*ENJOYING VISUAL TECHNOLOGY*

# SYDNEY VIDEO MAKERS CLUB

# ELECTRONIC EYE

# N E W S L E T T E R

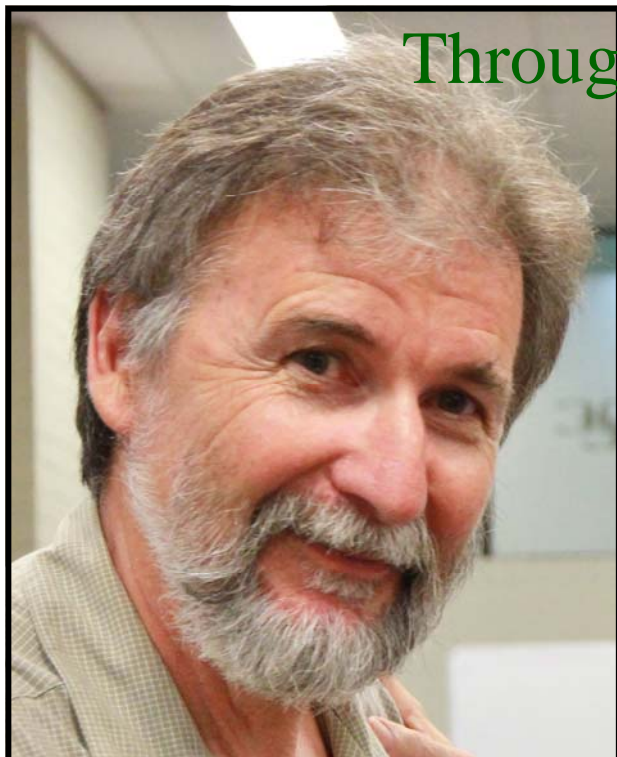## APRIL 2013

**2013**

Next Meeting
Wednesday
24th April, 2013

**www.sydneyvideomakers.org.au**

# Through The Presidents Lens

Thanks to all those members who presented their alternate video cameras at our last focus night. It is good to see members up front sharing their knowledge and views. This is what our club is all about, sharing information and assisting other members. The quality of video from some of these small mirror less cameras is really amazing and for a travel camera an ideal solution to both stills and video.

**Judging feedback –
new competition entry form**

Judges comments are to be added to the web site for all future competitions. So as well as viewing all the entries on line you will now be able to see what the judges thought about it. The rational behind this is to address the need to learn from each other and see what aspects of videos the judges pick up. Hopefully this way you will be able to improve your entries in future competitions.

There will be a box to tick on the bottom of the entry form if you would prefer not to share this information with other club members. So you will need to download the latest updated competition entry form for your entry this month.

## Dues Overdue?

There are a number of members who have not yet paid their dues for this year. An unfinancial member cannot enter a club competition and will have restricted access to our web site. I assume this is just an oversight and would ask you to attend to this at our next club meeting. The club does have financial commitments like insurance and room hire charges and prompt payment means these items can be easily dealt with.

## April Club night

Dion Wilton will be presenting a session on mood lighting. Its all about ensuring you light your subject and backgrounds to complement the mood of your production. Dion is one of our regular presenters and has a wealth of knowledge to draw on. I have asked Dion to only use members lights to light his scenes on the night and a few members will be bringing their light kits along. So we won't be using very expensive lights but lights you will typically use in your teams so it should be very relevant. I sent Dion one of my competition entries where I wasn't really happy with the lighting results and asked him to make some suggestions as to how it could be improved. This meeting will be a practical session, we will have a couple of different lighting set ups, so bring

along your tripod and camera and you will be able to capture the results. You should video both the subject and the lighting set up so you can use it for future reference.

**VOTY**

Thanks for all those members who have spoken to me about opening up the VOTY entry to other video clubs. Please speak to a committee member or myself if you have an opinion about this change.

**Web site**

The club web site is being continually updated, thanks to both Ruskin and Glenn. Recent changes include photo albums and reference documents about our audio kits. Please have a browse and feel free to make suggestions as to what you would like available.


Stay Focused
Andy

# April Focus Night

April Focus Night started off as a Sony Enchanted Evening with **Chris Kembessos's** Sony NEX7 demonstration. Chris began by explaining the complexities of sensor sizes. Then showed us his favourite travel camera the Sony NEX7 and explained his reasons for choosing this over his much larger Canon DSLR.

Sony have done a great job in offering consumers a diverse selection on cameras both Still and video orientated.

Sony Link http://www.sony.com.au/product/nex-7

**Don Read** was our next presenter with his pocket sized Sony RX 100 and how handy it was in his recent, stormy voyage in the Pacific. Whilst other passengers were lamenting their salt water incrusted cameras Don was happily videoing the natives dancing away.
Sony Link   http://www.sony.com.au/product/dsc-rx100

Next up was **Andy Doldissen** with an even smaller offering, his tiny Hero GoPro HD2 along with its many accessories and mounts from helmet to handlebars. Andy claims it was not on at the time of his unfortunate accident. I am not convinced that he wasn't doing wheelies or something else.

After our tea break, **Clare Waterworth** screened some of her stunning and creative video and still images. These were shot on Clare's Panasonic Lumix cameras, GH1 and new GH2 DSLR.
Panasonic http://panasonic.net/avc/lumix/systemcamera/gms/gh2/

Next up to the plate was **Ron Cooper** with his newly acquired Sony NEX VG20 with it's superb 18-200mm Ziess lens. Knowing Ron's sound knowledge, I am  sure 5.1 sound will be excellent with its Quad Capsule Stereo Microphone features. Ron screened some of his footage from the Royal Easter Show where he came in conflict with security. Apparently there are some restrictions at the show for photography( See footnote at end ).
Sony Link    http://www.sony.com.au/product/nex-vg20e

Finally one of our newest members, **Tony Yang** demonstated his Skyler Minicam. Tony explained how to set up and balance his Panasonic GH2 camera on the rig . Along with this Tony showed more video using his system with some nice footage of his Western Australia travels .

http://cheesycam.com/skyler-minicam-dslr-video-stabilizer/http://cheesycam.com/skyler-minicam-dslr-video-stabilizer

