

April  
2016



## MEETING NIGHTS

First & Third Thursdays of the Month

## MEETING VENUE

Figtree Heights Public School, St George Avenue & Lewis Drive

Vehicle entrance off Lewis Drive

FIGTREE

## CONTACT DETAILS

[www.wollongongcameraclub.com](http://www.wollongongcameraclub.com)

<http://www.wollongongcameraclub.com/video-catalogue/>

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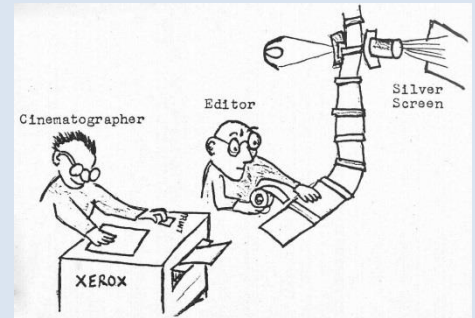
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# FROM THE EDITOR'S POINT OF VIEW

by Ian Simpson

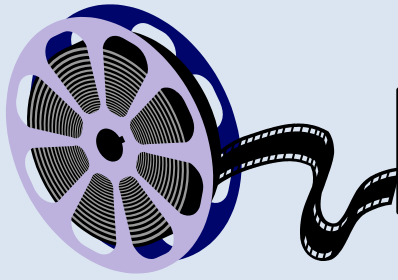


When I look at all the cameras I have owned and used over the past five decades, one question arose, are the current cameras too complex for the average amateur? My first camera, a *Brownie Starflash* camera, had only two aperture settings and a built in flash gun. This camera, though very limiting, still enabled me to shoot transparency film and to cover successfully a wedding with the help of blue flash bulbs. My next camera, and my first 35 mm format camera, was a *Voigtlander Vito CD*. It had a built in light meter which required manual reading and adjustment of the lens and similarly focus was a manual adjustment aided by a separate rangefinder attached to the camera's top accessory shoe. Though such manual measurements and settings made the *Voigtlander* a bit slow to operate, this camera taught me the fundamentals of photography. So much so that when I progressed to a Nikon FTn SLR, the only thing that changed in my photographic process was that my manual adjustments for aperture/shutter speed and focus were now quickly obtained due to direct links to the lens. My first movie camera, the *Canon 518 Autozoom Super 8* camera, further simplified my working process by fixing the shutter speed to the frame rate and automating the aperture setting; leaving only focus as a manual setting. Thus all through my photographic experience I had to just understand three basic concepts; shutter speed, aperture and focus. (With the movie camera's zoom lens there was a fourth concept; that is, where to set the zoom so as to frame the subject.) Once these concepts were mastered, they remained unaltered through the decades.

I detail this development so as to draw the contrast with today's cameras. For sure, they still have shutters, apertures and require the lens to be focused on a subject, however, modern cameras are also computers, and with computerisation has come automation on an increasingly sophisticated level. Also with computerisation has come a whole avalanche of camera "options" and "settings," not forgetting of course the automation of the three basic concepts mentioned previously. All this automation you would think is a good thing as it frees the photographer from the technology so they can better concentrate on the creative side of photography. This is obviously true to some degree, but automation also raises a barrier between the photographer and the three basic concepts. The automatic systems in our cameras are now so good that most of us leave the camera on auto. Then when a club shoot comes around and we are asked to take a manual white balance or manually focus and fix that setting we are at a loss to know where to start. The camera's menu is often too extensive and hence it can take us ages to find how to put a particular setting on manual.

Some camera manufacturers, like Fujifilm, have realised that the design of the old cameras with their clear makings for shutter speed, aperture and focus should not have been ditched in the digital revolution. It is good to have a dial to turn to set a shutter speed or an aperture value. Especially it is good to have, with prime lenses, focus distances marked in feet and metres and depth of field indicators. These "analogue" features make the digital world more understandable to humans. As a marketing ploy, manufacturers have termed this camera design change "retro design" but really it is humanising the digital world. We have a better appreciation of what we are doing when we have a dial or a ring to turn. One of the very best exposure aids you can have on a digital camera is a dial that allows you to adjust the automatic exposure setting as determined by the computer in your camera. Normally this is a dial that allows you to add or subtract from the set exposure in steps of 1/3 of an F stop. How do you know if you are turning the dial in the right direction or the right amount? Here digital photography comes into its own, as on the LCD screen you instantly can see the effect of your adjustment. Similarly a dial for shutter speed, although not that critical for movie making, can ensure you have the right amount of sharpness in your images.

