



February 2012

MOVIE MAKERS NEWSLETTER

CLUB MEETINGS

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

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

**Vehicle entrance in Lewis Drive,
FIGTREE**

**Club Address: PO Box 193, FIGTREE,
NSW, 2525**

Club Web Site:

<http://www.wollongongcameraclub.org.au>

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Club's YouTube Site:

www.youtube.com/wollongongmm

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Last Month at the Club

Gala Night – 1st December

The Premiere show night for the Movie Makers Group was the 1st of December when 14 members and 5 visitors gathered to view all entries in the *Video Of The Year* competition. With 12 entries this year, the group was in for a challenging night as each person was given an assessment sheet and was asked to score each video with a rating from 1 to 5.

The evening began with a short video describing the voting system and then it was on with the show. The 12 videos can summarised as follows:

Video title	Videographer(s)	Description
Minnamurra	Ray White	An informational film promoting a local rainforest park by NP & W Service
Perfect Date	Tom Hunt	Excerpts from Juan & Gen's Wedding.
Death by a Thousand Cuts	Chris Dunn	The removal of a tree.
Perfect Date Trailer	Tom Hunt	Taster for the overall wedding movie.
Hardwood Native Forest	Max Davies	Presentation by members of Forests NSW Div. Management and Operations of the forests and the identification of native eucalypts found in the region.
Two Men on a Bench II	John Devenish & Team	Two men on a bench encounter a youth.
Products of a pine plantation	Max Davies	Presentation by the Regional Manager of Forests NSW. The management of the forests, operations, product types and customers.
Timelessness	Ian Simpson	This video presents the concept that time is only a human invention, only change is real.
How Inclusive are you?	John Devenish	Gracia's presentation about "inclusiveness" for Plural Plus 2011.
Louisavale	Ian Simpson	Experiences of a once timbertown, north-west of Brisbane, told by a one-time inhabitant.
Age of Dinosaurs	John Devenish	An overview in one minute of Dinosaur bone restoration near Winton Queensland.
An Out-Take	John Devenish & Team	A camera left running whilst John Devenish directs.



Ian Simpson receiving the Audience Choice award from Brian Harvey

Whilst Brian Harvey and Lloyd Roberson counted the votes the rest of the audience watched the basic techniques section of the video: *Golf Croquet: The Thirteen Hoop Game and Basic Techniques*. This video had been prepared by a team of Club members lead by Bob Kennedy and John Devenish. It has been a long term project and it was good to see the excellent final version.

With the results in hand John Devenish announced the Audience Choice video to be *Louisavale* with *Native*

Hardwood Forest and *Timelessness* tying for second place. The rest of the evening was devoted to devouring as many of the delicious assortment of rich food brought by the members over a cup of tea or coffee.

As the *Video of the Year* competition is judged by members of other clubs in the Southern NSW Division of FAMM, our members had to wait until the Annual Dinner to see if their choice was endorsed.

Annual Dinner – 13th December

Only three videos; *Louisavale*, *Two Men on a Bench II* and *Products of a Pine Planation* were shown during the evening.



Max Davies received his Video of the Year award from Roy Killen the Photographic judge for the evening.

For the third consecutive year the external judges made a different decision to the members' audience choice at the Gala Night. The judges from Milton-Ulladulla Video Makers, the Shoalhaven Movie & Multimedia Group and the ACT Video Camera Club endorsed the talent of our premiere documentary videographer, Max Davies. His winning video, *Products of a Pine Planation*, has all the hallmarks of his style; an interesting story well told by the aid of interviews with key participants, a carefully researched topic, a determination to tell that story visually and not to miss out on even the slightest detail.

As the 2010 and 2011 winner of the VOTY, Max has shown his consistency in the production of high quality videos in his chosen style. This year Max has won the trifecta with awards for *Best Camera Work*, *Best Editing* and *Best Audio track* for his very same VOTY video. Considering these awards were won against a strong field of 11 other entries, what else can be said other than *Products of a Pine Planation* is truly the Video of the Year!