# Neville Waller

Footnote

**PHOTOGRAPHY AT RAS EASTER SHOW**
It is not our intention for amateur photographers to be restricted from taking photos around the Showground,
providing that:
1.
The photographer is not causing annoyance or inconvenience to other show patrons;
2.
That the subject of the photo is not one detailed in the Summary Offences Act 1988 (NSW) ;
3.
The subjects have given their consent (if under 18 then their parents consent); and
4.
That the photos are not to be sold for commercial gain.
Note:
Any variation to the policy will be at the sole discretion of the RAS.
Reviewed April 2014
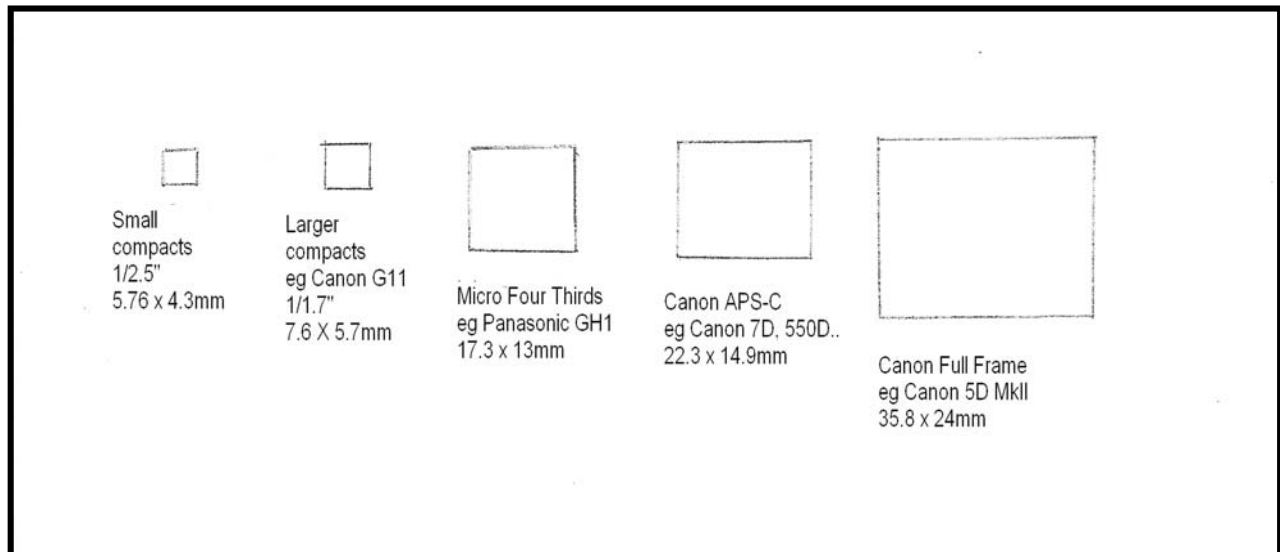
5

## _Comparison of image sensors_

**Full frame sensors-e.g. Canon 5DIII, Nikon D800**
**Approx 36mm X 24mm(864 sqmm)**

**APS-C sensors-e.g. Canon 40D, 50D etc, Nikon D90+ etc**
**Approx 22mm X 15mm(330 sqmm)**

**Micro Four thirds-17.3mmX13(225 sqmm)**

**Most compact cameras: 6.1 X 4.6 mm(28 sq mm, 0.3" diag.)**

**Sony HDR-SR12: 1/3.13"(=0.32" diag. which is similar in size to a compact camera)**
**The sensor employed is a 5 Mpxl, which results in an area per pxl is approx 0.00001sqmm**



Small
compacts
1/2.5"
5.76 x 4.3mm

Larger
compacts
eg Canon G11
1/1.7"
7.6 X 5.7mm

Micro Four Thirds
eg Panasonic GH1
17.3 x 13mm

Canon APS-C
eg Canon 7D, 550D..
22.3 x 14.9mm

Canon Full Frame
eg Canon 5D MkII
35.8 x 24mm

# FOCUS NIGHT April, 2013

*Gerry Benjamin & Mike Elton*

*Ron Cooper*

*Andy Doldissen*

*Don Reade*

*Chris Kembessos*

*Social Group*

*Colin  Cooper, Ami Levartovsky*
*Mike Elton (in front)*



*Chris Saville, Chris Kembessos*
*And Andy Doldissen*



*Ron Cooper*



*Tony Yang*

# Focus meeting 10-4-2013-Reasons for choosing the Sony NEX 7 camera.

I have been asked to discuss my Sony and my experiences with the camera.

I will be referring to sensor sizes such as APS-C so a quick review is in order.

Show sensors.

So firstly, what were my requirements and did this camera meet my expectations.

As a result of 3 month tour of Europe in 2011, it became obvious that my Canon 7D(an otherwise wonderful camera), was just too heavy and bulky for travel.

Having 3kg around your neck for 5-6 hours a day, every day for 3 months, gets too much.

Therefore my new overall requirements were for a LIGHTWEIGHT travel camera BUT that would rival APS-C DSLR cameras in still photography, while doubling as a video camera, as I don't want to carry two cameras.

I am a stills photographer first and a videographer second. As such, for travel, what I needed was a light camera, with a large sensor, all the manual controls of an SLR, and the ability to shoot HD video in progressive scan.

It must also have a view finder (optical or electronic), as composing and shooting with the rear LCD display, is unsuitable on a bright day-not to mention the amplified shaking that results from holding a camera too far from the body.

Built in flash, and MIC input were also considered as desirable.

Enter the much anticipated Sony NEX 7.

After delays due to floods in Malaysia, the release date of November 2011 became February 2012.

See how it stacks up to the requirements.

APS-C SENSOR-CHECK-24Mpxl

SLR CONTROLS-CHECK-Tri NAVI controls-3 individual wheels for setting Aperture, Shutter speed and ISO.

VIEW FINDER-CHECK-Electronic XGA OLED @ 2.36 million dots into 0.5" view finder-100% coverage

HD VIDEO in p scan-CHECK-both 25p and 50p

FAST FOCUS-CHECK-0.02secs

LIGHT WEIGHT-CHECK-300 gms body only.

FLIP OUT SCREEN--CHECK

AUTOFOCUS IN VIDEO--CHECK

I/O-HDMI, MIC, mini USB

EASY TO USE--CHECK-Can go from still photos to video with just the press of the video button-no need to switch over.

INTERCHANGEABLE LENSES--CHECK-can use Sony E-mount lenses or Canon/Nikon/Pentax etc via an adapter.

LOW LIGHT MODE-6 Frames/sec taken at 6x faster shutter speed, then stacked.

BUILT IN PANORAMA-performed inside the camera

10 FRAMES/SEC

LENS ADAPTER FOR CANON/NIKON

MAGNESIUM ALLOY BODY

So, what are my experiences with this camera.