A camera devoid of such humanising features is very much a black box. The only window into the box is the menu which will, more often than not, confuse and confound you. With so many menu options to choose from such as: "Picture Profiles", "Film Simulation", "Dynamic Range", "ISO", "Image Quality." you begin to wonder if these digital tweaks are there to expand your creativity or to hinder it. They are certainly there because there is a computer in your camera and they are there because it helps the manufacturer market the camera. However, they rarely need to be referred to once you set up your camera. Rather more benefits can be gained from knowing how to manually correct the automatic settings of the three basic settings. Use the manual exposure dial, use "face" tracking focusing and if that fails know how to switch to manual and enlarge the area for ease of focusing. That's it – go boldly analogue in this digital world.



## Last Month at the Club

*18<sup>th</sup> February 2016*

In the presence of 12 members and one visitor, the meeting began as a workshop using a green screen. Prior to the meeting Tom Hunt and Peter Kis took some background footage at Belmore Basin that would be used at the editing stage to replace the green screen.

The night began with Peter Kis organising members to act out a short comedy sketch. The whole night's activity was intended as a learning exercise for members to get to know how to light the set; how to record clear dialogue using the club's radio microphones; how to use their cameras on manual settings and how to direct the actors.

The skits based around "senior moments" involved two people meeting whilst out walking and exchanging an interesting story or joke.



Peter Kis directs cameramen Brian Harvey, Peter Brown and Max Davies





Peter Kis directs actors Tom Hunt and James Pyle whilst the cameramen and sound man get ready

### ***Thursday 28<sup>th</sup> February 2016 – Report by John Devenish***

At one o'clock, four crew and five talent assembled at the Bulli Pub to record Scene 9 from Stacy Harrison's script, *The Paint Job*. All went well with many thanks to Aaron, the Pub Manager, for his willing cooperation. We then adjourned to Stacy's abode to shoot Scene 10. All went according to plan, aka the storyboard. All that remains is shooting Scenes 1 to 8!!



Stacy frames the talent whilst they relax over a cold beer.

### ***Thursday 3<sup>rd</sup> March 2016 – Report by John Devenish***

Two Green Screen shoots were completed.

1. SCENE 6 of *The Paint Job* by Stacy Harrison
2. *The Diet* by Brian Harvey.

Jack and Stacy Harrison played their parts to perfection with John Devenish operating two cameras, one mounted above the other – this set up was needed to use Stacy's camera for recording and John Devenish's for monitoring so members could see shot framing on the big screen via the projector. Many modern consumer level cameras seem to lack an HDMI, or any other output, to enable a monitored view.

This shoot was an excellent learning experience. There is nothing like making mistakes to help the learning process. Editing has been problematic with some “green bleed” onto props and Jack; quite an exercise. Bleeding was probably caused by over bright lighting of the Green Screen and by the Talent positioned too close to the screen.

Whilst Brian was on holidays, his skit, *The Diet*, was shot to the storyboarded he had previously prepared. The shoot was successful. Recording was achieved with one camera. Well done Peter and David for participating as the talent and doing a credible job. Our visitor, Ben, participated as Clapper Loader, and, being dedicated to the task, he made editing so much easier. Well done all three: Ben, Peter and David.

Members were reminded by Chairman, Tom Hunt, of the AGM scheduled for Tuesday March 15. Tom called for Nominations from interested folk to serve on the Management Committee for the coming Management year 2016/2017. All were encouraged to attend the AGM to demonstrate interest without pressure to serve on the committee.

