August
2015

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

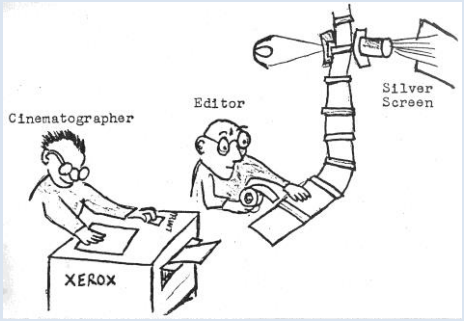
www.wollongongcameraclub.com

www.youtube.com/wollongongmm

IN THIS ISSUE

FROM THE EDITOR'S POINT OF VIEW

by Ian Simpson



Are the continuous and unrelenting technological developments in photography destroying our hobby? Surely not! Has not the digitalisation of photography opened up the hobby to many more people? Has not technological developments in camera design made it so much easier to take well exposed pictures and reasonably steady movies? So surely technology has been overwhelmingly positive for the hobby of photography? At first thought this seems so, but a closer inspection raises many doubts.

First up we should appreciate that there is, and has always been, three groups of people interested in photography and movie making. Firstly there is the, so called, general population which accounts for most of the market of photographic equipment and materials. Then there is the smaller group of professional and semi-professional photographers and movie makers. Though smaller in number that the general population, technological developments often appear first in the professional group and then later are reformulated for the general photography population. Finally there is a third group which is the smallest group of people. These are the people who are enthusiastic amateurs and who make up most of the members of photographic and video clubs. If these three groups have co-existed successfully in the past, and technology has been successfully transferred from one group to the other, then why is there a concern with technology's effect on our hobby now? The simple answer is the effect that technological development is having on the third group of enthusiastic amateurs and how the other two groups are squeezing the life out of this third group.

In the days of film, technological development was more sedate. Once you had chosen your camera you could keep up with much of the technological developments by just using newer and better films. For sure there were improvements in lens design, automation and the birth of the SLR, but once you had chosen your camera you could still use it for as long as it would work because the format did not change. By this I mean the 35 mm film standard. A Leica rangefinder bought in the 1950s could still run film through it in the 2000s, similarly for a Nikon or Canon SLR. Such stability is not so in today's digital world. A 4 or 8 Megapixel camera, which was once in the forefront of technological development, is now a museum piece. Even the 16 Megapixel APS-C sensor cameras now look dated compared to 40 to 50 Megapixel full frame sensor cameras. Similarly video shot in standard definition looks a little fuzzy compared to high definition footage, and even fuzzier compared to the 4K format that will soon replace both of these formats. So once upon a time you could ride the technical roller coaster for decades with one camera, be it a 35 mm camera or a Super 8 film camera. Now your digital camera is lucky to be in use five years after you bought it. What does this technological change mean for the enthusiastic amateurs of the third group? You keep up with "progress" if you can afford too or you drop out of the club scene. Your 8 Megapixel photos do not stand up well in competitions against higher resolution photos and analogue video looks dreadful again high definition video, never mind how it compares to 4K footage.

Also with each change in video format the enthusiastic amateurs have had to not only upgrade their cameras but often their computer hardware, their editing software and their monitor and TV set. The expense of each format change is depleting the members of the third group, often forcing them into the first group where they just upgrade their phone and use whatever camera it contains to post their photos and footage on social media. It is becoming too expensive and complex to be an up to date enthusiastic amateur photographer, and our clubs are witnessing this decline.

Last Month at the Club

2nd July 2015

by John Devenish

On Thursday 2nd July seven members attended the meeting. Clips from the previous meeting were reviewed giving an insight into the pros and cons of different styles and methods.

With Max's beady eye on the monitor and Chris's steady hand on the boom mic., we had a technical rehearsal. This exercise provided finer focussing on mainly the visual components that make up a successful video.

In previous weeks there has been a development from script to storyboard and trial actions: now to pinning down interpretation to reality. This occasioned discussion as to the necessity for such detailed information. It is not required for a maker of a documentary such as many members do "on the hop" when travelling on a tour that is not to be repeated as the tour moves on.

This is really the nub of the matter: a solo operator does what he wants, when he wants and while he has a structure and a "wished for shot list" in his head he can chop, change, seize opportunities and edit on the run.

As soon as two or more crew are involved there must be competent communication. With two on a doco, brief oral instructions & possibly discussion & negotiation are perfectly sufficient.

On a short drama with several crew more of a plan must be set down, thereby allowing the set dresser, videographer/s, continuity & monitor watcher to know what is in the Director's mind and the expectations of other members of the crew. When on set making a movie, whatever its length, is not usually a democratic process, the democratic bit is done at the pre-production stage. Collaboration between the Director and DOP alone is part of the process.