Ann & John Devenish with one of the actors, Brian Lavelle, receive the award for Best Team Video from Roy Killen.

The only award not won by Max was the Best Team video which went to Team Devenish for their video, *Two Men on a Bench II*. This was a clash of generations, as generation "prior to Y" gives a representative of generation Y a mouthful. This was a well-constructed video with a surprise ending; it is not often the older generation wins a verbal battle with the younger generation.

CONGRATULATIONS

To Max Davies, the premiere individual videographer of the Club for 2011, and

To Team Devenish, the premiere Club team with their seniors' revenge video.

16th January 2012

A special Club meeting was called for January to plan the News Bulletin for the Combined Clubs meeting on the 5th of May and to test out the Club's new High Definition Projector.

However, before getting to these matters, five promos for the Movie Makers section of WCC were pre-viewed. The aim of this exercise was for members, using supplied footage, to come up with an approximate one minute long promotional video, promoting the Club using only images and text – that is no narration. Five members took up the challenge during the Christmas / New Year break:

Tom Hunt, Ray White, John Devenish, Brian Harvey and Max Davies. All showed their creative input applying different themes, styles, use of text and graphics to the common footage. This was not a competition, rather it was an exercise in giving members a voice in how the Movie Makers section of the Club is advertised on the Club's website.

Congratulations to all and thank you.

News Bulletin Planning

News items were discussed and selected, members were allocated to each item to draw up a script, to organise a video crew, to select a location (if necessary) and to have all of this done before the 19th of April. As each item will need an anchor person's introduction then this part of the script needs to be ready for the third Thursday in February, March or April. With time allocations being set, it is up to the organiser of each new item to get the relevant footage to tell the news item in the time allocated.

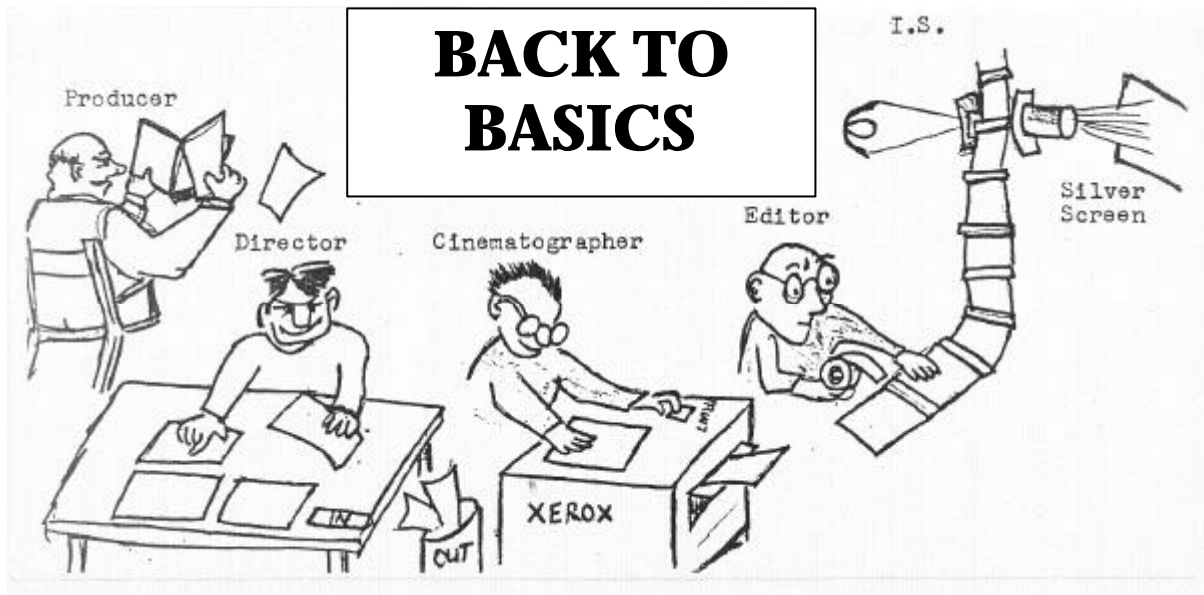
The New High Definition Projector for the Club

