August/September
2014

WOLLONGONG CAMERA CLUB

MOVIE MAKERS

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

www.youtube.com/wollongongmm

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Last Month at the Club

3rd July 2014

The July meeting was the second combined night for the Club, with the agenda item this time being how to simply edit your movie footage. Both this night and the previous night on the 1st of May were intended to introduce PG members to the fun and the joys of using their camera to shoot video. The May meeting discussed all the "tricks of the trade" in using their camera as a video camera, so now it was the purpose of this meeting to show members how to edit their footage. Five members from the Photographic Group joined the six Movie Makers and one guest for the evening. Two editing programs were discussed and demonstrated; *iMovie* on an *iMac* and *Windows Movie Maker* on a PC.

iMovie by Tom Hunt

First up was President Tom, who prepared a piece of footage to be edited by firstly capturing each member answering the question, "What do you want to get out of this evening?" Tom then showed how these clips are placed on the timeline, how to adjust the lengths of the clips and how to adjust the audio volume. Next he showed how still images could be added to this

footage on the timeline and how additional sound could be added. A feature of *iMovie* was then demonstrated where a theme could be selected, titles added; all of which suited the theme chosen. Unfortunately the latest version of *iMovie*, 10, does not allow the creation of a DVD – *Apple* obviously believes that everyone has moved on to solid state storage and distribution????

Tom then demonstrated how to create a themed trailer of his late dog Molly using a few scenes of him and Molly; a mixture of close up shots, medium shots and long shots. Tom then showed how the automatically created titles could be modified.

Anthony Howes with Windows Movie Maker

For the PC literate members, Anthony Howes took the members through the "mysteries" of *Windows Movie Maker*, a free software package that can be downloaded from the *Microsoft* website. Although *Windows Movie Maker* is not as "flashy" as *iMovie*, it can do all the same basic operations as *iMovie*. Anthony took the members through the importing of media, the adding of transitions, the adding of music and the adding of titles.

Both meetings were intended as introductory nights to movie making and hopefully mark the opening up of common ground between the two, until now disparate groups of the club. Also, hopefully more combined nights can be planned in next year's programme.

7th August 2014

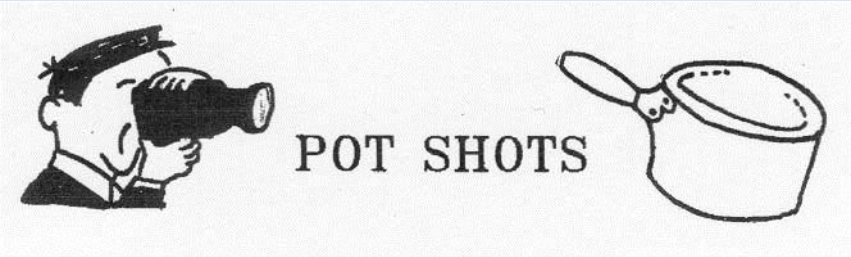
In Tom Hunt's absence due to illness, Brian Harvey welcomed the 6 members and one visitor to the August meeting. Before introducing the activity for the night, Brian advised members that the Club had replaced its aging PC laptop with a *Macbook Air* laptop.

The subject for this meeting was "Interviewing Techniques for Documentaries." As Max Davies is our premiere documentary movie maker, he was asked to be on the other side of the camera this night and to answer a few questions that Brian Harvey put to him about his approach to interview type documentaries. The questions Brian asked were:

1. What are the main things you do to prepare for an interview?
2. What do you look for in the location for the interview?
3. When asking questions, do you read from a list or decide what to ask as you go based on where the story leads you?
4. How do you prepare the people being interviewed so they perform best?
5. Do you give them instruction on how you want them to answer or where you want the story to go?
6. When do you know when you have enough to make a story?
7. What's the next step after the interview?
8. How do you ensure you collect all the right supporting footage?
9. What's the trick in making the story flow?
10. Are there tips you would give for how to edit the interview?
11. What length of movie do you aim to make?
12. Who do you aim the movie at? Who's your audience?
13. What's the most important thing you need to remember for a good documentary?
14. How do you find a good story to tell?

