NEWSLETTER

WOLLONGONG CAMERA CLUB MOVIE MAKERS

Video Classics

Short Shorts

Newsreel

Coming Events

Critic's Say

GET READY FOR AN EXCITING 2017

It's TUESDAYs in 2017

All Club Meetings will be on TUESDAY Nights at Figtree Heights Public School,

St George Avenue & Lewis Drive - Vehicle entrance off Lewis Drive

Keep in Touch in 2017

The Club's new Website: http://wollongong.myphotoclub.com.au/

Movie Makers' News & Views: https://wccmmmaterial.wordpress.com/

Movie Makers' Members' Video Catalogue: http://www.wollongongcameraclub.com/video-catalogue/

2016 Programme

Date	Meeting Agenda	Place	Responsible Member
December 1	*Gala Night –Screening of VOTY Entries.*	*School Hall*	*All*
December 13	Annual Dinner	Villa D'oro, 39 - 42 Flinders Street, Wollongong	All

2017 Programme

Date	Meeting Agenda	Place	Responsible Member
February 7	*One Minute Portraits. Bring along your completed Portrait. One Minute task set: a Moving Postcard (Vision, ambient sound, music.) Introducing Vimeo. How to set it up*	*School Hall*	
February 21	*Watch the Moving Postcard set at last meeting. Discuss -subject, camera work, sound*	*School Hall*	
March 7	*Combined Clubs' Task (Date of Autumn CCM TBA to be set by Canberra)*	*School Hall*	
March 21	*Combined Clubs' Task*	*School Hall*	
April 4	*Voice-Over: factors to bear in mind. Interview: with/without visible interviewer. Lighting. Task set: One Minute Doco. (Vision, Voice-over/Interview, Music.)*	*Venue TBA*	
April 18	*Review the One Minute Docos. Then: Preparation of Self and Gear*	*Venue TBA*	
May 2	*Record a short screenplay, act it out, record and distribute footage. Task: Edit footage for next meeting + Make programme for July to Nov.*	*School Hall*	
May 16	*Assess task from last meeting. What can your camera do/not do? (Get to know your gear.)*	*School Hall*	
June 6	*Midyear Comp, 2 minute maximum. Assessment of Vision, Sound and Editing*	*School Hall*	
June 20	*Titles and Credits: Overlays, scrolls, rolls, split screen etc.*	*School Hall*	
Jul 4	*Programme TBA*	*Venue TBA*	

Colour Code: *Normal Monthly Meeting*   *Extra Monthly Meeting*   *Special Meeting*
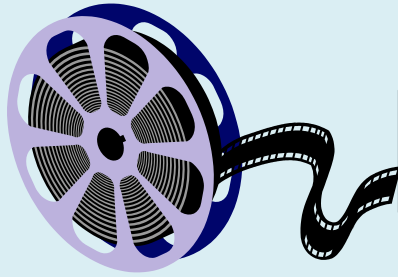
Last Month at the Club

Meeting on 3ʳᵈ November 2016

Club Constitution Changes

In the presence of eight members Bruce Shaw, the Club's Public Officer, conducted a vote on the 10 major changes to the Club's constitution and 2 changes for the Public Officer and address of the Club. The motion to accept the constitution as amended in 2016 (Revision 3) was moved by Bruce Shaw and seconded by Brian Harvey and passed with all in agreement.

The second motion to replace Revision 2 of the Club's constitution by Revision 3 was also passed. (Moved by Bruce Shaw and seconded by Brian Harvey).

The third motion was alsp passed for the Public Officer to send Revision 3 of the Club's constitution to the NSW Department of Fair trading Financial Services, also moved by Bruce Shaw and seconded by Brian Harvey.

Bruce advised the meeting that an important improvement in the Club's operations has come from these changes; namely that all control documents are now in the Club's management procedures. Thus any future changes to the control documents do not need a change in the constitution.

Bruce also advised the meeting that next Tuesday the Photography Group members will vote on these changes.

Chris Dunn in the Hot Spot

Chris did a "show & Tell" of his new acquisition, the Atomos Blade video recorder. This is a HD video recorder that can, via a HDMI cable from the camera, take 10'bit 4:2:2 colour images and record them in ProRes format. There is also an input for a separate external microphone. Whilst the big advantage of the Blade is it can act as a high quality external monitor in the field.

Colour Correction & Grading

Chris then took us all through the principles of colour correction. Why is such a topic of interest you may ask? As Chris explained, and as we have noticed time and time again after club shoots, different cameras produce slightly different coloured images. Also even for one

camera the "colour" of the shot can change depending on the lighting and amount of shade and reflections from other objects. So with colour correction we are interested in accuracy of colour. But that is often a subjective thing – so often colour accuracy means getting the human skins tones correct. Also colour correction means setting the colour saturation – again this can be a subjective thing. Some people like the colour saturation of Technicolor Films or of Kodachrome whilst others like a much less saturated coloured image.

Chris then went on to explain that colour grading is to achieve a certain look or style. This could mean the use of cooler or darker images, where the whole movie or only certain scenes are altered to achieve an effect.

