

NEWSLETTER



July 2017



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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/>

Movie Makers' Facebook Page: <https://www.facebook.com/wccmoviemakers/>

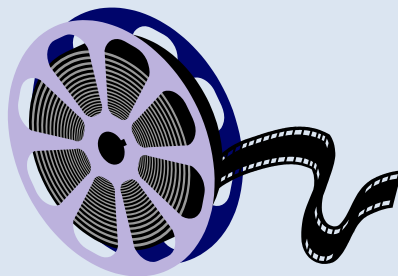
2017 Programme

Date	Meeting Agenda	Place	Responsible Member
Jul 4	<i>Titles and Credits: Overlays, scrolls, rolls, split screen, etc.</i> <i>Signature style. Essential info such as year. DVD from Library</i>	<i>School Hall</i>	<i>IS</i>
August 1	<i>Investigate Time Lapse recording.</i> <i>Task set: Make a one minute Time Lapse shot or clip for next meeting. Incorporate Titles & Credits: refer also to June 4 meeting.</i>	<i>School Hall</i>	<i>BH</i>
September 5	<i>Review task on Time Lapse movie. Discuss</i> <i>Task set: Make a 30 second commercial</i>	<i>School Hall</i>	<i>TH</i>
October 3	<i>Review task set: 30 second commercial</i>	<i>School Hall</i>	<i>TH</i>
October 17	<i>VOTY entries to be in.</i> <i>Explanation of Music Video – DVD from Library</i> <i>Task set: Make a Music Video</i>	<i>School Hall</i>	<i>JD</i>
October 21	<i>Spring Combined Clubs Meeting</i> <i>Signature item: Spectacle</i>	<i>School Hall</i>	<i>TH</i>
November 7	<i>Review of Music Videos & Discuss</i>	<i>School Hall</i>	<i>JD</i>
November 21	<i>DVDs from Library</i>	<i>School Hall</i>	<i>JD</i>
December 5	<i>Gala Evening – view and judge all VOTY entries - Bring a plate of food</i>	<i>School Hall</i>	<i>JD</i>
December 12	<i>Annual Dinner & Awards Night</i>	<i>TBA</i>	<i>All</i>

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



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Last Month at the Club

6th June 2017 – Mid-Year Competition

With only 4 members in attendance the mid-year competition was a very informal affair. The reduced attendance was the result of the confluence of two factors; the loss of members due to the change to a Tuesday meeting night and members travelling.

Before the movies were screened, matters that were discussed were:

- A message from the FAMM President requesting if members had any film footage of Perth in the 1940s; London in the 1950s; Sydney in the period 1960s to 1980s and Protests in the 1970s. This request originally came from Sari Braithwaite who is making a documentary of the life of the late Anne Deveson.
- With the Club's 75th Anniversary coming up in April 2019, Ian raised the suggestion that the Movie Makers' contribution to this event could be for Movie Makers to form a production team and interview present and retired members of the club. The members present agreed to this suggestion. Ian then suggested we begin by interviewing Brian Harvey, Tom Hunt and Bruce Shaw. These members could not only help with some of the history of the club but also with the genesis of the Audio-Visual Group which finally metamorphosed into the Movie Makers. Also interviewing these members first would help the team develop their technical and artistic skills in the interview process and so make it easier when doing other members.
- The programme for the next Combined Clubs Meeting on Saturday the 21st of October, which our club is hosting, was discussed. A suggested programme is:
 - 9:30 – 10:00 Welcome – coffee and slices / biscuits
 - 10:00 – 11:00 - Noel Downey on drone photography
 - 11:15 – 12:15 – David Simpson on *vlogging* the new moviemaking
 - 12:15 – 1:15 – Lunch
 - 1:15 – 2:15 – Club videos on the "Spectacle"
 - 2:15 – 3:00 – Show and Tell - Setting the topic / theme for the next Club video Challenge
 - 3:00 – Farewell

Tom Hunt agreed to organise the lunch for all the members of the clubs and will work out what each club will need to be charged to cover the costs.

The members then settled down to view the entries in this year's Mid-Year Competition. As each movie was only 2 minutes in duration each entry was viewed twice with a discussion and feedback to the author (where present) between the viewings. Tom Hunt agreed to judge the videos.