Video: On a bright sunny day, in Auto mode, shooting scenery, it won't appear to be that much different to a camcorder, unless they are compared alongside each other.

The differences come in when artistic modes are required, such as shallow depth of field or low light shooting. But there are the added benefits of the excellent viewfinder and the ability to shoot manually and adjust settings, without having to take the eye away from the viewfinder.

Night video is only surpassed by a full frame camera.

Still photography: Equals and in many cases surpasses the performance and handling of full size preview declared it the best APS-C camera, irrespective of size).

So getting back to my original requirements, it is a light, full featured camera that meets my requirements of both a dedicated stills photography and a videography.

So what else would I like to see on this camera.

> Manual audio adjustment
>
> Headphone jack
>
> Full frame sensor, so that I can get rid of all my bulky and heavy SLR's.

For more details http://www.sony.com.au/product/nex-7

# Chris Kembessos

# From the    S.V.M.   LIBRARY  DESK
## APRIL

**CD  Disk 16**: **SOUND EFFECTS  VOLUMES 7 & 8  1 TO 72 TRACKS**   a complete mixture of sounds, from 6 seconds to 2 minutes 12 seconds. Some of the sounds are: Medical, heartbeat, dentist drill.  Sport cars & highway traffic. Steam engine whistles & Diesel train. Outdoor sounds heavy rain & rolling thunder. Animal's creatures – peacock, black birds, sparrows, sea gulls, geese, birds in a city park to pigs feeding. Space craft – intergalactic battles & martin gun, creatures fighting . Jet fighter take off to jet fly past.

**CD Disk 17:   SOUNDS EFFECTS   VOLUMES 9 & 10 TRACKS 1 TO 65 a** complete mixture of sounds from 21 seconds to 3 minutes 10 seconds. Some sounds are: Synthesized Carillion, fanfares, horror music Tracks 1 to 6. Electronic jungle & animal life Tracks 7 to 12. Lapping waves & heavy seas Tracks 13 to 16 also Tracks 35 &36. Fighter plane in action, anti-aircraft fire & air raid all clear Tracks 17 to 22. Helicopters, toy plane, & modern battles Track 23 to 30.  Fire engines & city fire tracks 31 to 34. Horse whinnies & horse eating Tracks 37 & 38. Dog barking, wolves howling & wild dog's Tracks 40 to 42. Lions, tiger, bear, & zoo Tracks 43 to 46.  Crowd sounds wind & rain storms Tracks 47 to 57. Running water, shower, and a bath, brushing teeth & washing clothes Tracks 58 to 62. Boat whistle, buzzers & sirens Tracks 63 to 65.

**CD Disk 18:    FOUR TRACKS ONLY ON THIS DISK**     all back ground music.
**Track 1:**  is 15 minutes 10 seconds long          Tune and Author unknown
**Track 2:**  is 15 minutes 13 seconds long          Tune and Author unknown
**Track 3:**  is 15 minutes 14 seconds long          Tune and Author unknown
**Track 4:** is 15 minutes 7 seconds long           Tune and Author unknown

**CD  DISK 19:   ALL INSTRUMENTAL PERORMANCES**   1 to 51 Tracks  from 7 seconds to 3minutes 12 seconds:  Tracks 1 to 4 **Soprano Sax,** Tracks 5 to 8 **Romantic Violin**,  Tracks 9 to 12 **Mint Julep,** Tracks 13 to 16 **Trumpet Echoes**, Tracks 17 to 20 **Jazz Bass**, Tracks 21 to 23 **Flute Etude**, Tracks 24 to 27 **Olympic Horns**. Tracks 28 to 31 **Harp Ballet**,  Tracks 32 to 35 **Bass Clarinet**, Tracks 36 to 39  **Sax Riffs**, Tracks 40 to 43 **Cello Espressivo**,  Tracks 44 to 47 **Piano Recital**, Tracks 48 to 51  **Wild Bill.**

More on the Music and Sound Effect's next month.



You're   Librarian
Graham Sainty

# HELP NEEDED

 I do some volunteer work for a Charity called TAD Disability Services.

One of the functions of TAD is that its Custom Designed Aids section has volunteers that make/modify aids and appliances for people with a disability and/or their carers.  See their web site www.tadnsw.org.au for details.

On Wednesday 1 May 2013 TAD will be conducting a seminar for its volunteers to bring them up to date and improve their skills in a variety of different areas. This seminar will be attended by (mainly) volunteers that are close to Sydney.

To help volunteers in country areas also improve their skills it is proposed to record the seminar and distribute this.

What I'm getting around to is that TAD has a need for a videographer to record the seminar and I'm hoping that you or your club can assist.

**Further details**

Date:                    Wednesday 1 May
Location:            Royal Institute for Deaf and Blind Children, 361 -365 North Rocks Rd, North Rocks.
Start time:        9:15 am
Finish time:       3:15 pm
Lunch etc.:        Provided

I have copied Alison Bray (TAD Communications Manager) and Warren Holland (TAD Director of Services) in to this message. Any further details or information can be obtained from them.
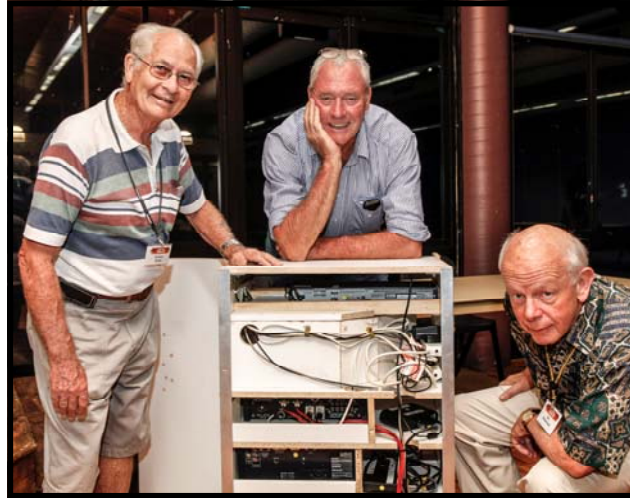
Telephone
**Alison Bray 9912 3404**
**Warren Holland 9912 3423**

Hoping you can help"

# Ian Howards  i Mobile.

May I personally congratulate Ian Howard on his mobile masterpiece. As a former member of the presentation team, I was only to aware of the problems of setting up the Video projection and

## AUDIO EQUIPMENT



*Graham Sainty, Ian Howard and Jim Whitehead*

Then there was the hassle of putting it all away correctly at the end of the evening, usually in a rush.