Prior to the interview a DVD was shown which was prepared by Max. In the DVD, Max compiled snippets of the various interviews he had made over the years. It was only whilst viewing this video that members realised the breadth and depth of Max's documentary productions.

Ian Simpson recorded the interview on camera. After the meeting it was decided to turn this workshop night into also an editing workshop for the members. To this end, Ian has produced a DVD of the interview footage plus the footage Max presented in his DVD. Members will then be asked to have a go at editing this into a less than 10 minute video. The best effort will then become our Club's entry in challenge required for the next Combined Clubs meeting at Milton-Ulladulla on the 18th of October, for we sneakingly got the "Assumption" word included.



The return of lens quality as marketable quantity

For those who made movies when film was the medium, you may remember that the magazine reviews of cine cameras always had critiques of the camera lenses. Such comments were:

Like most lenses it gives a trace of softness at full aperture (f1.9), but this clears up well by about f2.8. The best aperture is in the region of f5.6 to f8, where the definition is of a very high order indeed. The lens seems to be effectively neutral in transmission, so does not give a colour cast to the picture.

Or

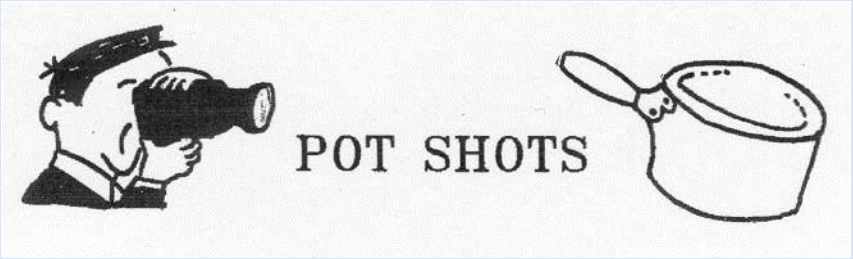
The zoom centring was virtually perfect; the centre point of the picture did not move at all as the lens was zoomed. Definition was good, measured on our high-contrast test charts.

Except for the odd reviewer, the reviews of video cameras in the past have had little to say about the quality of the glass which forms the image on the sensor. Perhaps this was because the small sized sensor or the low resolution required, even for high definition images, did not require high quality lenses. But all is soon to change as we move to Ultra High Definition images or 4K as it is commonly called. These new images are four times the resolution of high definition images. The ramifications are now that image sensors have grown bigger and they now have much more pixels on them and hence a poor quality lens is more readily detected. Further users are starting to notice the difference between lenses. For example an owner of Sony's new still / video bridge cameras, the RX100 Mark III and the RX10, reported in a forum:

I ditto the observation that the RX100m3 has better optics than the RX100m2. I've had the RX100 as well and always assumed its lens was good enough for the sensor. When I bought the RX10, I realized how wrong I was. The RX10's lens is superb and produced much better and sharper images. I also found the JPEG color output to be better. I never cared for the color output of the RX100/RX100m2. The RX100m3's new optic (and JPEG color output) seems much closer to that of the RX10.

So users are noticing and comparing lenses. Users are starting to realise that there is a reason why, for example, the Sony RX10 is more expensive than the RX100M3, and that a fair part of the difference in price is due to the cost of the lens in the RX10.

Admittedly the reviewing of lens quality is much more complicated today than it was 40 or 50 years ago. There is so much computer "corrections" of lens "defects" that it is becoming increasingly difficult to know how important is the role each plays in achieving the final image. Also it is why manufacturers put so much emphasis on firmware upgrades.