A Visit to AIMS, May 2017 by Chris Dunn summarised a visit he made to the Australian Institute of Marine Science (AIMS) some 40 minutes' drive from Townsville. He was given a very personalised tour by his son-in-law, Steve and his daughter Kate. The video contained no live sound due to the noisy equipment experienced during the tour. So Chris chose to create a sound track of background music supporting his narration. We were shown sea simulation aquarium tanks with very accurately computer controlled environments. With such accurate controls Chris showed us that a one degree

centigrade increase in sea temperature had bleached the coral. Finally Chris, using some time-lapse footage from AIMS, showed how the pacific Triton can devour a crown of thorns starfish.

COAST by Ann Devenish was her entry from the 2 minute editing exercise of last month. Ann Devenish chose a blended commentary on this coastline; mixing its tragic maritime history with its current surfing reputation and tourist potential. <https://vimeo.com/218570471>

Concentrating on the famous *Loch Ard* shipwreck where only two survived; Eva Carmichael a passenger and crewman Tom Pearce, Ann was able to contrast this coast's dangers with its present picture postcard scenic delights and its pleasure seeking surfing traditions. The story of the *Loch Ard* also provided the motivation for the selection of Irish music. Ann packed a lot of information into 2 minutes as she concluded her video of the shipwreck coast with a brief history of the Great Ocean Road that travels along it.

John Devenish's video, *IMPEDIMENTA*, was also a carryover from last month's editing exercise, <https://vimeo.com/218570101> but it stood in stark contrast to Ann's video.

John's approach was to recommend that this road "be avoided by all." The first 30 seconds of the video leads one to believe that this video is just another presentation of the beauty and history of this coastline. But then the narrative makes an unexpected change. John then takes "the micky" out of surfers and accuses bike riders of blocking the road for tourists. John wrote his narration first and then chose shots to fit. All live sound was removed and the sound track was rebuilt consisting of his narration and background music.

IBOC's Visit to Lake Conjola by Max Davies was a documentation of a bird observation walk by members of the Illawarra Bird Observers Club (IBOC). Max mixed video of the members during their walk with close up still images of the birds they observed. A quick interview with the group leader helped to personalise this endeavour for non-bird fanciers. The enthusiasm of the members of the club was ably presented by Max as he mixed live sounds with music and his narration.

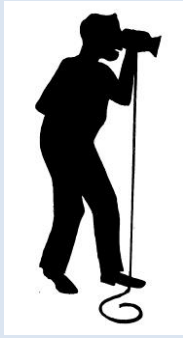
Escape from South Australia by Ian Simpson was a record of a couple of days in Marie and his caravan holiday to South Australia. Caught up in the "worst storm this century" to hit South Australia and bearing witness to when the whole state went dark and lost power, Ian presents the reasons for the escape from South Australia. The video is in three parts: opening scenes of sunny days in Wilpena Pound; Breaking News of the storm; decision to flee.

Ian Simpson's second entry was also a video from the previous month's editing exercise, *The Shipwreck Coast*. <https://vimeo.com/218572047> Ian concentrated his story on the shipwreck history of this coastline. To remove the picture postcard and tourist view of the coastline of the Great Ocean Road, Ian converted all the images to Black & White images. Like John's video, the narrative was written first and the images were selected to match. Poor live sound was replaced by non-wind affected sound. No background music was used as this would have detracted from the stark documentary approach adopted in this video.

***And the Winner isTom awarded equal first place to Chris Dunn's A Visit to AIMS, May 2017
and Ann Devenish's COAST***

CONGRATULATIONS ANN & CHRIS

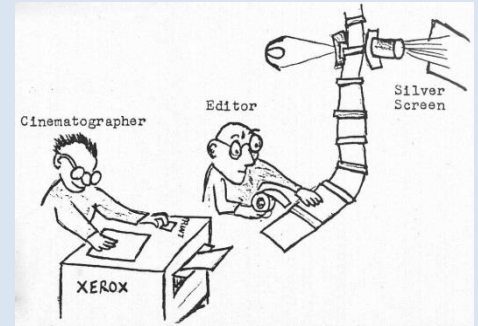
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FROM THE EDITOR'S POINT OF VIEW

by Ian Simpson

*The Convergence of Still and Movie
Photography*



Ever since the dawn of digital photography there have been predictions that there will come a time when there will be no longer any need for separate cameras to shoot still images and moving images. The two shall become one in a single unit. The challenge for designers and manufacturers was, what form will this device take? Will it look like a still camera or like a movie camera?



