

MOVIE MAKERS NEWSLETTER

CLUB MEETINGS

**First & Third Thursday of Each Month
at 7.30pm**

**Figtree Heights Public School,
St Georges Avenue & Lewis Drive,
FIGTREE**

**Vehicle entrance in Lewis Drive,
FIGTREE**

CLUB ADDRESS

PO Box 193, FIGTREE, NSW, 2525

Club Web Site:

www.wollongongcameraclub.com

CLUB'S YOUTUBE SITE

www.youtube.com/wollongongmm

The Presidential Tour

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Last Month at the Club

Mid – Year Competition – 6th of June -Meeting report by John Devenish

The meeting batted off with equipment set up and a cup of tea.

Apologies were received from half the group and Max advised he would be late.

Bunnings BBQ roster was updated with Don and Max volunteering for afternoon slots. Brian and Joyce Lavelle were slotted in at mid-day for two hours.

The five members who were in attendance, Ian Wilson, Don Estell, Max Davies, and John & Ann Devenish, viewed and judged the five entries in the Midyear Competition.

The entries were:

On a Summer's Day by Ann Devenish

The More Things Change by Ian Simpson

The Absurd Fear by Ian Simpson

Fear Not by Max Davies

On a Club Night by Ann Devenish

Judging and discussion of the five entries took us up to 9:00PM and locked up by 9:15.

And the winner was: *The More Things Change* by Ian Simpson.

2013 EXHIBITION of DIGITAL STILL & MOVING IMAGES - Contents	Duration (Min. – Sec.)
<i>TABBAGONG – Video by Max Davies & John Devenish</i>	8 – 21
Open & Subject Competition 2012 – Digital Images - Merit & Credit Winners	8 – 25
<i>On a Summer's Day – Video by Ann & John Devenish</i>	3 – 01
Annual Open Competition 2012 – Digital Images - Finalists & Winner	0 – 25
<i>The Moosehide Slide – Video by John Devenish</i>	1 - 01
<i>On a Club Night – Video Produced by Ann Devenish</i>	3 – 55
Freestyle Competition 2012 – Digital Images - Merit & Credit Winners	1 – 16
<i>The Great Klondike Outhouse Race 2012 – Video by John Devenish</i>	7 – 01
Annual Freestyle Competition 2012 – Digital Images - Finalists & Winner	0 – 25
<i>The Lady Photographer – Video by Ian Simpson</i>	4 – 39
Open & Subject Competitions 2013 – Digital Images - Merit & Credit Winners	5 – 15
<i>Saving with my Car – Video by Tom Hunt</i>	4 – 42
<i>The Dapto Dogs – Video by Brian Harvey</i>	2 – 39
Freestyle Competitions 2013 – Digital Images - Merit & Credit Winners	1 – 19
<i>Meg & David – Video by Ann & John Devenish</i>	1 – 15
<i>Extreme Croquet – Video by John Devenish</i>	1 – 00
<i>The Bare Essentials – Video by Warren Flinn</i>	2 – 12
<i>The More Things Change ... - Video by Ian Simpson</i>	4 – 43

THE PRESIDENTIAL TOUR OF AUSTRALIA

Hi all,

8th June 2013

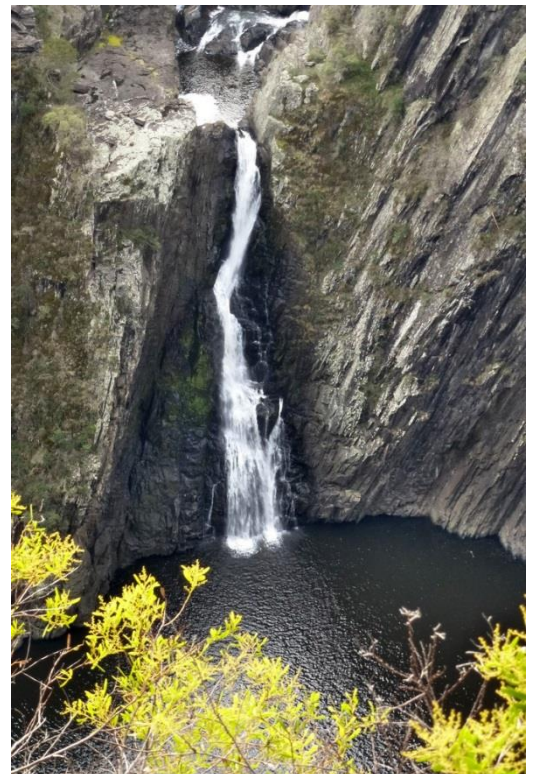
Thanks for your replies to our last email. We are still slowly making our way north and this long weekend we are in Nundle, an old gold town near Tamworth. We left the lovely Gloucester area and travelled to Walcha via Thunderbolt's Way. Three days in Walcha staying in a small but top class caravan park (amenities like a five star hotel, also a great camp kitchen). We have seen some fantastic scenery along the way (some photos attached). We will go and have a look at the old gold mine here tomorrow also the old Nundle woollen mill. The weather has been mostly fine but cold at night, as we expected, and at Walcha the lovely wood stove in the camp kitchen kept us warm (Walcha is at over 1000 metres elevation).