In the case of colour correction there were three stages Chris explained:

1) Make corrections for each individual shot

There are three steps in doing colour corrections for each shot:

- Correct the basic black and white image,
- Remove any unwanted colour casts
- Correct and enhance the colour

2) Do shot to shot corrections – this often requires the setting up of what is called the "hero shot". This is the shot in the sequence or whole movie that all other shots are going to be corrected to look like in both colour and saturation.

3) Apply a style or look.

Chris then went into the technical aspects of achieving these aims using programmes such as Adobe Premiere Pro or FCP X. This complex topic was beautifully handled by Chris, making it seem all that much easier to achieve correct colour or that special look. Thank you Chris.

Meeting 17th November 2016

Six members braved the winds to capture Wollongong Harbour as day turned into night.

Brian Harvey proudly showing Ann Devenish the features of his new camera.

Brian Harvey checks the settings on his new Panasonic Lumix G85 both Day and Night.
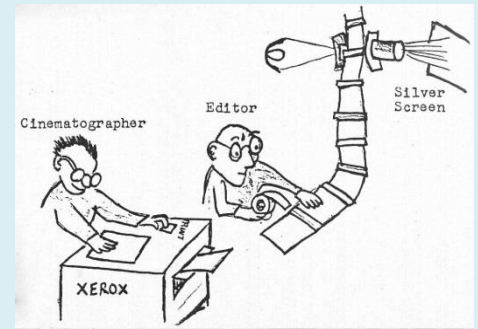
Photographs by John Devenish

Max Davies Setting up by Day to get his Night shot

FROM THE EDITOR'S POINT OF VIEW

by Ian Simpson

The Demise of the Amateur Camcorder

From the introduction of the single unit *Betamovie* (camera + taperecorder), and especially after the *Handycam*, movie cameras were back in favour for amateur movie makers after the demise of the film movie cameras. Tape had replaced film and the body design moved from shoulder support to hand holding as the camcorder got smaller and smaller. The pistol grip of the old cine cameras got lost in this transition, to be replaced by a strap or a top mounted arm.

The design principle and aim of these camcorders was still to shoot moving images only, just like its film cousins did. Technology had improved the image resolution and the capture mechanism as it moved from low resolution to higher resolution in standard definition and then higher still when high definition video was introduced. Solid state storage replaced tape and eliminated all those tape artefacts especially of the analogue era.

The amateur camcorder always seemed to be slightly behind the developments in the professional cameras but progress in design was clearly evident in each new model. Then this decade these improvements from model to model seemed to become less visible and certainly less earth shattering. A new design had appeared that threatened the extinction of the camcorder. The mirrorless camera had arrived that could shoot both still and moving images. All the efforts in technological development now seemed to be directed to this camera design and the camcorder was left to wallow and to be put out to pasture.

The technological developments that had produced the amateur camcorder now neglected it in favour of the new kid on the block as there were always more people interested in taking "snap shots" then there were people taking movies. So if you can satisfy both customers with one product well $$$$$.
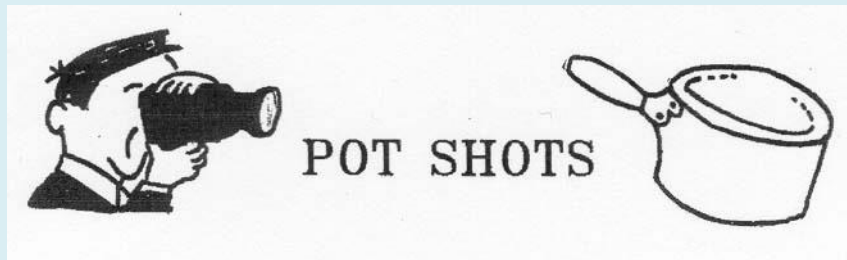
"A HISTORY OF THE PHOTO CAMERA" from PORTERODELANTERO

This animation is well worth viewing to see if your favourite old camera is included. For me, one obvious omission from this cavalcade of cameras was the Nikon F SLR. Watch it and see what other cameras you think should have been included. https://vimeo.com/172556276

What is More Important: High Dynamic Range or High Resolution?