Early camcorders took the long, thin form of their predecessors, the cine camera. Whilst the still cameras kept the same form and only replaced the film with a sensor. Initially the camcorder could shoot poor quality still images because of its small sensor sizes and limited pixel resolution.



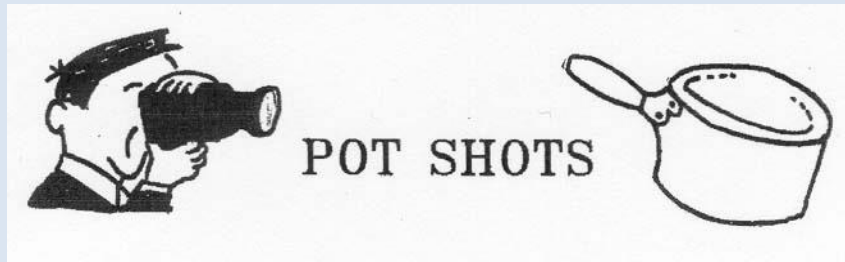
Whilst the digital still cameras had limited resolution and limited file size for video. So if you were a photographer that wanted to shoot both high quality video and still images, you still had to buy two cameras as you did in the film days.

Then came along the DSLRs, the Nikon D90 and the Canon 5D Mk II, and suddenly a smallish SLR form factor camera could shoot high quality, High Definition video. It is reported that Canon included this HD video capability as an after thought, thinking that professional photographers in remote locations might like to shoot short video segments to augment their still images. Little did Canon appreciate that they had started a revolution within the semi-professional cinematographers who saw they now had access to relatively cheap cameras that rivaled professional gear, gear that was orders of magnitude dearer and much more complex and heavy than their DSLR. The Indie video scene was revitalised. However, technological progress ran on further, soon High Definition was replaced by 4K resolution and more recently by 8K resolution.

To get a feel for what this race up the resolution scale means, consider the now lowly High Definition resolution of 1920 by 1080 pixels as the base resolution and that it provides roughly a 2Mpixel still image. Now 4K is a doubling of both the horizontal and vertical resolutions to 3840 by 2160 pixels, or roughly a 8Mpixel still image. Now consider 8K resolution which is a doubling of the horizontal and vertical resolutions of 4K, or roughly a 32Mpixel still image. So surely you would think that cameras with 8K resolution would achieve the aim of providing a device that was equally capable of making very high quality still and moving images? Surely there is no need to go to 16K which would result in 128Mpixel still images?

As far as the camera form factor goes, at present the still camera form is winning over the camcorder form. The mirrorless, interchangeable camera is winning over the DSLR and the computerisation of photography is winning over all.

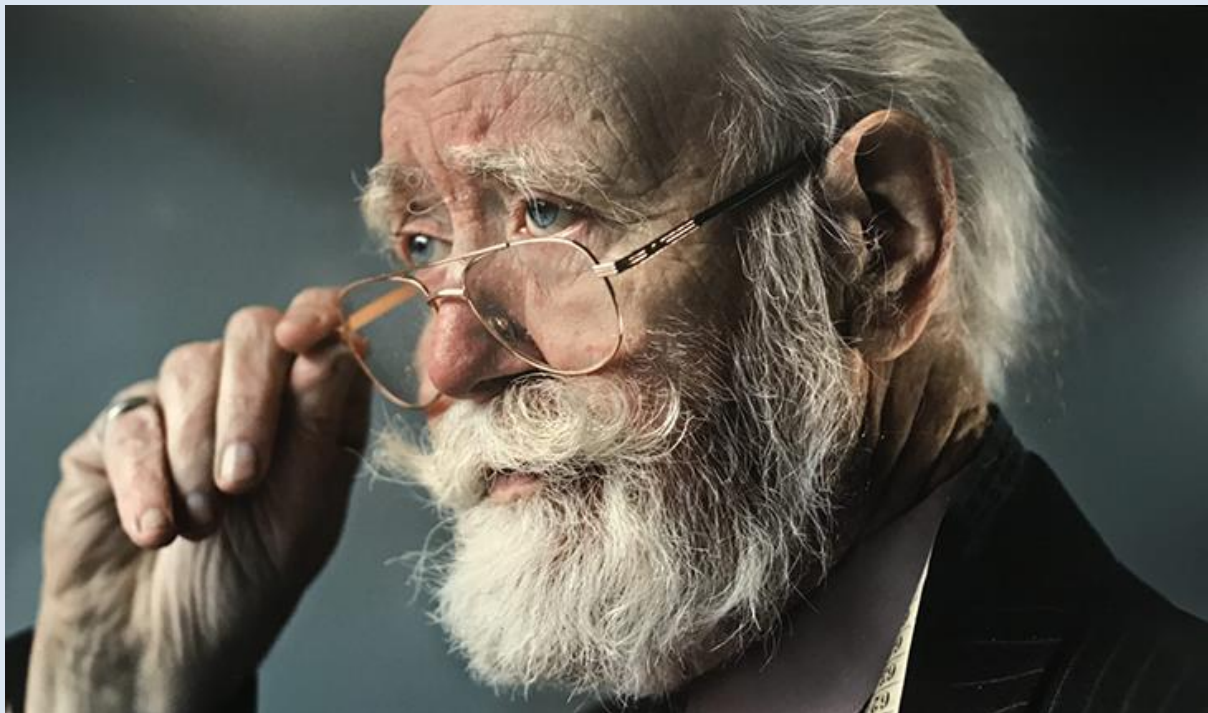
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How much should you pay for a UV Filter?