### ***Tuesday 15<sup>th</sup> March 2016 - AGM***

***CONGRATULATIONS to Chris Dunn who is the new Chairman of the Movie Makers Group and Vice President of the Club.***

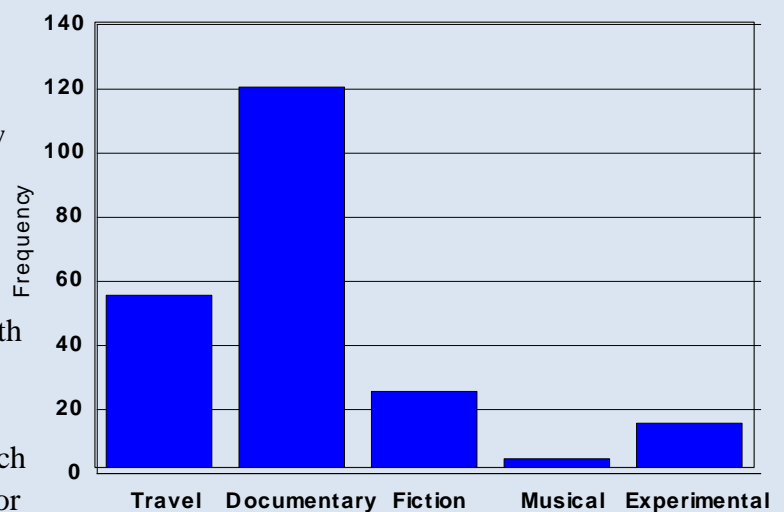
***CONGRATULATIONS to Peter Brown's election to the Management Committee.***

### ***Thursday 17<sup>th</sup> March 2016***

Due to a double booking the meeting was held in the School Library with 10 members and 2 visitors in attendance. Due to the late start and a need to finish early so that the Library could be locked up, the agenda for the meeting was abbreviated allowing only time for Ian Simpson's shortened presentation on the making of *Holiday Movies*.

When we look at members' videos shown at the club over the last 16 years and they are put roughly into categories we find that Travel movies are the second most popular video that members make. So it is important to continually examine how we can do better making this popular genre.

**WCCMM Members' Videos: 2000 to 2015**



Ian began by showing a holiday movie that was typical of what most people with a video camera would produce. A collection of scenes shot whilst on holidays with an added music track which neither fitted the duration of the shots nor the content of the shots. Editing was rudimentary as shown by the occasionally background sounds breaking through the music track and so causing a distraction rather than enhancing the authenticity of the footage. There was no narration advising the audience of what was happening. The location was only advised in the title of the movie. In short this video showed all the hallmarks of many amateur holiday movies; no story, too long, little editing and little thought put into its production.

Members were asked to comment on the video and all concluded that although this movie was entered into a club competition, it is not suitable for a general audience but rather was only suitable for a family audience.

With the flaws of this movie in mind, Ian then drew the members' attention to three important ingredients of a good holiday movie:

*Story,*

*Technique,* and

*Style.*

In contrast to the opening video, Ian then showed two videos from previous members of the Club. They were the Club's top movie makers when Ian joined in 1999. The first shown was by Rob van Peterson, entitled, *Beautiful Belmore Basin*. Rob was an innovator and had an eye for composition. Although his 14 year old, analogue video shows all that technology's limitations, his craft still shines through. Here we have a holiday movie of a local tourist spot. Rob presents it as though it was our first sighting. We see not only the landscape of the harbour but also the fishermen and their catch. The views of the harbour are carefully composed like a still photographer would. Rob's innovation hits us right from the start with the cropped widescreen image, (remember this was made 14 years ago when the standard format was 4 x 3), and the waves washing out his title. After 3 minutes 14 seconds we left wanting more rather than wishing it would end.

The second video was Brian & Liz McCauley's *The Yangtze River*. This video won VOTY in 2001 and not only tells the story of the river but also of the inhabitants along this great river. Brian's commentary is rich in detail and shows how well they had researched this topic. Like Rob's movie, *The Yangtze River* exudes great technique, good choice and variety of shots and a good collection of shots to make up sequences. *Too often on holidays we are one shot shooters – we are lazy and shoot one long shot when a collection of shorter shots from different angles tells the story with more interest and detail.* A look at the shot lengths for these two videos demonstrates the short shot approach clearly –

*Beautiful Belmore Basin* had an average shot duration of 4 seconds with a minimum of 2.5 seconds and a maximum of 14 seconds.

*The Yangtze River* had an average shot duration of 4.5 seconds with a minimum of 1.5 seconds and a maximum of 12.5 seconds.

Compare these figures with that of the first video, which had an average shot length of 8.5 seconds with a minimum of 2.5 seconds and a maximum of 34 seconds. It is not surprising then that the latter two videos move along at an interesting pace whilst the first movie appears to drag and lose the audience's interest.