On Wednesday the 18th of January four members of WCC, (Brian Harvey, Tom Hunt, John Devenish and Ian Simpson), visited Digital Cinema in West Ryde. As a result of prior phone calls by Brian Harvey, the managing director, Paul Godfrey, was ready for the delegation. Paul had two of the projectors on the delegation's short list ready for viewing. These two projectors were the two key ones within the allowed budget and were representatives of the two different technologies used in cinema projectors, LCD and DLP. Discs were prepared by members containing still images of different resolutions and video footage in standard definition and high definition (using Blu-ray and AVCHD encoding). Also playback from a laptop and iPad were tested.



Paul Godfrey of Digital Cinema

As the projector had to meet the combined needs of the Photographic Group and the Movie Makers, the unanimous choice of the delegation was the Epson TW6000W. The features of this projector that stood out were the brightness and clarity of the image which would be of benefit in the lighting conditions at the school during daylight saving; the adjustable colour response that could be saved in up to ten memory settings, meaning that the Photographic Group and the Movie Makers can have their own optimised settings.



When Do You Over-Ride Your Camera's Automation?

by Ian Simpson

Through the imaginative use of electronics our video cameras, both still and movie cameras, are marvels at getting the best exposed and the sharpest images. Conversations at club meetings are no longer concerned with getting evenness of colour and image density from scene to scene or maintaining sharp focus in a moving subject. Our little camcorders automatically think for us and only occasionally get it wrong....so how do we pick those times when the camcorder's electronics get it wrong?

Focus

Let us start our discussion with that piece of automation that single-handedly banished bad, fuzzy footage to history. Automatic sensing and focusing has been a boon for videographers, freeing them from the routine of having to zoom in, focus and zoom out to frame, for each and every scene. Now all the videographer has to do is switch on the camera, frame the scene and press the record button. Even with moving images, focus can be maintained with the tracking feature in camcorders which locks focus on the subject within a highlighted frame in the viewfinder. So long as the subject is in the field view, focus is maintained.

Such sophistication in automation is accepted without any thought these days, but such sophistication 50 years ago was considered way-out science fiction. However, like all automation there are boundary conditions for it to work efficiently. One such condition has been already mentioned, logically for the follow focus to work on a subject, that subject must be kept within the field of view. Other conditions are perhaps not so obvious or logical.

For most automatic focus systems to work the subject must be able to be distinguished from the background. That means in low light or dark areas, the automatic system will struggle and this struggling is manifested as the subject going in and out of focus – called hunting. As soon as you see this you know you have to switch off the auto-focus and follow the old manual technique of:

- 1) Zoom in on your subject
- 2) Focus manually on the subject using any manual focus aids the camera has (consult your manual for these aids)
- 3) Zoom out to frame the image.

Other conditions when the auto-focus system might fail are when there is a dominate foreground object and the subject is not being tracked or when the colour of the background is similar to that of the subject.

Image Stabiliser

Another magic piece of automation has been the image stabiliser built into our camcorders, they made hand held footage finally tolerable to the viewing audience. However a tripod or some other means of solid support is still recommended to achieve rock-steady images. One problem arose with the image stabiliser when the camcorder is attached to a tripod and the scene is being panned. When the camera is being panned the image stabiliser tries to correct for this movement. It tries to keep the image steady. The result is the panned footage appears very jerky. The solution is simple, when panning switch OFF the image stabiliser.