In a drama it is good to be able to replicate not only the positions and moves (Blocking) of the actors, but also the shots & camera angles. This is helpful for retakes but essential for a single camera shoot where repeat takes are necessary. It was possible to video all shots from, say, position A of the camera & then repeat the scene with the camera in position B.

It was surprising how long this rehearsal of vision and sound for a three minute film took – two and a half hours.

An end of shoot a cuppa was very welcome!

Who's on First?
The classic photo of director, David Lean (left) staring down producer, Sam Spiegel on location during the filming of *Lawrence of Arabia*

16th July 2015

The second club meeting for the month was attended by 12 members and three visitors. The club president, Brian Harvey, advised the members of changes to the Club Management Procedures and Photographers Competition Rules that were ratified at the previous Photographers meeting on Tuesday 14th July. The rule changes refer to how the Photographers monthly competition is organised and to specifics such as the 3 mm thickness of the prints and the 1 MB limit for submitted EDIs. Discussion ensured as to why the Movie Maker members were not required to endorse these changes. Management Procedure Rules were voted on as required. John Devenish proposed the acceptance of the new rules and Chris Dunn seconded the motion. The motion was carried unanimously.

Brian then continued with the conduct of the meeting by introducing the topic of Foley sound, or should I say, The Art of Foley. Wikipedia defines Foley as, "the reproduction of everyday sound effects that are added to film, video, and other media in post-production to enhance audio quality". Using snippets collected from the internet, Brian proceeded to entertain and enlighten the members on Foley sounds were once created in real time to sync with the visuals. Brian advised us of Australia's own Foley Artist, John Simpson, who lives near the Flinders Ranges in a shed. Well actually in two sheds. Brian then played a Radio National segment on John Simpson and his work, "Off Track". Brian balanced the video presentations from almost entertainment when we watched Foley artist match, in sync, with firstly a cartoon and secondly with a drama, to presentations that involved more of the technical side of Foley work. Thank you Brian for the research and selection of video items presented.

After a tea / coffee break, it was the *Hot Spot* time, when Peter Brown showed us his new purchase, a Black Magic Pocket Cinema Camera (BMPCC). Almost disappearing in a metal cage the BMPCC is not much bigger than an iPhone 6 and Peter had an old Bolex 16 mm lens attached via an adapter and had viewfinder arrangement attached to the BMPCC's LCD. Peter advised members that the inbuilt 64 GB card was good for 13 minutes of footage captured as RAW files or 40 minutes if the files contained some compression. When asked why he bought this camera, Peter replied he wanted the 13 stops dynamic range of the BMPCC. One aspect you have to consider with this camera is its 3 x cropping factor. The sensor is designed for the Super 16 mm format so any normal 35 mm format lens attached to it will show an image area that equivalent that particular focal length multiplied by three.

During the announcement segment the current status of the HARS project was discussed. Saturday the 18th of July was the HARS meeting when decisions would be made as to our proposal to make promotional and archival videos for the organisation.
Brian Harvey asked for help with photographing a fund raising event for Greenacres Disability Services. The event is a run/walk of 13.6km from Edmund Rice College to Kembla Heights Bowling Club. Photographers were needed to line the route and take candid photographs of the participants.

Foley artist, John Devenish prepares his material for the demonstration

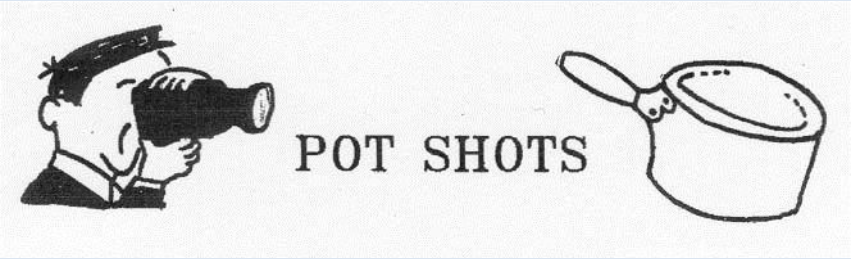
To complete the Foley evening, John Devenish proceeded to give a live demonstration of Foley activities. Using various materials, but mainly vegetables, John showed how convincing sound effects could be achieved from unexpected materials. Thank you John for the live effects.

John prepares the cabbage for its thumping on the floor.

After Foley sound effect.

Note: No food was wasted from this demonstration, the chooks were well fed.

The members of the Wollongong Camera Club Movie Makers wish Jon Grey a successful and speedy recovery from his recent illness. Many members enjoyed both his company and his very fine videos at the two previous FAMM Conventions. We hope that we will soon have the privilege of seeing more of his very professionally produced documentaries.