Why a Neutral Density Filter is Your Best Friend

If you have grown up with 35mm photography and cameras with interchangeable lenses, you will have quickly learned that large apertures give shallow depths of focus whilst small apertures give greater depths of focus. Thus often, during documentary photography or movie making, you would use smaller apertures so as to get everything in focus.

But unfortunately this simple rule does not apply when you reduce the size of the sensor from that of the "full size," 35mm, sensor. Now, as we were taught, the physical size of any aperture setting on a lens is a function of the focal length of that lens. Thus as the sensor size gets smaller, then so does the focal length of the lens and hence so does the physical size of any aperture. But if the physical aperture gets too small then the laws of physics come into play and any image created by the lens actually starts to deteriorate due what is called diffraction. To avoid this image deterioration, for (say) a one third of an inch sized sensor (quite common in consumer camcorders) an aperture less than f4 should not be used. Even at f4 the lens could be exhibiting severe diffraction. So what is the solution when you want to capture some footage on a bright summer's day in Australia? Why you use a neutral density filter. This filter cuts down the light entering the lens and so forces the automation in your camcorder to set a larger aperture. The benefit is that your bright daylight scenes will appear sharper and higher in contrast.

It's Good to be Small in the Heat of the Moment

When you are trying to capture on video a never to be repeated event or activity, what is the best sized sensor to use? Sensor size, you say, what has that got to do with anything? A lot! Whilst DSLRs are the most popular camera type for documentary and reportage still photographers, they are not that popular with documentary videographers. Why? Because of two fundamental design features of a DSLR; they are not easy to hold and use as a video camera following live action and because of the shallow depth of field of the lenses used with APS C and full frame sized sensors. So if you chose a camcorder with a smallish sensor you benefit by almost always having your subject in focus even when that subject is moving about. Also in subject tracking situations, the greater depth of focus naturally occurring with a smallish sized sensor also means there are less critical demands placed on the autofocus system. Your subject remains in focus!

Sony's 4K Consumer Camcorder Grows Up but Temporally loses its 4K Capability

Sony's new consumer 4K camcorder, the FDR AX100 model, has been transformed into the PXW X70 professional model. The consumer codec, XAVC S with its 8 bit 4:2:0 colour, has been replaced by the XAVC with its 10 bit 4:2:2 colour. The X70 also gets a handle to allow professional microphone connections, a beefed up zoom toggle and two SD card slots. But no 4K capability yet. Lens and sensor are the same as the AX100.

2014 Programme

Date	*Meeting Agenda*	Place	Responsible Member
September 4	*Camera Techniques*	*School Hall*	*Ian Simpson*
September 18	*Audio – Visual Workshop*	*School Hall*	*Brian Harvey / Tom Hunt*
October 2	*Camera Choice Workshop – What to Look Out For*	*School Hall*	*All Members*
October 16	*Planning 2015 Programme & YOTY and A/V entries are due*	*School Hall*	*All Members*
October 18	*Combined Clubs Meeting – Video Challenge topic – "Assumption"*	*Milton / Ulladulla*	*All Members*
November 6	*Video Journalism & the Amateur Videographer*	*School Hall*	*All Members*
November 20	*Workshop Skit & Training- mixing sound*	*School Hall*	*All Members*
December 4	*Gala Night for screening entries in VOTY & A/V competitions*	*School Hall*	*All Members*
December 9	*Club Annual Dinner & Presentations*	*Builders Club*	*All Members*

Colour Code: Normal Monthly Meeting Extra Monthly Meeting Special Meeting

WCCMM's Theme for 2014 – "*Share and Learn*"

"Share" our talents to make a good video production team, and **"Share"** our ideas to make our individual efforts better.

"Learn" from our team productions to make better club videos, and **"Learn"** from other's videos how we can make our own videos better and more interesting.

When time is short,

When locations are not available,

When actors do not know their lines,

Shoot close ups in front of a green screen and all those restrictions are gone and the rest can be filled in in post-production on the timeline.