We expect to move on again on Monday towards Inverell and then up to the Queensland border. We have yet to do a free camp but I think our next stop we will give it a go! regards to you all. More news next week.

Regards
Katherine and Brian



Hanging Rock Lookout



Lower Apsley Falls



Woolbrook Rest Stop



Walcha Camp Kitchen



Paradise Lookout Oxley Wild Rivers National Park

Why Do We Want to Make Movies

by Ian Simpson

When you are engrossed in the finer points of a hobby you seldom take a moment to contemplate why you got into the hobby in the first place. For some they fell into movie making from an earlier interest in photography, for others it was to capture the activities of their children, to others it was a passion for the commercial cinema that they wanted to emulate. Whatever your initiation point, the complexities of movie making can often blunt your initial passion and drive to make good movies. So sometimes it is good to call a halt to all those journeys down the side paths of this hobby and contemplate why we wanted to make movies in the first place.

An interesting article by Bors Vesterby, *Composition by Heart – Part I*, (http://www.luminous-landscape.com/essays/composition_by_heart.shtml) got me to take such a pause. Although Bors is a still photographer with an interest in landscape photography, I believe his words and ideas extend beyond that domain. He wrote:

“Landscape photography, as I practice it, has one core purpose: to communicate emotion. Using this idea as a central theme in the pursuit of making great pictures has a number of benefits. Try this: For the moment, set aside most of the things you have read or been told about getting good at photography. Drop the overbearing concepts of rules, of developing personal vision, whether to specialize or not, what to photograph, how to photograph, whether you can sell it, whether it will help this cause or that, whether it will get good votes online, which 'rule' to apply to capture it best, or what lens or camera to buy. Forget all of it.”

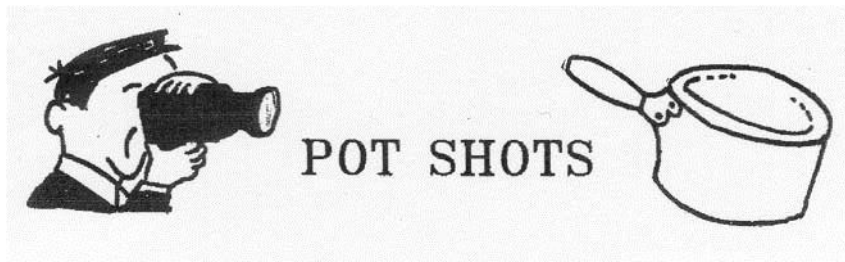
Bors then went on to ask, “What moves you?” He discussed those special moments when still photographers come upon a scene that just grabs them and demands to be captured. I’m sure there is an analogy here for us movie makers. Do this test. Lay out your collection of finished movies into two categories; those that during their making you had a drive, a need, a passion to make and those that you just assembled for the family or some event or a competition. Then ask yourself which of the two piles contains mainly what **you** would consider your best productions? I would be surprised if it were not the first pile mentioned above. Then ask yourself why are your good movies good? Again I would be surprised if the answers were not that you felt a need to make that movie, or it was on a subject close to your heart, or it was a tribute video of someone who is dear to you. Also, I’d be surprised if your good movies were not internally driven movies, or as Bors put it had a goal, “to communicate how you feel about that subject” for as Bors put it, “the true subject is your emotion.”

Bors then went on to make a very important point that is often lost in the competitive club scene.

“Taking a great picture is subject dependent. It's easy to get focused on tools when the goal is a 'great capture.' Instead, make it your goal to communicate how you feel about that subject. Suddenly, the rules of composition become tools in service to a specific goal, and not the goal itself. The use of any particular rule can be tested and judged against the goal. This avoids the artistic pit-traps where the learning of rules, and the use of rules, and the breaking of rules, and a host of other artistic expectations become goals themselves. When communicating emotion is the goal, everything you do can be judged against that target. Artistically, everything else will follow. Your personal vision of the world will emerge, and your technical abilities will develop in the right direction.”

How often have you shown your latest creation on a club night, one that you are particular happy with, that has little or no technical flaws but expresses what you felt about a place, topic or event, only to find the majority of your fellow club members give it a lukewarm reception? This can be the downside of making movies that perhaps only you are truly passionate about. However, it should not be a reason to stop making them unless you are one who only wants to win all the competitions.