Exposure & White Balance

The third major advancement in automation was the automatic adjustment of aperture and shutter speed to ensure a good, consistent exposure of the subject. To give a consistent exposure shot to shot, the automation has to handle the four characteristics of the lighting of the scene:

- 1) Quantity of light
- 2) Direction of the main light source
- 3) Colour (Temperature) of the main light source, and
- 4) Harshness of the lighting of the subject.



Harsh, sunlit scene with strong shadows

Quantity of light determines the aperture setting and possibly the electronic gain setting. The latter comes into play when the light intensity has dropped such that the lens is now set at maximum aperture; any further “brightness” of the captured image is achieved at the expense of increasing the electronic noise, which shows up as a “grainy” image and loss of colour. Thus strong lighting is needed to bring out the colour of the scene but unfortunately this may also bring increased contrast, while also improving the depth of field (focus) of the image.

Direction of the light determines, through the introduction of shadows, the appearance of the third dimension to the otherwise two dimensional image. Frontal lighting gives a flat looking 2D image. More moulding to the subject is achieved with the light coming from one side. The shadow so created from this side lighting can be lightened by using a reflector; with this reflector being anything from a white table cloth in restaurant scene to a concrete wall in an outdoor scene.

Colour Temperature is the blueness or redness of the light source. “White light” is rarely white. For example it is bluish by the midday sun, especially if the sky is cloudless, and yellow to red at sunrise and sunset.



Cloudy-bright lighting gives less intense shadows

The light can also take on colour casts when the light is diffused by foliage or is reflected from a coloured object. The inbuilt automation tries to filter out the colour of the major light source and in the process may destroy your golden sunset. So unless your intelligent automation has a setting for sunset scenes you had best switch off the automatic white balance and select the “daylight” white balance setting when videoing a sunset or sunrise. Another reason for switching off the auto white balance may be if it is slow to react to changes of lighting; for example: panning from sunlight to shade, in this instance manually selecting the “daylight” white balance setting would give the best compromise.



A scene lit by daylight and artificial light – what colour balance do you set?

Harshness of light refers to the hard, clearly delineated features achieved in strong sunlight compared to soft lighting achieved by diffused sunlight. The condition often called “cloudy bright”, where the sun is thinly veiled by cloud, is the light that allows us to shoot a subject from any angle and where we are happy to leave the automatic exposure circuits to do their job.

When Automation will do

For the automatic exposure to be correct the scene must conform to the following three requirements:

- 1) The scene must contain equal amounts of light and dark areas.
- 2) The predominant light source must evenly light the subject.
- 3) The contrast range of the subject must be no more than 5 stops.

If any of these conditions are not met the exposure chosen by the automatic circuits will be a compromise. Here the built-in



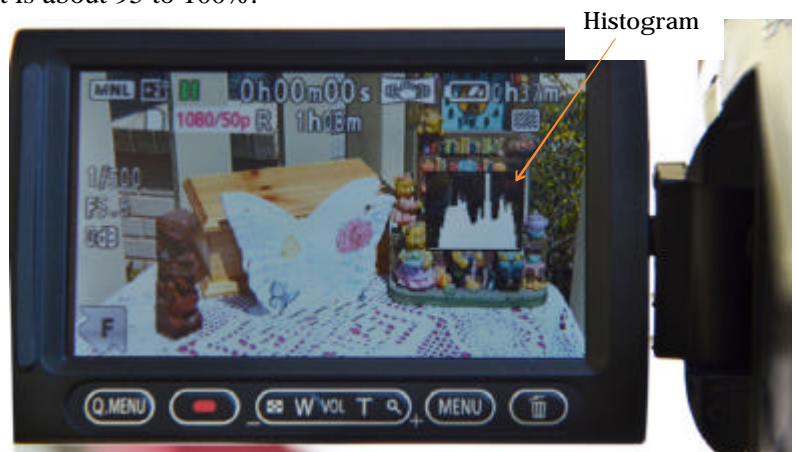
The average scene that automation loves to measure

automation can help, as often it has a selection of scene types, such as “Night Portrait”, “Night Scene”, “Spotlight”, “Low Light”. So if your scene fits one of the types covered by your intelligent automation then you can select it and still let the automation do the thinking for you.