Finding the right cords and connections was always a problem.

Ian's practical approach was to construct a mobile console with all the equipment onboard.

I must admit to being a bit sceptical, and thought this was a bridge too far.

Not for a good old Aussie bushie carpenter like Ian.

The last two meeting it has proved a great success, adding to much smoother presentations and screenings.

Well done Ian.



Neville Waller.

# AN INTRODUCTION TO SPECIAL EFFECTS OR SFX.

A little bit of definition before we push further into the subject. SFX can be divided into two main branches VFX and AFX, meaning Video and Audio. In both cases the effects can be produced when shooting or added in the NLE when editing, audio is more usually added when editing. It is a bit impractical to discuss audio in a written article so I am going to concentrate on VFX.

We are all aware of Hollywood films which have used special effects extensively or exclusively to establish their legendary status. Star Wars series and more recently Avatar the standard bearer for 3D are two notable examples. These and other films rely on extremely capable software and immense computing power in the hands of large teams of expert graphic designers, SFX technicians and artists. Without these very considerable resources such films would not be in existence at all.

A word about software at the level at which we might be able to enter into the SFX world with our limited manpower and reasonable capability 'domestic' computing resources. In addition to an NLE there are three basic types of software available to the SFX creator. The first one is used to manipulate "Bitmaps", the digital still images from cameras. The second used to create or artistically draw bitmaps and so produce graphic images. The third is used to manipulate graphic images over time and create "Motion Graphics", by combining digital still and moving images on a timeline. Well known examples of these SW packages, Photoshop in the first category (1), Adobe Illustrator or Corel Draw in the second category and Adobe After Effects for motion Graphics. Although we are not focussing on audio it is pertinent to mention that the Adobe AE includes audio capabilities as well as video. It is worth noting that the learning curve on these packages is quite steep and needs a fair bit of time investment, particularly AAE, first to get up to speed and then maintain your capability. There are other packages available with similar, price tags, basic capabilities and learning requirements. (2)

A major difficulty with creative VFX is the design aspect of what to do and indeed what your software can do for you. A common error made at the very novice level in editing is to use 'exotic' transitions in the video. Perhaps, one image bursting into shards of broken glass to reveal the next. Such transitions are obviously more at home in a TV commercial. You will not see such transitions in good quality productions. They are of course used by the novice because they are so easy to apply. Any FX that we use should assist the context of our production. Indeed the viewer in most cases will not even know that an FX was used, except for obvious ones that change the vision characteristics to suit the plot. Very few creative effects are ready made and are usually produced with a combination of features which do not obviously present as the basis of an SFX. Experimentation is the way to get an understanding of the art. (3)

Another point of note is that an FX can be corrective or creative. Shot stabilization is a good example of corrective. Within reasonable limits hand held camera shake can be removed from a scene. If there is an item such as an interesting sign in a scene which should be stationery, even minor camera shake will show up badly. The scene can be edited as an appropriate length still frame scene with no shake at all. Rematch the still clip to the original audio and the shake

problem is fixed.  Colour correction is provided for the stated purpose of within reason adjusting clip colour, to correct a problem.  For example you might have panned a scene moving from the sunlight into the shade.  Even if you were set on auto there will be a visible difference in the colour balance through the scene.  Use the colour correction feature and key frames in combination to fix the problem.  Start with the sunlit part of the shot and set a key frame just before the view enters the shade, make no colour correction at this point.  Go to the first full in shade part of the shot, set a key frame and use the colour correction feature to get rid of as much blue cast as you can.  Go right to the end of the shaded portion, set another key frame and copy the parameters from the corrected in shade frame.  After rendering your NLE will gradually alter the colour balance in the scene as you pass from sunlight to shade and hold the shade corrections constant to the end in accordance the key frame settings.  Review the clip and make adjustments until you are happy with the result.

If you can't afford the dollars or the learning time to acquire capability with special SW what can you do using your NLE and your own imagination, other than make corrections.  We have recently had sessions on using green screen to produce magical disappearances and numerous explosions.  Most NLE's have keying capabilities so you can do simple, but effective green or blue screen work with your NLE and a green screen setup.  As we noted earlier your NLE has some sort of colour correction feature.  You can do a couple of things with that which might suit your production.  How about turning a day time shot into a night scene.  Take the scene, avoiding large chunks of sky and direct sunlight.  In your NLE use the colour correction feature to set saturation to zero to produce a black and white greyscale image and then alter the gamma to turn night into day.  Starting with the same scene you can alter the RGB colours in colour correction to remove almost all but the green, fiddle with the gamma and produce a "Night Vision" scope green appearance.  Go ahead and experiment.  Perhaps you want a dramatic sunset scene where the sun sinks quickly to the horizon in a colourful sky.  Take a very long length clip of a sunset, using a tripod is essential.  Put the clip into the NLE and use the colour correction feature to improve the sky colouring to suit.  Now use the motion effect feature in your NLE to speed up the scene so that you get the 'sinking sun' effect you want against a coloured sky.

All reasonable NLE packages come with some form of title tool which means you have at your disposal the means to liven up your titles with movement and appropriately coloured text.  Be careful, do not do the extreme novice thing and produce title colourings that defy a normal person's vision capabilities to read or focus.  As well as the ability to input and format text most title tools can produce shapes that you may find useful in other parts of your video.

Masks are a very useful tool in the generation of effective video graphics.  Whilst it may not be obvious to you your title tool uses masks and transparency to superimpose the title over the video.  Some VFX using masks is a good lead into the use of other SW packages like Photoshop.  If you can't handle Photoshop find an associate to assist.(4)  Let's look at a simple example, in fact let's look through a keyhole.  As part of your production the dramatic action calls for someone to observe action in a room through a keyhole and then for the camera in "objective view" to pass into the room.  All we need is the couple of video scenes before and after the keyhole action and a

keyhole shaped mask.  A simple mask, which is basically black and white (5) is produced in a graphics package like Photoshop.  The mask is imported into the NLE and placed on a timeline video track at the appropriate point above the video scenes track. Now we will see the video underneath through the keyhole. (6)  With a bit of judicious upsizing of the mask we will gradually expose more and more of the room behind the door.  A final dolly shot and hey presto you are in the room.  Any further improvements to the effect I leave to you.  Go on have a go!

On April focus night we will be looking at some of these suggestions to see just what you can do to get into basic SFX using your NLE as a prelude to no doubt one day getting deeper into the world of SZX.