Be Yourself. Everyone else is already taken. - Oscar Wilde



Leica Over Promises and Under Delivers

MEET THE NEW LEICA FAMILY MEMBER

ON THE 11TH OF JUNE



By placing the new model's box between the Leica M and the Leica X2 and labelling the new box "Mini M", many Leica enthusiasts expected the new model to be CSC (Compact System Camera). That is, they expected a Leica M body with the optical viewfinder/rangefinder removed and replaced by an electronic viewfinder. They expected the new "Mini M" to be able to take all the Leica lenses both M lenses and R lenses. In summary they were expecting a Leica version of the Fujifilm X E1.



What they got instead after its release on the 11th of June was a SLOW fixed lens zoom (18-46mm f/3.5-6.4) on a body that housed a 16.5 Megapixel APS-C CMOS sensor for the exorbitant price of just under \$3K. For sure it has HD video capability of 30fps 1080, but the 28mm – 70mm (in 35mm speak) lens has no image stabilisation built in and so negates its use for quick point and shoot videography.

Contrast this with the Fujifilm CSC model, X E1. It also has an APS-C sensor (16.3Megapixel), has an interchangeable 18 – 55mm, F2.8 – 4, lens with optical

image stabilisation, a 2.36 Megapixel OLED electronic viewfinder and limited HD video capacity of 24fps 1080.

So after teasing about a mysterious "Mini M" camera on its website from mid-May, Leica has totally misread the public expectations and delivered an over-priced, under-specified, not so compact camera. What a missed opportunity!

The New Mac Pro – is it Form over Content?

Released also on the 11th of June was Apple's long awaited, long anticipated replacement for their premier desktop computer. This aluminium drum measuring only 25.1 cm tall and 16.7mm in diameter is like no other workstation before it. With everything hanging off a central heat-sink core and its mini size, this design concept has forced compromises; like only four memory slots; no optical drive, dual AMD FirePro GPUs which means no CUDA support. Storage is all external via 6 Thunderbolt 2 ports but now there is sufficient graphics power to support up to three 4K displays. All Mac Pro enthusiasts will no doubt eagerly await the 'drum's' commercial arrival so they can check to see if it is all form or that its content can truly perform.

2013 Programme

Date	Meeting Agenda	Place	Responsible Member
4 th July	One Minute Videos	School	All Members
1 st August	Guest Speaker – Sandra Pires	School	John Devenish
5 th September	Guest Speaker – David Blackhall	School	
7 th September	Combined Clubs' Meeting	School	All Members
3 rd October	FROME members' videos	School	All Members
17 th October	Project Planning, Reporting & Presenting Entries due in for VOTY (Note Earlier date!!)	School	All Members
7 th November	Showing members' videos on the topic – Birds in Your Backyard	School	All Members
21 st November	Project Planning, Reporting & Presenting Activity	School	All Members
5 th December	Annual Video of the Year Competition Screening Gala Evening * People Choice Awards	School	All Members
10 th December	Annual Dinner & Presentation Night	Illawarra Master Builders Club	

Colour Code: **Normal Monthly Meeting** **Extra Monthly Meeting** **Special Meeting**



The FAMM Convention is coming soon to Wollongong

MONDAY (31/3)
15.00 – 17.00 Registrations
18.30 – 19.30 Dinner
19.30 – 21.30 Official Opening & 10 Shield Videos

TUESDAY (1/4)
09.00 – 10.30 Producer
10.30 – 11.00 Morning Tea
11.00 – 12.30 Cinematographer
12.30 – 13.30 Lunch
13.30 – 15.00 Trade Exhibition
15.00 – 15.30 Afternoon Tea
15.30 – 17.00 Script Writer
18.30 – 19.30 Dinner
19.30 – 21.30 10 Shield Videos

WEDNESDAY (2/4)
09.00 – 17.00 Bus Tour
In Camera Editing Challenge
Dinner
18.30 – 20.30 (At Own Expense)

THURSDAY (3/4)
09.00 – 10.30 AGM
10.30 – 11.00 Morning Tea
11.00 – 12.30 10 Shield Videos
12.30 – 13.30 Lunch
13.30 – 15.00 Advertiser
15.00 – 15.30 Afternoon Tea
15.30 – 17.00 1 Minute Videos
18.30 – 19.30 Convention Dinner
19.30 – 21.30 Guest Speaker & Presentations

FRIDAY (4/4)
09.00 – 10.30 Editor
10.30 – 11.00 Morning Tea
11.00 – 12.30 In Camera Edit Videos
12.30 – 14.00 Lunch Event
14.00 Farewells

In-Camera Editing Challenge
On Wednesday's Bus Tour make a 60 seconds to 200 seconds video. The video must contain scenes shot only on that day and no post editing of your video will be allowed.