In order to assess if the exposure set by the automation is a good compromise our camcorders often have two aids built into them. Traditionally videographers have guarded against over-exposure of the brightly reflecting parts of the scene by using the Zebra Stripes tool. This tool is an option in most camcorder’s menus and it creates the super-positioning of alternating white and black lines over the parts of the image which are, or are nearly, over-exposed. These so called “zebras” appear only in the viewfinder or LCD screen and not on the captured footage. Their presence is a warning to the camcorder user to manually adjust the exposure to remove their presence from critical areas of the image. If the brightness range is considered as going from zero for black areas to 100% for pure white areas, then “a normal caucasian skin tone” falls in the range of 55 to 65%. In professional cameras the zebras can be set to appear when the area hits 70% brightness and so acts as a warning to ensure that

the caucasian skin tones are recorded accurately. I could not find at what brightness level Panasonic had set the SD700's zebras but I suspect it is about 95 to 100%.

Some camcorders like the Panasonic HDC-SD700 have in addition to the zebra stripes tool, the histogram tool. This tool displays, only in the viewfinder or LCD screen, a histogram of the image's brightness levels. The horizontal scale is the change in brightness levels from dark shadows on the left to very bright highlights on the right; whilst the vertical scale is a measure of the number of pixels in the sensor that are recording each brightness level. If the automatic exposure system is working correctly then the histogram should fit between the upper and lower boundaries as in the photograph on the right.



The LCD screen of the camcorder showing the scene and the superimposed histogram of the brightness range and intensity



Expose for the sunlit area by either taking a spot exposure reading on full zoom or manual adjustment to remove "zebras" from the sunlit areas

The histogram should not be jammed up against the right hand boundary as this would mean the highlights in the scene were being over exposed.

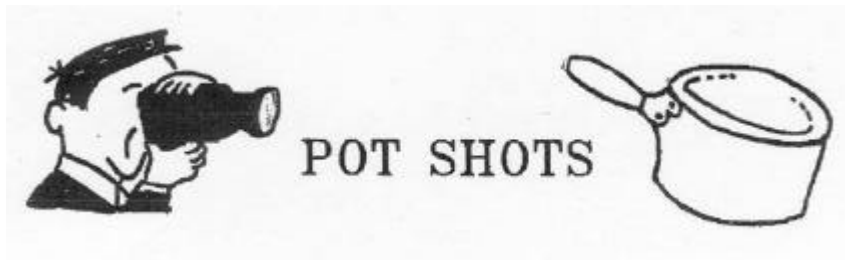
When the Automation Fails to Satisfy

If these aids show a situation too difficult for the exposure automation to find the best compromise, then the videographer must make an intervention. The videographer can do one of three things:

- 1) Reframe the scene or subject so that there are less extremes in lighting.
- 2) Adjust the zoom lens to the maximum telephoto position and take a spot reading, then lock in that setting, and if necessary make a small adjustment. For example, a spot reading of a caucasian face will need an extra half a stop adjustment.
- 3) Accept that either the dark areas or the light areas in the scene will not be exposed correctly and manually set the exposure to ensure the subject is correctly exposed.

THE FAMM 2012 CONVENTION

The ACT will be hosting the next FAMM convention, to be held in Canberra from 26 to 30 March 2012 at the [Yowani Country Club, 455 Northbourne Avenue, Dickson, ACT](#). Click the link for more details. Accommodation at the venue is limited and you may want to book early. Mention the FAMM convention to take advantage of special rates. Other accommodation including camping is available close by.