Ian Scott

Notes:

1  Photoshop versions since CS3 can handle Video clips, often used to take advantage of Photoshop's unparalleled colour correction, and image repair capabilities.

2  If you are interested just get on to the web and search for other SW.  The only real way for we less financially blessed folk to become proficient using complex SW is to "hit the Books".  One of the advantages of the Adobe SW range is the extensive series of "Classroom in a Book" publications.  Each book is a set of step by step lessons from an accompanying DVD.  Make sure any SW you buy is backed by some good training materials.

3  Have a look on the bookshelves for something along the lines of:

   "Photoshop for Video" Peachpit Press ISBN:978-0-321-70355-3.
   "The Visual Effects Arsenal" Focal Press ISBN:978-0-240-81135-2.

4  Consult the Mentor Listing in the Club Website to find a fellow member who is expert in the Graphics SW with which you need some assistance.

5  Original masking was done with film negatives where black is opaque and white is transparent.  Most modern high end NLE's use masks which follow this logic as a natural follow on developing NLE's to suit the film industry.  Be aware that for some reason many NLE's particularly low end, use the reverse logic.

6  Depending on your bit of imported graphic media it may or may not have an embedded Alpha Channel containing the info about the transparency areas in your graphic.  If it has and is correctly configured then immediately the lower video on your timeline will be visible thorough the mask.  If it is a plain .bmp image or the like with no Alpha channel then you will need to use the Luma keying feature of your NLE to produce the vision effect.  Either way it will work.

# Lighting

## The aims of lighting
When lighting any situation it is important to consider:

    the appearance of the subject itself; and
    the appearance of its surroundings.

If you are shooting in a fairly restricted space, the same set of lighting may suit both. But for larger areas or more complex situations, it is generally necessary to light subjects and backgrounds separately.

## Lighting the subject
According to the way you arrange light, you can emphasize certain characteristic features of the subject, make them less obvious, or conceal them altogether. Your approach will depend on which aspects are most appropriate for the occasion. Through selective lighting treatment you can, for instance, draw attention to the irregularities of a worn surface, or suggest how delicate and fragile a subject is. In most cases, clarity is important. You will want your picture to have a three-dimensional quality; building up an impression of solidity and depth
If the lighting treatment is wrong for a particular shot, various problems can arise. Distracting picture blemishes, such as lens flares can develop. Strong specular burned-out highlights reflecting from shiny surfaces may distract the eye. People may appear unattractive, haggard, ageing - even ill - if inappropriately lit.

## Light Quality
Light quality can be Hard – which casts harsh shadows and reveals modeling and texture e.g. from sunlight or spotlights. Or it can be Soft – which is diffused and shadowless – e.g. on a cloudy sunless day.

## Hard light
Hard light gives a picture definition and vigor, and is essential to create a three-dimensional illusion. It has the great advantage that it is easily controlled. You can shape, restrict or reflect the light beam as you wish.
Hard light has to be used carefully. Strong modeling and dramatic shadows give a picture a dynamic appeal but, badly or inappropriately used, hard light can produce crude modeling and coarse tonal contrasts which may be unattractive or distracting.

An example of hard lighting using a small bright spot light source

An example of soft lighting using a diffused soft box light source




images from http://www.lowel.com/edu/foundations_softlight.html education site

### Hard light sources

Two forms of hard light source are widely used in video production.

- The lightweight lensless spotlight ('redhead', external reflector spot), relies on a concave reflector to concentrate the light from its small quartz IT- lamp.

**The 'fresnel spotlight has an additional, stepped fresnel lens system to focus the light beam. This arrangement is used in many forms of spotlights. The light may have a hard or softened edge; the latter being more easily blended into nearby lit areas. Moving the lamp and its reflector, adjusts the beam width from a spot to fully flooded.**

### Soft light

Most effective lighting is a subtle blend of hard and soft light. Although the main light sources are generally spotlights, you will usually want to control their shadows and the tonal contrast, by introducing a certain amount of soft fill light. When used as a 'soft key', diffused light provides delicately graduated shading and half-tones. Unlike focused hard light, a soft light's effective strength falls off rapidly with distance. So it may overlight a nearby subject, yet be insufficiently bright for a more distant one. (A particular problem with 'soft keys'.) Soft light is not readily restricted. It is

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liable to spill around and overlight backgrounds. Even quite large light-shields will not localize the light if it is truly diffuse.

## Soft light sources

Ideally, 'soft light' units should produce diffuse, absolutely shadowless illumination. Examples are compact fluorescent globes in softboxes, broad light sources, reflected light eg off ceilings or white boards, lights that have been diffused with some sort of diffuser sheet.

## An illusion of reality

If you flood any room with soft light - using a floodlight bank or a bounce-light from the ceiling - it will lose any kind of 'atmosphere' and appear quite artificial. On the other hand, if a set is room effectively it will seem totally realistic. Good lighting not only conveys an impression of the physical structure, but it imparts ambience, and conveys a mood.

You can use light to create a wide range of decorative effects. These add visual appeal, engender a mood, charm the eye, and encourage interest. You must ensure that the picture not only conveys its message, but is enjoyable to watch.
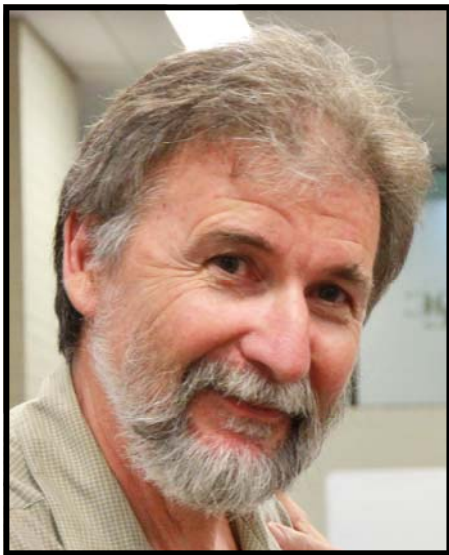


*Andy Doldissen*
References – Lighting for Video 3rd Ed.– Gerald Millerson Focal Press

Here is the current information about this year's **new and exciting** Challenge happening in May. It is now an international event for the first time and it would be very much appreciated if you could share this as widely as you see fit and entries are open till the day of the event.



**ATTENTION ALL FILMMAKERS!**



**48 EcoFilm Challenge is back**
Team Registrations now open. Places
are strictly limited so get in fast! >> Register Now!

**Don't miss out**

Register today! www.ecofilmfest.org

# over $12,500 in cash to be won
# 24th-26th May 2013
# REGISTER NOW!

The EcoFilm Awards and Festival screenings are in July and notice of this event will arrive in the near future, though the details are available on our web site.

