50D)

Super8 B/W Reversal

process in b/w reversal chemistry, or process it to a negative

Kodak Tri-X – roughly 200 ASA speed, used for low light conditions, but can

also be used in daylight

Pro8mm ASA 200 (same stock as

Kodak Tri-X)

Pro8mm ASA 10

Pro8mm ASA 100

Kahl UP 24

Wittner Chrome B&W 54

Super8 Colour Negative

C41 process, or cross process in

E6. You'll need to wash the black anti-halation layer off the film once developed, by hand with washing up liquid and a soft cloth.

Kodak Vision 2 200T

Kodak Vision 2 500T

Kodak Vision 3 500T

Pro8mm 50D

Pro8mm 50D

Pro8mm 100T

Pro8mm 250D

Pro8mm 400T

Pro8mm 500 (No Colour Balance)

Super8 B/W Negative

process in b/w chemistry

Kahl NP 21

Kahl NP 27

Stockists of Super8 films:

www.silverprint.co.uk (Kodak stocks)

www.7dayshop.com (Ektachrome

100D)

www.widescreen-centre.co.uk (Kodak

stocks)

www.kahlfilm.de (Kahl stocks)

www.pro8mm.com (Pro8 stocks)

www.wittner-kinotechnik.de (Wittner

and Kodak stocks)

You can also buy Super8 films on

ebay, but don't get the "process paid"

if you're processing it yourself!

16mm Camera Film Stocks

16mm Colour Reversal

Kodak 100D

16mm B/W Reversal

Fomapan R

16mm Colour Negative

Fuji 64T

16mm B/W Negative

Kodak: Eastman Double X 5222 or

7222

Stockists of 16mm films:

www.silverprint.co.uk (Fomapan R)

<http://www.motion.kodak.com/GB/en/motion/Products/Production/index.htm> (Kodak camera stocks)

<http://business.fujifilm.co.uk/motion/filmstocks.html> (Fuji camera

stocks)

<http://business.fujifilm.co.uk/motion/poststocks.html> (Fuji print

film stocks)

A word about 16mm Print Film Stocks:

Print film is usually used by film labs for making positive copies from negatives. It has a low ASA rating (it is "slow" film) because it is used in printers, which work at a certain speed and brightness, necessitating this slowness. For this reason, print film is a great type of film for wondermental filmmakers, especially for hand techniques, because you can give it light for longer than a millisecond! Also, another great plus is that you can use a safelight when working with it. You must make sure the safelight is the correct colour etc. for your particular film stock. For example, b/w print film needs a red safelight (you can find these easily, and darkrooms have them), but colour print film needs a certain type of safelight which often has an orangey tint – do your research and get what you need. Print film is generally only sold in bulk loads, so find your nearest DIY film lab and ask if they can sell you some. It's also a lot cheaper than camera stocks – bonus!

16mm B/W Print Film

Kodak 7302 (develop using b/w negative or b/w reversal chemicals, depending on what you want) Its ASA rating is approximately 4 (very slow), and it gives nice contrasty images. Red safelight is fine to use.

Agfa ST8 orthochromatic sound film – technically a sound film, this can be used to get really strong contrast! Reds come out as black tho – so use white face makeup! Use a dark red safelight with this stock, and try not to use it much or it can fog the film.

16mm Colour Print Film

Fuji Eterna Positive Film (develop with C41, or cross process with E6 using shorter developing times!)

Stockists:

You can buy print film from Kodak and Fuji, but they sell it in minimum amounts. Ask your nearest DIY film lab if they have any they can sell you in smaller loads, or perhaps they could order some in. It really is fun to work with!

What the information on a film can mean:

EOA or EOB = emulsion outside (the emulsion is facing you, rather than inwards)

EIA or EIB = emulsion inside (the emulsion is facing the inner plastic core) 1R = single perforated



Useful Links

www.cherrykino.com

www.cherrykino.blogspot.com

www.facebook.com/cherrykinocinema

www.twitter.com/cherrykino

www.filmilabs.org

Great website listing 23 DIY artist film labs around the world and pages about them and links to their websites, plus lots of technical film info and forum

www.angoleiro.com/cine_texts/recipes_for_disaster_hill.pdf

Really ace document compiled by Helen Hill (who was tragically murdered in 2007), a filmmaker who asked hundreds of others to contribute their film tips and techniques.

<http://filmwerkplaats.wormweb.nl/pdf/to%20boldly%20go.pdf>

Great pdf booklet with tons of info on DIY filmmaking!

www.handmadefilm.org

Website about film retreats in America, with some good information on processing and techniques.

www.philiphoffman.ca/filmfarm

Website about annual filmmaking retreat in Canada run by filmmaker Philip Hoffman.

www.hi-beam.net/fw.html

Online forum for all things related to experimental film.

www.hydeparkpicturehouse.co.uk

Leeds' favourite art-house cinema.

www.olsenorsen.org

Screenings of avant-garde film in Leeds.

www.oko-lab.blogspot.com

Expanding cinema in Leeds.

www.impressions-gallery.com

Monthly artist film screenings called "Intermissions" in Bradford.

www.nationalmediamuseum.org.uk

Media museum in Bradford, with a great collection of old camera and cinema equipment, including a replica of the (alleged) first ever movie camera, used by Leeds-based Louis le Prince in 1888 on Leeds Bridge!

www.bradfordplayhouse.co.uk

Great DIY theatre/cinema/gig venue in Bradford

www.thecommonplace.org.uk

Leeds based radical social centre, and venue for events

www.1in12.com

Bradford based radical social centre, and venue for events

www.closeupfilmcentre.com

Video lending library in London with lots of experimental titles

www.starandshadow.org.uk

DIY cinema in Newcastle, with a film lab.

www.cubecinema.com

Microcinema / Microplex in Bristol.

www.nova-cinema.org

Microcinema in Brussels, with a great experimental programme

www.leeds-art.ac.uk

Leeds College of Art

www.leedsfilm.com

Leeds Film runs the Leeds International Film Festival, Leeds Young People's Film Festival, and year-round film events.

www.esaweb.org.uk

Home of the Cherry Kino Lab. Artist studios in Leeds with a big programme of events and a film screening space.

www.lightcone.org

Distributor of experimental film in Paris. Some films online!

www.sixpackfilm.com

Distributor of experimental film in Vienna

www.lux.org.uk and www.luxonline.org.uk

Distributor of experimental film in London & good educational resource, including some filmmaking tips

www.arika.org.uk/kytn

"Kill your timid notion" an audio-visual festival in Edinburgh

www.diversionsfilmfestival.co.uk

Festival of experimental film in Edinburgh. Next festival due in Spring/Summer of 2011.

www.aurora.org.uk

A discontinued but great festival.


www.unravelfilm.blogspot.com

Project for creating Britain's longest hand-painted film.

www.lightnightleeds.co.uk

Annual night of light in Leeds.

www.cherrykino.com

 24th Leeds International Film Festival



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