ENJOYING VISUAL TECHNOLOGY

SYDNEY VIDEO MAKERS CLUB
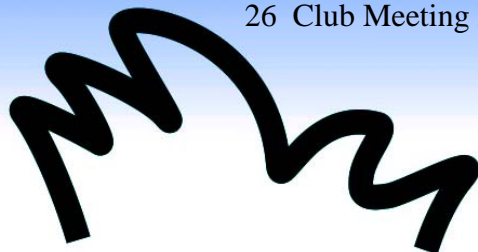
ELECTRONIC EYE

N E W S L E T T E R

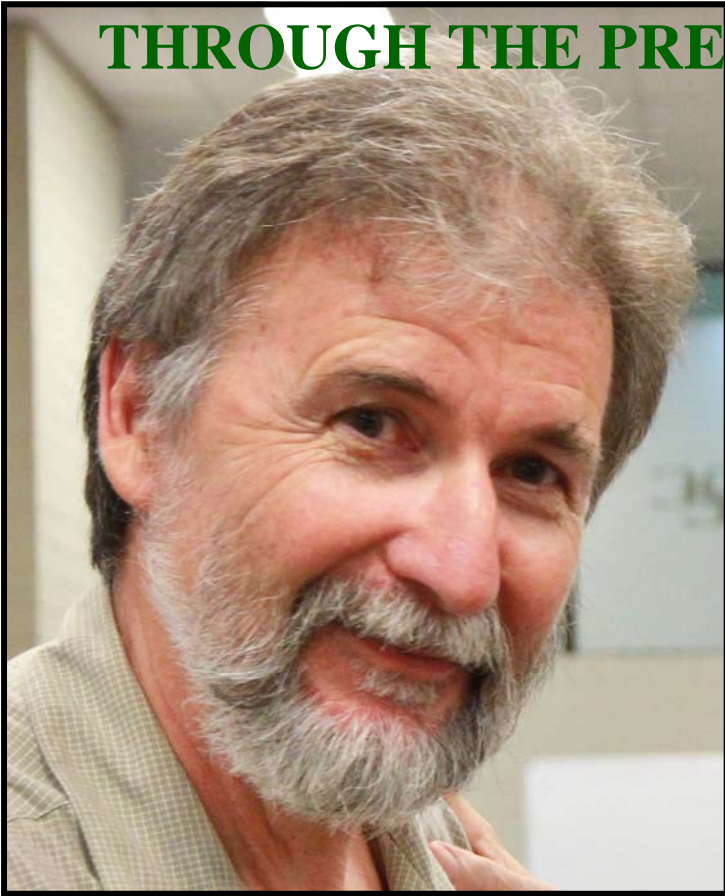### June 2013

2013

Next Meeting
Wednesday 26th June,
2013

www.sydneyvideomakers.org.au

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THROUGH THE PRESIDENTS LENS

Welcome to the June edition of the Electronic Eye.

Our next club night is a Show & Tell

One of the advantages of belonging to a club is being able to share information amongst members. So this month is a Show and Tell evening. If you have recently bought a piece of video equipment, or made something useful that other members could be interested in then bring it along. So this could be a new camera, a video light, a special bracket or anything you find useful. We will ask you to give a short demonstration of the equipment, how it works, why you like it, how much did it cost or how you made it.

Club Equipment

The club owns two audio kits, a radio mic kit, a crane with tripod, a mini dolly. The problem is no one seems to want to use it? I'm not sure why as the audio kits contain really good gear. So we will be getting the club gear out at the June meeting, setting it up and making sure people know how to use it. So bring along your camera, set it up on the crane and see what a difference it makes. The June night will be a hands on night. If you do want to borrow any equipment just give me a call or drop me an email, and you can use it until someone else needs it.

Members Clips

We have a slot in every club meeting for members to screen a short (up to 2 min) extract from a recent video or a work in progress. This is an opportunity to share your experience, maybe resolve a problem, or share a technique. So don't be shy, drop a few minutes of your latest production onto a USB stick or DVD and bring it to the next club meeting. A courtesy email to Ruskin Spiers ruskin@ruskin.tv will ensure it is slotted into the program. We will try to screen all clips but sometimes if we are running out of time they may have to wait to the following month.

VOTY

Your committee agreed to the following changes to VOTY

- · Introduce a 1 minute advertisement category (to add some light and comical breaks into the screening.
- · Amend the duration to be more appropriate with the category (we potentially will be able to screen more entries)
  - o reduce Music to 3 minutes (to be more in line with commercial music videos)
  - o reduce Travel to 5 minutes (to differentiate it from Documentary)
  - o reduce Special Techniques to 5 minutes
- · VOTY entries will now need a short synopsis (50 words) which will be included with the program
- · Rationalising some awards
  - o The Ted Northover trophy replaces Drama 1st prize (they are essentially one and the same)
  - o Excellence in Photography award becomes an Presidents optional award

It was agreed we would invite the video clubs, Newcastle, Wollongong and South West, to participate in a separate open competition for both our and their members. The first step is to gauge the level of interest from these clubs in an open drama (maximum duration 5 minutes) competition. The intention is that a selection of these entries would be screened as part of VOTY. Adopting this approach will allow us to monitor the level of interest, the quality of the videos, the entertainment value and VOTY attendance before we consider any further expansion. I have written to these three clubs and am currently waiting for their response.