Paul Payten | Secretary/Sustainability Coordinator

EcoFilm Fest

m: +61 414 705 958 | e: [wlmailhtml:paul@48hourfestival.com](wlmailhtml:paul@48hourfestival.com)
w: [www.ecofilmfest.org](www.ecofilmfest.org)

*48Machinima | 48EcoFilm | 48FilmFest*

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**GLOBAL SHORT FILM CHALLENGE TO RAISE ECO AWARENESS IN 48 HOURS**

The EcoFilm Fest launches world's largest eco film focus across the planet, the '48 EcoFilm Challenge'.

Filmmakers devote one weekend, make short 'EcoFilms' that focus on one 'EcoTheme' about our one planet.

EcoTheme in 2013: Sustainable Transport".

The official '48 Hour Time Period' begins 7.00 pm Friday 24th May, when entrants receive, by e-mail or SMS, randomly allocated elements - subject, character, prop line of dialogue - to include in their 4-7 min film. Filmmakers write, shoot, edit, produce and begin uploading their EcoFilm by 7.00 pm Sunday 26th.

Special EcoKids, school and film school student cash prizes on offer.

Friday 19th July the EcoFilm Awards screen finalists at the Riverside Theatres, Parramatta, Australia. $12,500 cash prizes.

Register now. Open to all ages. Places limited
For further information visit www.ecofilmfest.org or Skype - ecofilm.fest

# Botanical Garden Visit

Social Director Mike Elton organise some nice weather for SVMC members visit to The Royal Botanical Gardens. Whilst we did not have a great roll up those who did enjoyed their time videoing in the Gardens. Mike had a slight altercation with a cockatoo who took an interest in his camera. Hopefully we might see footage of this. Kent and Alison Fry tested Kent's latest acquisition a Aviator Travel Jib. Ami And Clare got some nice shots along with Barry and Lee Crispe.

Ami Levartovsky
Alison & Kent Fry
Mike Elton
Lee & Barry Crispe
Neville Waller
Agnes Elton and Clare Waterworth
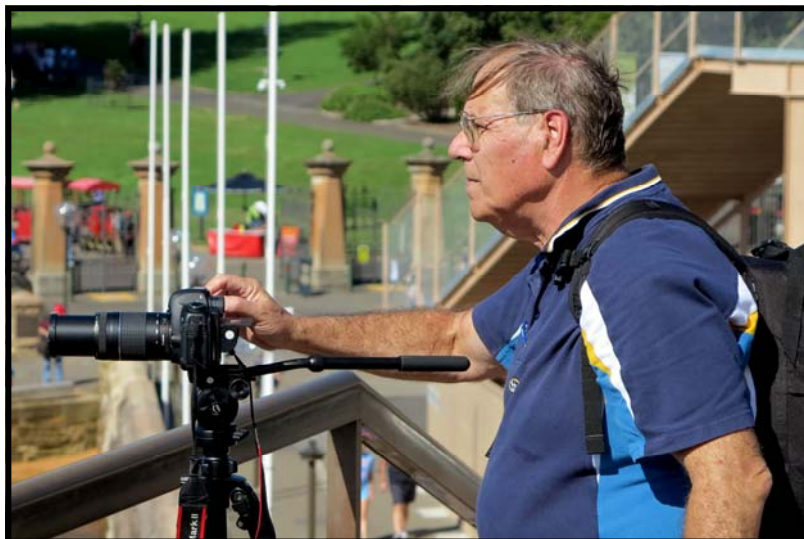




*Ami Levartovsky*

# PACKERS TEAM BIOS



**1**

Ilma Cave

I joined the Sydney Video Makers Club in 2012.

I was born in New Zealand to Italian parents and grew up in Wellington. I've been living in Sydney for 18 years, am married to Mike and live in North Sydney.

My day job is as an instructional designer. I've developed software training courses for companies in a wide range of industries, including finance, telecommunications, and government.

I have a Bachelor of Arts in French and English. I'm also qualified as a professional translator in Italian. In my spare time, I'm a keen classical pianist and have recently formed a rapidly-growing club, the Amateur Performers Club, so that like-minded musicians can perform together in front of a friendly audience.

I became interested in video development as a means of offering instructional video as a component of computer training courses. But now I'm finding other reasons to shoot video, such as the performances of the music club, and a promotional video for a relative's business. I'm getting familiar with my recently purchased Panasonic GH3 and use Final Cut Pro for editing.

I was delighted to come across the Sydney Video Makers Club, which has exceeded all my expectations. I value the well-organised and informative talks, as well as the friendly enthusiasm of club members.  I particularly enjoy participating in club competitions.

**2**



George Karadonian

George Karadonian is the quite member of the Packer group.

He enjoys writing and is in the process of producing a feature length movie, for which he the wrote the script.

The story set on a yacht and featuring professional cast and crew.

George's current camera is a Canon 5D MKII and edits with Final Cut Pro

**3**



## Neville Waller

Born in in down town Drummoyne Sydney and grew up in Hunters Hill. 1943
I left school in 1960 started work with Australian Consolidated Press as a Copy Boy.
Received a photographic cadetship with the Daily Telegraph in 1960.
In my second year of cadetship I was transferred to the recently acquired Bulletin group of magazines.
Whilst working for Everybody's I was covered many assignments across the country. Most notable was the Beatle's Australian Tour and the Rolling Stones.
Shortly after completing my cadetship Everybody's ceased publication.
I then transferred to the Australian Women's Weekly
In 1965 then accepted a photographic position in a public relations company.
Their clients included major radio broadcasting networks and a Farmers and Myers department stores.
1971 ACP offered me a position on Australian Women's Weekly which I accepted.
In the following twenty-nine years with ACP , I was fortunate covered many interesting overseas, and national events.
In 1988 I was made Photographic Manager of ACP.
Leaving ACP in 2000 I joined SOCOG as Photographic Manager of the State Sports Centre.

 After the Olympics I then returned to work a photographic studio called Studio Space, which I jointly started with a former ACP colleague in Chippendale and our partners.
2001 I sold my share of the Studio and worked freelance for Channel 7 Stills Department and various other clients.

Eventually winding down my freelance work I found more time to enjoy time for travel photography.

In 2009 my wife Janette and I spent three months in La Rochelle in France.

I purchased a Sony Handycam with 120gig internal hard drive and filled in up quite quickly.

On my return home I need to learn how to edit my video files and that is when I joined Sydney Video Makers.