After discussing the need for a *Story* to drive audience interest and good *Technique* to retain the audience's attention, Ian then went on to discuss the third aspect of Holiday Movies, *Style*. To simplify the discussion, Ian chose one aspect of a Holiday Movie that can exemplify *Style* – that is how the narration is conducted. In most travel movies we provide information, other than the images, by way of a narration. However, how we present or do that the narration expresses our *Style*.

Some movie makers carry on a conversation with the audience from behind the camera – they talk whilst they shoot. To pull this approach off successfully you have to be both well prepared and experienced at adlib commentary. Ian showed an example of this from David Fuller, the Canadian writer for the FAMM online magazine AF&V. In the excerpt both David and his wife Joan introduce their holidays to Newfoundland from in front of camera and then David follows up with narration from behind the camera mixed with on camera comments by Joan and live interviews with the fishermen they come across whilst visiting Bauline harbour. Technically this is a difficult approach as good sound requires separate microphones to pick up both the camera person and the subject being interviewed. Such logistics are not impossible whilst on holiday but they do require extra equipment and careful planning. If carried out successfully it adds that extra dimension of reality and credibility to the holiday movie, not forgetting that it gives you a *Style* that is different from others.

The second *Style* Ian showed was that of seemingly recorded, adlib conversation between two travellers. This conversation takes place both in front and 'behind' the camera. A very good example of this *Style* was *Discover Central Australia* by Colin Usher and Peter Carey. If you put aside for the moment the beautiful videography and excellent editing, what sets this video apart from other well shot and edited travels to Central Australia is the lively, humorous,



entertaining conversation between Colin and Peter. When well done, as in this video, you have a very unique and interesting way of presenting your journeys.

The third *Style* is what some would regard as the classic way of making a travel movie. Images are supported by words from an unseen narrator. This how we all do it. So how can we make this a personalised *Style*? The answer is in the words we use, the way we deliver those words and the way we use those words to complement the visuals. Ian then showed an excerpt from *A National Gem* by Max Milgate. Anyone who has viewed a few of Max's movies will instantly recognise his *Style* and will be able to pick his movie out from the crowd. That is personalised *Style*. As one member mentioned at the meeting, Max "talks to you" rather than telling you what is happening.

Finally Ian gave the audience an example of the present *Style* of travel movies, the Vlog (video blog). Ian's son David went on a trip to the USA and visited Disney World. David decided to produce a video for each day of his visit. Ian showed an excerpt from David's day at the Magic Kingdom. Here the audience is part of the visit, experiences the rides and observes and hears the comments of the movie maker – the experience is almost like being there with the movie maker. And it is right there for all to view at any time on *Youtube*.

***Imagine you are suddenly transported back 40 years to the days when home movie making involved film. The cost of film is prohibitive so when going on a family holiday you can only afford 10 cassettes of Kodachrome Super 8 film. This means you have a total shooting time of 33 and one third minutes to cover you whole holiday.***

***How would you record your holidays in 33 minutes?***

As a consequence of the relocation of the meeting and the limited time available, Peter Brown's [Making of Scene 6 of The Paint Job](#) could not be shown but with the help of John Devenish it can be now seen on Vimeo using the above link. Thank you Peter for putting that club meeting "on the record" and so adding to the history of the Club and thank you John for making it available for all to see. Similarly there was not time for the members to show their One Minute movies, especially those that will be entered in the One Minute competition at the FAMM Convention. All in all, it was a very disappointing evening for members and visitors alike.

### ***News from down South from Brian Harvey***

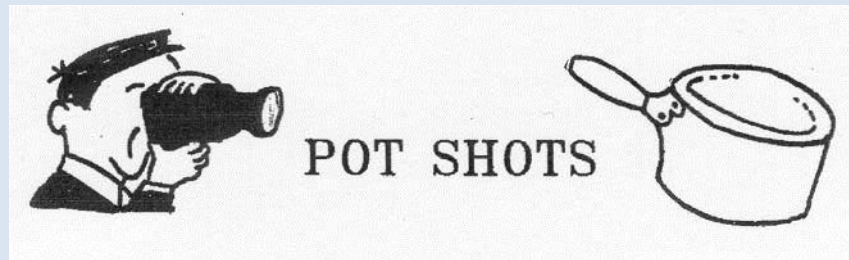
We invited Noel & Heather to visit us at Huskisson. He said he had a new motor home and indeed it was lovely that they popped in for a cuppa with us this morning to show off the new lifestyle. They are on a long weekend trip visiting Jervis Bay and free camping. He is looking well and sounded just like his old self!!