Club Web site

Thanks to all those who responded and made their videos 'public', we now have over 160 videos available for all to view.

SMPTE13

Here is the link to register for this exhibition http://smpte.com.au/sydney/?page_id=380
It is held at Darling Harbour Exhibition Centre on the 23-26 July 2013 and is a chance to catch up with the latest gear and software.

Stay Focused
# Andy

AUGUST FOCUS NIGHT - TRAVEL VIDEO SCREENINGS.

August 14th focus night is set aside on the Club program for Travel Video Screenings. This is always a well attended event with many very interesting Member Videos screened. It is an opportunity to show your work to fellow enthusiasts and perhaps pick up a few genre treatment ideas from other participants.

If you have not participated previously here are the rules, there are no rules. We like submissions to be no more than about fifteen minute's duration (15 min) so that a goodly number of attendees can "have a go". Travel locations are in no way prescribed. Local, interstate or overseas are all on the menu. There is no judging or critiquing. Presenters do not have to speak about their video, although if prior to screening you wish to give some brief comments about any challenges or interesting techniques used, that is always welcomed.

In the couple of Club meetings leading up to the Focus night I post a notice on the notice board for would be submitters to provide essential details about their videos. All I need is your name, video title and duration. Preferred format for media is DVD. A programme for the evening is produced from your submissions. I use the title descriptions to arrange the videos in what on the surface seems to be the most interesting mix of locations etc.

If you can't find the submissions sheet or have missed a Club night you can e-mail the detail to me at ianlor1@bigpond.com, just give me enough time to be sure we have enough entries for the event and arrange the programme.

If you have any question please don't hesitate to contact me so that I can respond. Looking forward to having you there on travel night,
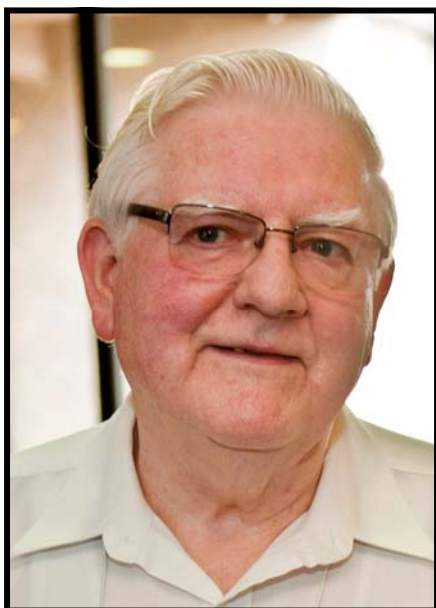
Ian Scott
Secretary SVMC
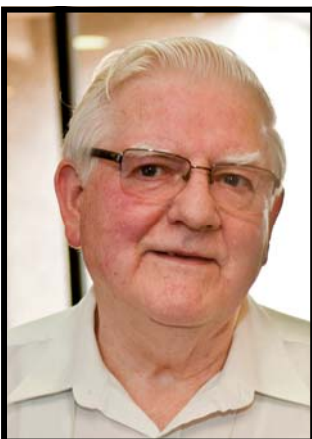
JUNE FOCUS NIGHT
AUDIO IN POST.

Chris Callaghan

Chris Callaghan was on hand to provide us with the benefit of his experience on the subject of "Audio in Post". Twenty members attended and gained quite a bit of insight on the subject from Chris. Before launching into the nitty gritty of Timeline Audio manipulation Chris gave a few words of warning about audio quality in general. He reminded us that it is very unlikely that poor quality sound from inept audio capture Ill provide good results even with a good effort in post. QED capture the best quality sound you can before you get to the post stage. A word of advice on "other sounds" like doors closing and similar incidentals. These will most likely be inadequate "as is" and will usually need a bit of Foley treatment to get an effective result. Uncreatable background ambient needs to be captured on site. Try recreating the jangle of noise that you hear at a busy intersection in Bangkok, make sure you bring it home in the camera memory as well as your own. A timely warning about Copyright and also a reminder that "Creative Common Rights" do allow you to use some sounds in part that might otherwise be copyright. The sound of street buskers in the background ambient, is a good example. We all use a bit of voice over in travel videos and Chris reminded us that the time to add voice over is not as you are capturing the vision component but later in post. If you must talk to your camera to use it like a voice diary do it separately after you have captured the vision and ambient that you need Chris illustrated the Timeline aspects of his presentation using a recent production of his own called "TreeFella". A round of questions from attendees showed just how much the presentation detail was appreciated and dug into the detail of Audio in Post.
Well presented. Chris a very sound presentation.