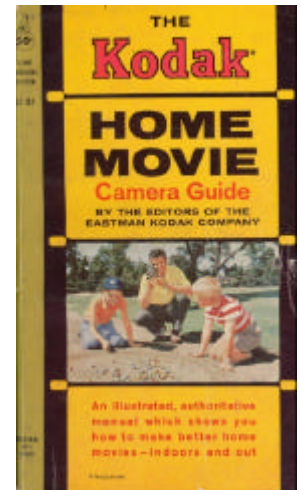
All at Sea

Marcus Thompson, found a Canon EOS 1000D, dSLR washed up near a wharf while in Deep Bay British Columbia, Canada. He decided to take it home and see what could be salvaged. After removing and cleaning the [SanDisk](#) Extreme III SD card inside of it, he was able to recover about 50 photos from August 2010. Marcus is currently trying to unite his find and the owner. Whether or not he is successful in this endeavour, what is clear is that this find will do much for the brands, Canon and SanDisk.



Moma are They Gonna Take My Kodak Away?

On January the 19th 2012, Eastman Kodak entered Chapter 11. The 131 year old pioneering company in photography and image creation staggers as it tries to fend off bankruptcy with the protection afforded it by America's Chapter 11. In its hey-decades of the 1950s to the 1980s Kodak dominated the film business and the low cost camera market. The "Kodak Moment" became part of common usage as did its founder George Eastman's earlier statement, "You press the button, we do the rest." Unfortunately with the arrival of the digital age, Kodak failed to commercialise on its pioneering digital research; it failed to supply the means for users to press the button, as after the digital button was pressed there was nothing left for Kodak to do. The once film giant that produced 90% of the film sold in the USA, is struggling to become a dominate force in commercial and domestic inkjet printers. Kodak's inks are claimed to be longer lasting than those of its competition and Kodak is designing cheaper replacement cartridges.

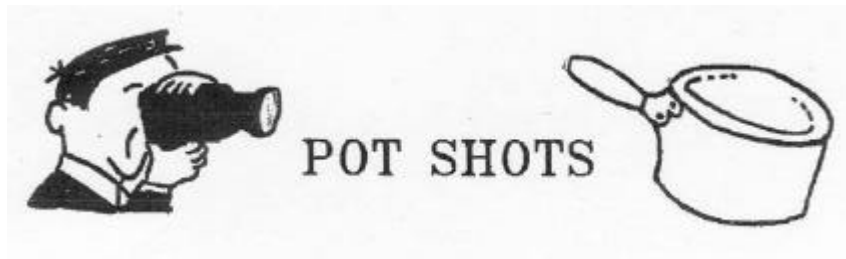


Is 4K High Definition's short term future?

"What the cinema does today amateurs will do in the future", was an old adage – so will that apply to 4K high definition? The 4K format can mean many things to different people. It can mean quadrupling the current high definition resolution, that is, 3840 by 2160 pixels, the Quad HD standard. Or it can mean full-aperture film 4K, that is, 4096 x 3112 pixels or Academy aperture 4K that is, 3656 x 2664 pixels. Whatever of these will make it to amateur camcorders and domestic TV screens is not yet clear but what is certain is that high definition resolutions are on the increase.

So if you are just adjusting to 1920 by 1080 pixel high definition then look out JVC Professional Europe Ltd has announced the GY-HMQ10, the world's first handheld 4K camcorder, which captures, records and plays video images at four times the resolution of high definition television. Powered by JVC's *Falconbrid* large-scale integration (LSI) chip for high-speed signal processing and a 1/2-inch CMOS imager with 8.3 million active pixels, it delivers real-time 3840x2160 pixel resolution footage at 24p and 50p.





If the Form Fits

Sony has firmly put itself in videography's two large chip camps; the traditional camcorder design as represented by their NEX-VG10 and NEX-VG20 models, as shown in the photograph on the right and their newly developed "Compact System Camera" the NEX-7 below. Both have the same large



Sony NEX-VG10



Sony NEX-7

CMOS chip, a 23.5 x 15.6 mm Exmor APS HD CMOS Sensor and share a common range of interchangeable lenses.