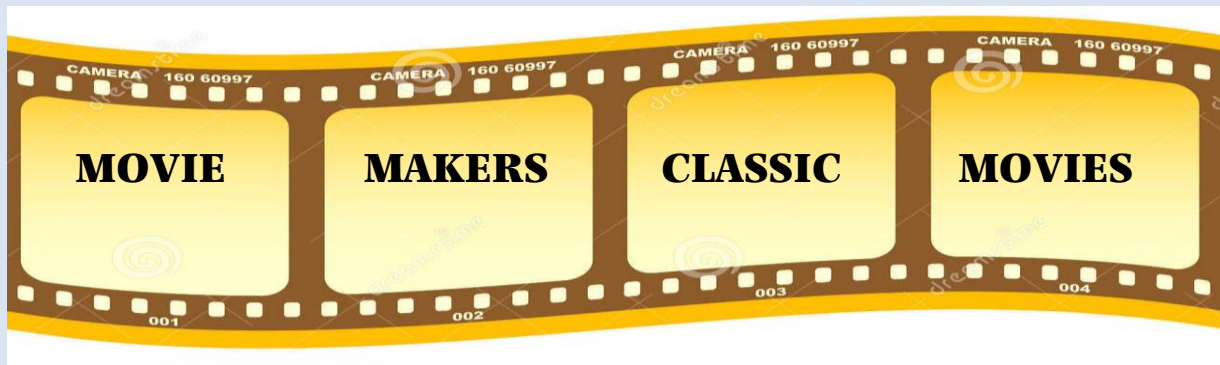
Roger Cicala founder of *Lensretals* did some tests on UV and clear glass filters that we add to the front of our camera lenses to protect the front element of the lens from damage. But as with everything, some UV filters are better than others. Also as Roger Cicala found out this did not depend on the amount you spent on the filter. He tested 20 filters ranging in price from \$225US to \$20US. He measured the amount of light that gets through the glass filter. Clear glass should transmit about 92% of the light entering it, the remaining 8% is lost due to reflections. To recover more of that reflected light, manufacturers coat the filter surfaces. For the most expensive UV filter, the Leica UVA II, 99.9% of the light was transmitted. However, for the \$20, Hoya HMC Multicoated UV(C) the transmission was 99.5%. His tests found as a brand, the filters with the lowest transmission were marketed under the Tiffen name and had transmission values ranging from 98.7% to 90.1% for filters costing between \$33US and \$45US. Roger addressed the question of how important is this loss of transmission from between 1% to nearly 10%, by saying any light not transmitted will cause ghosting in the images you take and will also reduce the contrast of your images.

How Good is 8K Video?



Would you believe the above portrait is “just” a frame grab from a video shot in 8K resolution using the new RED 8K Weapon camera by photographer Vincent Laforet? He is a former Canon Explorer of Light, and his early work with the Canon EOS 5D Mark II helped usher in the era of still and video convergence. So that is enough for you to realise he knows his craft, but still this is an astounding image from video footage and indicates not only where videography will go in the future but also where still photography is heading: just shoot video and pick out the best frames.