Sony Radically Reworks its Image Sensors

The "stars" of photography, both before and after the digital revolution, were the cameras and the many lenses. These were the glamour items that were paraded before the public. The less than glamorous part of photography before the digital era was film. The nerdy section of the photographic community, nevertheless, sought out reviews on the various film types and their performances. These reviews highlighted the technical differences such as how fine was the film's grain and how good did each film reproduce skin tones. In today's digital photography, the nerdy end is the assessment of what replaced the film, the image sensor. What is important now is such items as pixel size and design, pixel pattern, autofocus mechanisms, read out speed and data processing. So for the nerdy readers out there, I refer you to the following record of an interview of Sony's Senior General Manager, Digital Imaging Business Group, Mr Kimio Maki by Imaging Resource columnist, David Etchells on Sony's new sensors.

http://www.imaging-resource.com/news/2015/06/16/sony-qa-the-must-have-sensor-tech-of-the-future?utm_source=Imaging+Resource+Newsletter&utm_campaign=04802db5ac-2015_07_01_newsletter&utm_medium=email&utm_term=0_21bbde8306-04802db5ac-83876241

For the rest of us who do not want to plough through technical jargon, but nevertheless would like to know a bit about what goes on within our cameras, then here is a summary.

The interview with Mr Maki was in response to Sony's new developments in image sensor design and application. The interview began with a discussion of the new full frame, 42 megapixel sensor for Sony's top of the range camera, the A7R II. The first question was why 42 megapixels and not (say) 50 megapixels like Canon's new camera? Mr Maki's answer was very enlightening. The 42 megapixel was not decided before hand but came out of a number of other decisions. Principally the new sensor had to have sufficient pixels that allowed, with oversampling, to produce high quality 4K video. However, the pixel count could not be too high otherwise low light sensitivity would be compromised. Then there was the further requirement of being able to rapidly read all the pixels on the sensor. So putting together these three requirements, 42 megapixels became the optimum number for the sensor.

On the design of the pixels in the sensor, Mr Maki made the point that to more rapidly read the information off each pixel, the Sony designers had to revert back to using copper as the connective metal rather than aluminium. This change resulted in a 3.5 times faster read out of the sensor. Mr Maki suggested that a further advantage of this faster read out was that it would reduce the so called rolling shutter effect by a third. This effect is where the verticals in moving objects appear bent. Then to enhance the low light sensitivity of each pixel Sony adopted a design they had only used previously in their smaller chip designs; namely backside-illuminated pixels. This enhanced the light gathering capability of each pixel.

Mr Maki also spoke of the developments in the 1 inch sensor in the new versions of their popular "point and shoot cameras", the RX100 IV and the RX10 II. These models have a stacked sensor, meaning that a separate memory and processing chip is attached to the back of the sensor. Such a design allows for very rapid read out of the sensor; so rapid that these cameras can record video at up to 1000 fps for 2 seconds at a reduced resolution. For still photography, the increased speed of digital processing means a maximum shutter speed of 1/32000 of a second. Then there is also the claim that the increased processing speed further minimises the rolling shutter effect in video. If all of this was not enough, there is more. The increased processing speeds of both the full frame sensor in the A7R II model and the 1 inch sensor in the RX10 II and RX100 IV models, have allowed the development of eye tracking autofocussing. Whilst in the case of the A7R II camera, it can autofocus other branded lenses when they are attached with smart adapters

2015 Programme

Date	*Meeting Agenda*	Place	Responsible Member
August 6	*Experimentation & Creativity*	*School Hall*	*Ian Simpson*
August 20	*Macro Photography & Special Effects*	*School Hall*	*Chris Dunn & Ian Wilson*
September 3	*Workshop on Editing II – Community Stories*	*School Hall*	*Noel Gibson & Tom Hunt*
September 17	*Multi Track Video & Audio Recording & Editing*	*School Hall*	*Anthony Howes*
October 1	*Viewing of One Minute Movies & evaluation*	*School Hall*	*Max Davies*
October 10	*Combined Clubs Meeting – Hosted by WCCMM – Movie Project "Over the Edge"*	*School Hall*	*Tom Hunt*
October 15	*Q&A – Decide next year's programme and last chance to entry VOTY 2015*	*School Hall*	*Ann Devenish & Ian Simpson*
November 5	*Guest Speaker*	*School Hall*	*Ian Wilson*
November 19	*Quadcopter Demo & Video Night*	*School Hall*	*Brian Harvey*
December 3	*Gala Evening – viewing entries in VOTY 2015*	*School Hall*	*Tom Hunt*
December 8	*Annual Dinner & Awards Night*	*TBA*	*All*

Colour Code: Normal Monthly Meeting Extra Monthly Meeting Special Meeting