I have learned fair bit thanks to the members of SVMC and especially Kent Fry who continues to help me Adobe Premiere and other programmes and technical advice.

I use Adobe Production Premium CS6 Suite mainly for Photoshop but I am starting to understand Premiere a lot more. Occasionally I use Cyberlink Power Director 11 which Chris Kembessos introduced me too, which I also like to use.

Equipment wise I have a Canon 5D MKII which purchased mainly my still photography work. I am starting to use it more often for Video but still like my old Sony Handicam for travel.

My long suffering wife Janette and I have been married for some forty plus years.

We  have three children and live on the Northern Beaches.

**4**



# Kent R Fry

I was born in Auckland, NZ and after a brief stint at high school in California, I graduated at Auckland as an economist in 1970.

I joined Bank of New South Wales in New Zealand and worked through a banking 'apprenticeship' including three years in London, before reaching senior executive level, focusing on risk, at Westpac Banking Corporation.

In the early 90s, I left Westpac to begin work as a self-employed banking risk consultant. I worked at Commonwealth Bank in Sydney, Bangkok Bank in Bangkok and Woori Bank in Seoul, each for a number of years. Managing the risk in a Bank's balance sheet requires cultural change at the Bank and that was doubly difficult in Asia. Alison, my wife was unable to work in the Asian countries, so she immersed herself in various charitable activities.

Alison is a Speech Pathologist and world authority on accent change. In fact she has written THE English language text book on accent change. We decided that, at the end of my contract in Korea in 2003, we would return to Australia where she could reactivate her accent change business, ClearSpeak. While Alison slaves away doing actual work, I maintain her website and look after her accounts.

It was at about this time that I joined the club. I was secretary for several years. I don't work full time any more, only doing the occasional job.

Video making and scuba diving are my main interests, along with travel, and I combine these where I can. I edit for Joy Hruby's show 'Joy's World' on TVS and have filmed and edited three Tropfest films for her, working with and learning from Dion Wilton.

My interest in video leans towards the technical and I have gained a fair knowledge of the technical side of the art. I look for high quality images and audio and try to buy only small, portable equipment that meets those standards. The small size enables me to travel more easily. After much research, I have committed myself to the micro four-thirds or MFT camera system and have built up my equipment (toys the wife calls them) around that system. On the audio side, I have Sennheiser and Rode equipment. Unlike some other Club members, I always take a lightweight travel tripod on holiday and have had few problems in using it. I also take both a transmitter and shotgun microphones in an attempt to improve my audio.

Alison is a member of a number of choirs and I have built up a little expertise (with the help of some of my Packers team members) in videoing and recording these choirs with multiple cameras and microphones, and then using multi-camera edits to produce the output.

In terms of video creation, I think my preference is to create good drama, but documentaries come a close second.

On the software end, I have used Adobe for many years – Premiere since the first PC version in the 1980s and have broadened out to use Premiere Pro, Encore, After Effects, Illustrator and Audition. I also use Dreamweaver and InDesign for web and print respectively. I still dabble with Sony Vegas but while I believe it is a very good piece of software, I can never remember the keystrokes, which are quite different from Adobe!

I am strictly a PC person and have little time for the beautifully designed but operationally limited and generally behind-the-game small-i toys. I guess I prefer function over form in most things. I have also learned the hard way that low end hardware and software is almost always a disappointment.

Our team, the Packers, has been fairly diligent and successful in entering the club competitions over several years but we haven't been active at VOTY. I hope that we can change that!

Kent R Fry

Sydney, April 2013.

5
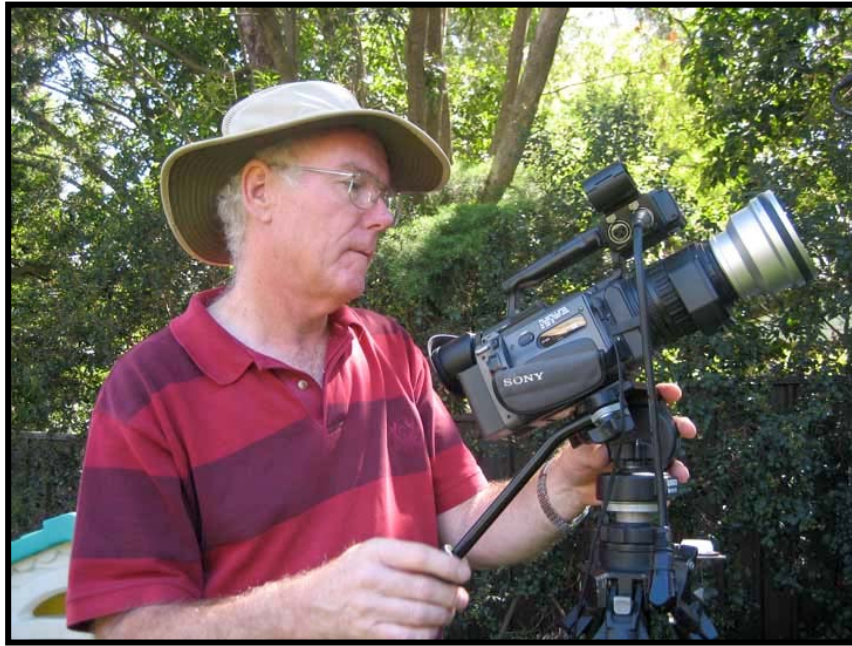


# Chris Saville

I have been interested in film making from about 14 years of age and have used all the different formats over the years from standard 8 film to the present day high definition video.

In recent years have worked with Andy Doldissen producing short documentaries for Community and Charity groups, as well as programs for Community Television (TVS).

We have a website where examples of our productions can be seen at ………… http://members.optusnet.com.au/~summerlea/SummerLea/Welcome.html      This website does, however, need to be updated.

Today I use a Canon HF S10 camcorder which I find very good to use and produces good quality results, being small and light it is difficult to hand hold and get steady images but this can be overcome by using a shoulder brace or tripod.

A few years ago I went all Apple and find it much better to use than Windows.   For editing I now use Final Cut Pro X  and find it an excellent program.