The NEX-VG20 has 16.1 megapixels on its sensor whilst the NEX-7 has 24.7 megapixels. Both the VG20 and the NEX-7 have adopted the new AVCHD standard that allows 1920 x 1080 50p capture. Build is a distinguishing feature between these two models, the NEX-7 has the solid feel of a metal body whilst the VG20 has the feel, with its plastic body, of being built down to a price. For example too vigorous screwing of the tripod screw can buckle the

base of the VG10 and VG20 models. So aside from the megapixel difference and the obvious external difference in form both can perform the tasks of shooting stills and movie footage. If your use will always involve a tripod then either would do but obvious the NEX-7 would be longer lasting. If your use involves a lot of hand held shooting then the Sony NEX-VG20 has the more comfortable form.

As an aside there is an interesting comparison made using Leica lenses attached to the NEX-7 body and to the Leica M9 body,

http://www.luminous-landscape.com/reviews/cameras/sony_nex_7_rolling_review.shtml

The reviewer found *"the Sony sensor out-resolves the Leica using the same lens."* A first response is that this should not be a surprise since the NEX-7 has 24 megapixels on its sensor against the Leica M9's 18 megapixels, but the optical path in both cameras are not equal as the reviewer explains:

"The 50mm Summilux f/1.4 ASPH is one of the finest lenses of its focal length. What we are seeing is that this lens can out-resolve the M9's 18MP sensor, because the 24MP Sony sensor clearly shows better resolution of fine detail even though the M9 does not have an AA filter, and the NEX-7 does."

"This result shouldn't be a surprise, because when I visited the Leica factory two years ago I asked Leica's chief lens designer if sensors were out-resolving lenses yet, and his answer was – no not yet. It would appear that the NEX-7's 24MP sensor shows this to be the case".

2012 Programme

Date	Meeting Agenda	Place	Responsible Member
2 nd February	Members videos & Works in Progress Hot Spot – Topic - Edit to music. Samples from TV	School	
16 th February	Topic - Story Boarding. The techniques and examples. Workshop a Storyboard for Club Promo	School	Bob Kennedy
1 st March	Members videos & Works in Progress Hot Spot – Topic – Cameras – How use all its feature – bring your CAMERA and INSTRUCTION MANUAL	School	Ian Simpson
15 th March	Topic - Revisit Storyboard for Club Promo. Record footage for Promo Apple	School	All
20 th March	Annual General Meeting	School	All
26 – 30 th March	FAMM Convention	Canberra	
5 th April	Members videos & Works in Progress Hot Spot – Topic - Video evening and discussion. Sydney Video Club material	School	All
19 th April	Invite to Toastmasters to visit us. Record their talks		Max Davies
3 rd May	Members videos & Works in Progress Hot Spot – Video – Edit to Music (Non Competition) - Edit your productions using the music distributed in February meeting	School	John Devenish
5 th May	Combined Clubs Meeting	School of Arts, Nowra	
May	Visit Toastmasters to premiere productions from 19 April. Their Venue Date dependant on Toastmasters.		All
7 th June	Mid-Year Competition – Up to 15 minute duration – show any video made in last 2 years – Judging by 5 star method	School	All
16 – 17 th June	Exhibition at Old Court House	Wollongong	All
16 th June	BBQ Fundraiser at Bunnings	Wollongong	All
5 th July	Members videos & Works in Progress Hot Spot – International Night & Review all aspects of new style Midyear Competition	School	All
2 nd August	Drama Studio - Green Screen Performances	IPAC	All
6 th September	Members Videos + Drama etc + anything from workshops Hot Spot – One Minute Videos	School	
September	COMBINED CLUBS MEETING - WOLLONGONG	School	All members
20 th September	Excursion to Dapto Dogs		Ray White