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Rob van Petersen's Beautiful Belmore Basin and Tasmania in 6 minutes

Technical competence and artistic creativity are often seen as the opposite ends of a continuum of ability in the movie making hobby. Those who know all sorts of computer jargon, or know how to successfully use manual controls on a camcorder or how to get the best live sound are often regarded as incapable of any artistic creativity. You can be one or the other but not good at both. Along that imaginary continuum the rest of us fit, being a little bit good at both but rarely showing any high proficiency at either.

However, there was a previous member of the WCCMM that broke this unwritten rule, he could comfortably operate at both ends of the continuum. He could successfully use new technology to enhance his creativity. That member was Rob van Petersen and the period was the first few years of the 21st century. This was the time when club movies were entered into competitions on VHS tape as, at best, a second generation version with all those tape image defects compounded by colour bleed and softness of the image. It was also the time when the digitalising of analogue tape footage was in its infancy; when affordable software was just appearing for amateurs that would allow them to make VCD and SVCDs on CDs. It was the time when there was a range of manufacturers offering MPEG-2 encoders; with some producing clearer and sharper images than others. It was also the time when plasma flat screens were just appearing but were still too expensive for the average consumer. For example a Sony 42 inch plasma screen cost \$13,970 in February 2002.

In this environment of technical developments in the digital world of movie making, Rob, in 2001, conducted two workshops in May and September for members on how to import their analogue footage into a computer, how to edit it in Premiere 6 and how to output it as a MPEG-1 file to burn on a CD. So on the technical front Rob was way ahead of most of us at that time, but what about his creative side? During this period Rob made outstanding movies, where he carefully blended the creative with the technical.



A frame grab from "Beautiful Belmore Basin"

In *Beautiful Belmore Basin*, Rob was an innovator but also had an eye for composition. Here we have a holiday movie of a local tourist spot in Wollongong. However, through his craft 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. Whilst Rob's innovation hits us right from the start with the cropped widescreen image, (remember this was the time when video was shot and shown in 4 x 3 format), and the waves washing out his title. This is a smooth and professional cameo production showing Belmore Basin in glorious daylight and mystical evening glow. After 3 minutes 14 seconds we left wanting more rather than wishing it would end. A deeper analysis of the video shows that the average shot duration is 4 seconds with a minimum of 2.5 seconds and a maximum of 14 seconds; a calm pace without holding each shot too long. With this production Rob actually shot the video in 16 x 9 format rather than cropping the 4 x 3 frame in post-production. This production benefited from this approach in the beautiful framing and balance of the subject matter. *Beautiful Belmore Basin* achieved 1st place Travelogue.

Another innovative video of Rob's was, "*Tasmania in 6 minutes*". Here Rob gave the audience 6 minutes of beautifully composed images. In fact some of the compositions would have rated well in the Photographic Group's monthly competitions. One such shot that struck me was the shadows on the footpath at an outside café. To tie these beautiful scenes altogether Rob used tastefully selected transitions that in this instance did not jar with the mood but rather helped the video along to achieve its goal of all *in 6 minutes*. In this video Rob used widescreen re-framing of the 4 x 3 format footage to enhance the pictorial effect and it also allowed him to add titles just below the image area. This was a well thought out and crafted presentation.



A frame
grab from
"San
Francisco"
opening
title
sequence

In a beautifully edited documentary on the famous seaside city of *San Francisco*, Rob experimented with an eye catching introduction to the video. As we travel across this famous entrance to San Francisco the scene gradually changes from that above to a normal view. Truly Rob van Petersen was both a technical and creative innovator. Sadly the club's VHS copies of his video do not do them justice.

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Members please note the new competition rules have been approved and are now up on the club's myphotoclub website:

<http://wollongong.myphotoclub.com.au/>

Look under: Members - Documents – Competition rules – Movie Makers.

Please refresh your understandings of the difference between the now three video categories. Also at the end of the document you will find the entry form you will need to complete for your VOTY entries.

MOVIE MAKERS GROUP

COMPETITION RULES

- 1 Audio Visual (AV) Rules**
- 2 Multi Media Rules**
- 3 Video Rules**

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