# COMPETITION CORNER

Congratulation to all those that participated in the last competition.  The next comp id due
On Wednesday 24th April  'Lost' and I hope you remember that there has to be 3 of 5.
Below are the winners of he 'Open" comp.
Third Place went to Pedro, Ruskin Spiers. (Ruskin was in England at the time of the presentation)



Andy Doldissen, Kent Fry, George Karadonian.
Neville Waller & Chris Saville
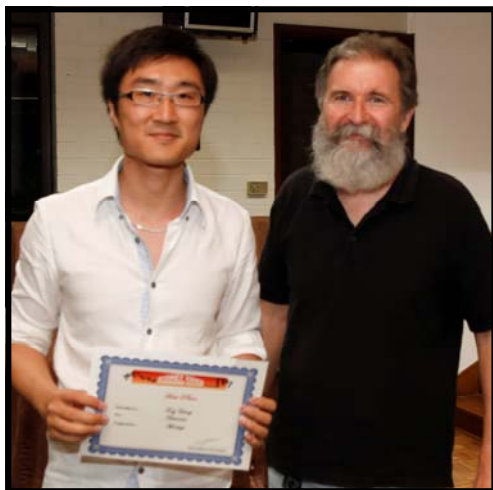
Winners of the 'Open' Competition:-

OF-FENCE– IVE
The Packers Group



Andy Doldissen, Ian Howard, Michael O'Leary
Stuart Plant & Graham Sainty

Second Place:-

BUSY.
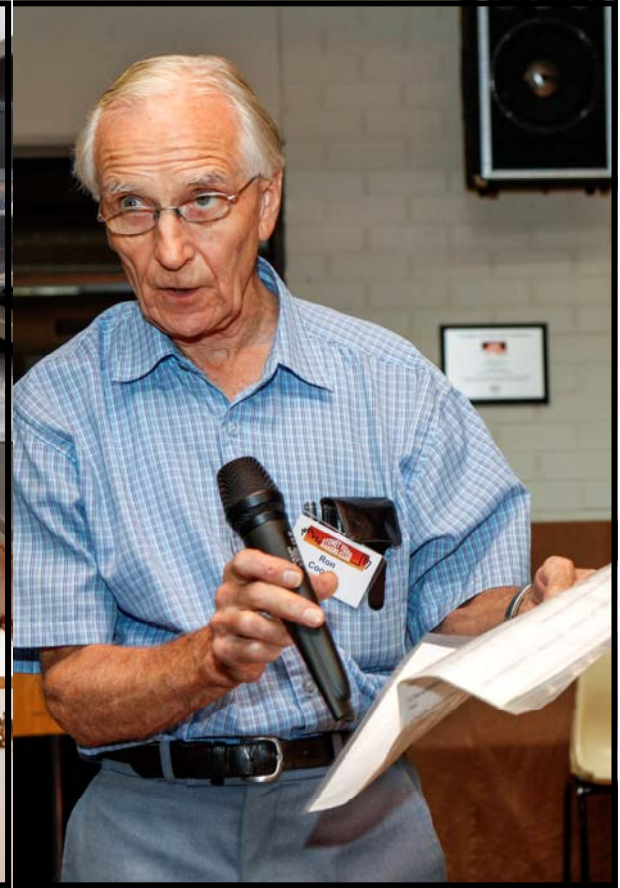The Phoenix Group



*Tony Yang & Andy Doldissen*

Winner in the Montage Section:-


TASMANIA
Tony Yang

# CLUB MEETING NIGHT 27TH MARCH, 2013



*Graham Sainty and Ian Howard with Ian's i Mobile*



*Ron Cooper with his message on the RAS.*



Andy Doldissen with the prize of the raffle won by
Peter Frohlich
(Prize donated by Ernest Cheung)



*Graham Sainty & Ian Howard*

*Andy Doldissen & Ernest Cheung*



*Ian Scott*



*Phil Brighton, Ian Howard & Ian Scott*



*Rob Nercessian & Henryk Debski*



*Kerry Gibson our MC*



*Tony Yang & Darcy Weir*



*Merv Blanch & Mike Elton*



*Ernest Cheung, Kent Fry & George Karadonian*

*Glen Booth & Stuart Plant*


*Colin Cooper, Marg. Tulloh & Barbara Fletcher*


*Ernest Cheung with "Amazing Kenya Safari"*


*Graham Sainty, Ian Howard & Jim Whitehead*


*Leonard Lim & Chris Saville*




35   *Don Reade, Ron Cooper & Phil Brighton*

*Barbara Fletcher*

President:
Andy Doldissen

Vice President:
Ruskin Spiers


Secretary:
Ian Scott

Treasurer:
Peter Frohlich

Assist Treasurer
David Rogers

The Club meets on the FOURTH WEDNESDAY of each month (except for November & December) at 8PM at the Dougherty Centre, Victor Street, Chatswood. Tea & Coffee are available from 7PM. FOCUS nights, which usually cover technical subjects, are held on the SECOND WEDNESDAY of each month (except January & December) at 7.30PM at the Dougherty Centre, Victor Street, Chatswood.

The Committee meets on the FIRST WEDNESDAY of each month. Members are always welcome to attend, and for meeting time and venue, see any committee member.

Member's guests may be invited to meetings; the first visit is free, subsequent visits are $5. New members are always welcome. Annual membership is single $60, self and spouse $80, Family $120, country member $50 - with an initial joining fee of $10.

Note: Equipment brought to a Club night is not covered by the Club's insurance. Members should study their household insurance and check whether their video equipment is covered away from their premises and consider whether their cover should be extended.

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Disclaimer: In regard to any products, services or procedures which are either advertised or mentioned in this newsletter, members should determine for themselves the reliability and/or suitability for their own requirements. The Sydney Video Makers Club cannot accept responsibility for any product or service statements made herein, and the opinions and comments of any contributors are not necessarily those of the club of the Committee.

SYDNEY VIDEO MAKERS CLUB
FORMERLY NORTHSIDE CAMCORDER CLUB

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|---|---|---|
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| Vice President | Ruskin Spiers | 0420 834 080 |
| Secretary | Ian Scott | 0419 239 953 |
| Treasurer | Peter Frohlich | 0414 414 441 |
| Assistant Treasurer | David Rogers | 0428 110 600 |
| Membership Secretary | Peter Frohlich | 0414 414 441 |
| Competition Manager | Margaret Tulloh | 9451 9718 |
| Actor Liaison | Phil Brighton | 9427 3614 |
| Library Manager | Graham Sainty | 0412 764 771 |
| Voty Organiser | To be decided | |
| Audio Presenter | Phil Brighton | 9427 3614 |
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| Meetings Coordinator | | |
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| Visitors Coordinator | Gwen Roberts | 0422 034 251 |
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| Video Director | ------------------ | -------------- |
| Team Coordinator | Andy Doldissen | 0403 838 783 |
| Catering | To be Decided | |

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