**For the latest information on Club activities, of members movie making and members' comments go to the Club's Blog:**

**<https://wccmmmaterial.wordpress.com/>**





### ***Sony goes Bigger and Smaller at the same time***

Sony has produced a CMOS sensor that contains 22.5 Mega pixels on a sensor 1 / 2.6 inch in size. It is of their stacked design which allows faster processing of the information which translate into a fast “hybrid” auto focus system and can shoot at up to 30 fps of 4K video. High definition is not over looked either, here you can shoot up to 120 fps. Not bad specifications for a camera you may say. But this sensor is designed for smartphones.

### ***What makes a Good Lens for Videography?***

Firstly it must cover the mostly commonly used focal lengths. So for a so called “full sized frame”, that is at least 28 to 135 mm, a focal length range from wide angle to medium telephoto. It should have a constant maximum aperture to allow low light movie making at any focal length. So for a full sized frame designed lens this usually means F4 so as to keep quality, size and cost reasonable. It should hold focus when the zoom setting is changed. Unlike many zoom lenses designed for still cameras you do not want to focus your zoom at one focal length and then find on zooming it goes out of focus. It would also be nice to have a built in neutral density filter and both a click stop and clickless aperture ring setting. It should come with a good, deep lens hood and have a continuously variable power zoom capability. For the users of the Sony mirrorless A7RII there is such a lens; the PZ 28 – 135 mm F / 4 G OSS lens.

### ***Will 4K Video mean the return of the Long Shot?***

Ever since the cine days of Standard 8 and then Super 8 film, amateurs have been advised to use plenty of close ups in their movies. The small frame size of the 8 mm film gauges meant that detail was lost in long shots and panoramas. Similarly when television arrived, close ups were the rage because of the limited resolution of broadcast TV. The situation was no different when analogue video formats arrived for both professionals and amateurs, to retain audience interest and present clean sharp pictures, close ups were king. If we look at the increases in resolution from analogue video to 4K video we see it has increased from 0.144 Mpixels to 8.29 Mpixels respectively. Now we have reached the resolutions where long shots can contain detail and scenes with large depths of focus can be re-discovered. Just imagine what a long shot will look like on a big screen a few years hence when it is shot on 8K video where each frame has a size of 33 Mpixels.

### ***The Exposure Triangle***

A simple way to remember the key components of exposure is the Exposure Triangle – as shown in the figure. For videographers we are familiar with shutter speed and aperture but less so with ISO; the sensitivity of the sensor. We more frequently refer to the latter as “gain”. However, with more and more of us shooting video on mirrorless or point-and-shoot cameras we will see ISO cropping up more frequently as a lever to adjust exposure.



# 2016 Programme

Date	Meeting Agenda	Place	Responsible Member
April 4 - 8	FAMM National Convention – The Sebel, Kirkton Park	Hunter Valley	All
April 7	No regular meeting due to the FAMM convention		
April 21	Team Video Projects – Create a video biography / personal portrait	School Hall	Tom Hunt
May 5	Issues with copyright	School Hall	Chris Dunn
May 14	Combined Clubs Meeting – show our “Finally Finished” video	Nowra	All
May 19	Making an Animated Video	School Hall	Jim Pyle
June 2	Midyear Competition – entries up to 7 minutes in duration	School Hall	All
June 16	Editing Workflow	School Hall	John Devenish & Tom Hunt
July 7	Editing Workshops in members’ homes		All
July 21	Theme Night – “Unreasonable Expectations” – bring along a video that fits this theme	School Hall	Tom Hunt
August 4	New ways of capturing video	School Hall	I Simpson & T Hunt
August 18	Voiceover Workshop	School Hall	Tom Hunt
September 1	One Minute Videos	School Hall	M Davies
September 10	Spring Outing to Australian Botanic Gardens	Narellan	All
October 6	Making a Commercial – form teams and take on making a 30 second advertisement.	School Hall	All
October 20	Viewing and evaluating Commercials the teams have produced.	School Hall	All
November 3	Green Screen Workshop.	School Hall	John Devenish
November 17	What can we learn from the Big Screen – Learn from Oscar winning experts	School Hall	Tom Hunt
December 1	Gala Night –Screening of VOTY Entries.	School Hall	All
December 13	Annual Dinner		All

Colour Code: Normal Monthly Meeting Extra Monthly Meeting Special Meeting