As digital technology replaced film the driving force, right before our eyes, was for more and more resolution. Each development in sensor technology had an unwritten aim to one day out resolve film. We seem to have reached that goal and so manufacturers are now looking for a new challenge. That challenge is High Dynamic Range. Digital images have always suffered from not being able to capture the full range of darkness to brightness that our eyes can see or even that film can capture. But now that is changing with professional cameras that can capture up to a 15 stop range and RAW capture modes even in amateur cameras, such as Sony's *Slog2*. The TV screen manufacturers have also got on this bandwagon and are developing technologies that give "true blacks" instead of dark greys. An old Schneider lens advertisement once explained that to the eye increased resolution was not as important as improved contrast. A lens that could better distinguish and reproduce the various tonal shades produced visually "sharper" images than a low contrast lens with greater resolving power. So no doubt we will see that phenomenon again, where the application of High Dynamic Range technology will be more important and obvious to the viewer than increasing the resolution from 4K to 8K?
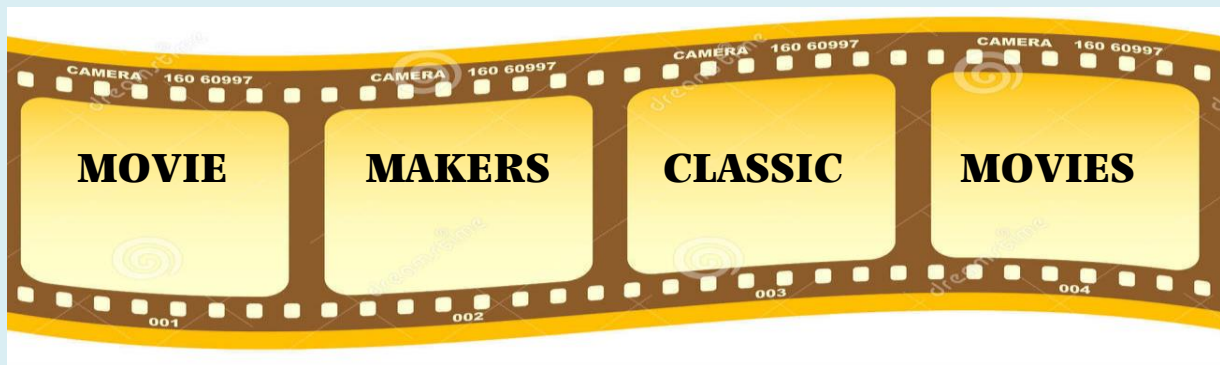
Frame Rates are all in the Eye of the Beholder

An interesting article on the *Redshark* website discussed the controversy of what is the "correct" frame rate. From the early years, cinema settled on 24 fps as a compromise between economics and what would fool the eye. The rise of the digital age has delivered a range of frame rates but 24 fps is stilled used in the cinema. The 'why this is so' has been explained by the author as human perception and comfortable familiarity. http://www.redsharknews.com/technology/item/3881-why-24-frames-per-second-is-still-the-gold-standard-for-film

Peter Jackson copped a lot of flak over his choice of 48 fps for *The Hobbit.* Those who complained said the images looked "too real" and "less jarring than what 24 fps delivered. The higher the frame rate, the sharper is each frame when motion is involved. Many found this sharpness unacceptable preferring the "nicely blurred" images of 24 fps, believing that that this perception " excellently simulates our perception of fast moving objects, hence making a movie feel more realistic." So both sides of the frame debate seek "realism"??

Is it Time to Move onto New Editing Software?

Are you discontent with your current editing software but cannot justify the monthly charges of Adobe? Then it's time to look at DaVinci Resolve 12.5 Lite. It's free and there are free tutorials to help you make the transition: http://www.redsharknews.com/tutorials You may need to upgrade your computer or at least your video card, but even that need not be expensive: .http://www.redsharknews.com/post/item/2265-how-to-build-a-system-to-run-resolve-on-a-shoestring

MOVIE MAKERS CLASSIC MOVIES

The Essential Courier by john Devenish (https://vimeo.com/145760916)

John's brief statement on the Club's Movie Catalogue is: "An assignment for the Documentary Course, Continuing Education at the University of Sydney." This does not do this movie justice. This is movie is better described as a gritty city/ unban documentary in the style of *"cinema verite"*. This video achieved second place in the documentary section at the VOTY competition in 2004. Even here the judges may have been distracted by looking at its weaknesses and failing to appreciate its strengths. Being a gritty city documentary, there are "on the street" interviews which purist judges could complain were too affected by background noises. To have posed these interviews indoors with careful lighting and sound recording would clearly have produced a better technical result but would have totally destroyed the documentary's atmosphere and mood. These "door stop" interviews with all their city background sounds help create the atmosphere and provide this video with its authenticity.

The close cropped faces of the interviewees enhanced this realism of this *cinema verite* genre. This genre was inspired by the Soviet filmmaker and theorist, Dziga Vertov and his newsreels and documentaries that aimed at "truthful cinema". The camera of *The Essential Courier* searches a bike courier's body for evidence of prior injuries, thus validating the courier's description of his accidents. This is pure *cinema verite* in action where the camera is used to unveil or highlight subjects which may be otherwise hidden from observation.

At the beginning of the video, the dissolve from the bike race on the large screen to a "bike-cam" shot winding through the city traffic promised a creative approach to editing. Unfortunately that expectation was soon dashed as the movie then settled down to the conventional use of fade-outs and fade-ins to link various snippets of interviews. This movie meets the criteria of a "direct cinema" documentary. That is, a documentary that mainly tells a story without a voice-over narrator. In *The Essential Courier* there are only a brief introduction and conclusion by a "hidden" narrator, the bulk of the story is carried by the segments of interviews. This movie from the WCCMM archives is well worth viewing again and also its style or genre is well worth a club team adopting for their next project.