Ian Scott Sec SVMC

JUNE FOCUS NIGHT
AUDIO IN POST

Ron Cooper & Gwen Roberts

Barry Ormond & Chris Callaghan

Gerry Benjamin & Henryk Debski

Ilma Cave & Rob Nercessian

George Karadonian

Ruskin Spiers, Elmaz Kavaz & Guest

Elmaz Kavaz & Graham Sainty

Ruskin Spiers & Kent Fry

Ian Scott & Jim Whitehead

Phil Brighton

Chris Callaghan & Guest

Kent Fry & Ilma Cave

Photos by Neville Waller

App Corner

For anyone with a Smartphone or tablet there is a growing number of Apps for video. Here are a couple you may find useful.
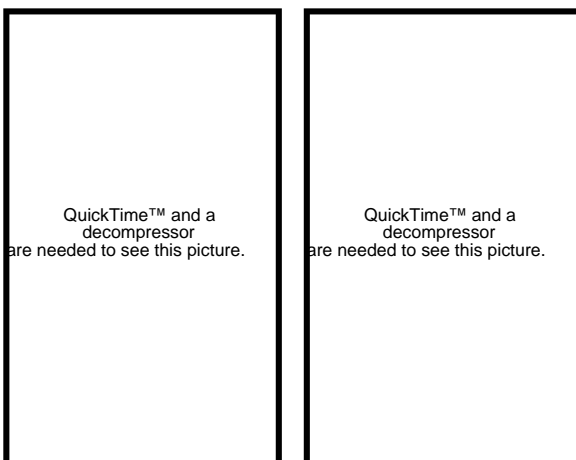
Green Screener

This is for both iPhone & Android - green screener (search App Store or Google Play Store) @ $9.99
It analyses the green around your subject and gives instant feedback as to whether the lighting is right. If nothing else watch the demo video http://www.hollywoodcamerawork.us/gs_index.html

QuickTime™ and a
decompressor
are needed to see this picture.
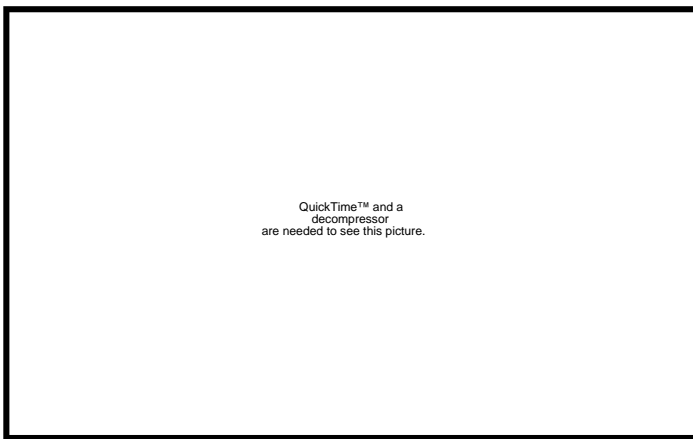
MirrorScript

Mirror Script is a video tele prompter, probably more suited to a tablet than a Smartphone. The good thing about this app is it is easy to copy and paste text in from anywhere, it also allows you to swipe through the text. Like all of these prompters text can be any colour of size. Next time your talent is having problems with their script try using this el cheapo teleprompter. (Android free)

QuickTime™ and a
decompressor
are needed to see this picture.

QuickTime™ and a
decompressor
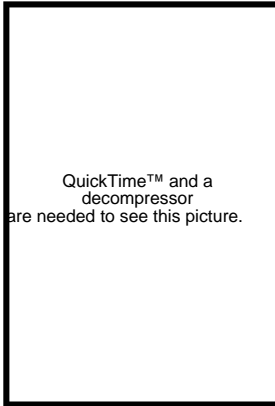are needed to see this picture.

Light Meter

After the lighting workshop I downloaded a few different Lightmeter apps for my Smartphone, most were pretty basic and useless, the lux reading was either 0, 100 or 1000!!! I did come across this app which had been calibrated for a number of smartphones including my Samsung Galaxy S2. It works beautifully, I used it to test out some of my video lights.

See Borce Trajkovski site http://trajkovski.net/tools.html

He has a couple of other utilities (Sound Meter, VU meter, Spectrum Analyser)

QuickTime™ and a
decompressor
are needed to see this picture.

Film Clapper

This is a basic clapper board which could work well on a tablet. (Android free) It stores all aspects of its configuration. It has several sound effects, lets you modify text color and date formats.

QuickTime™ and a
decompressor
are needed to see this picture.
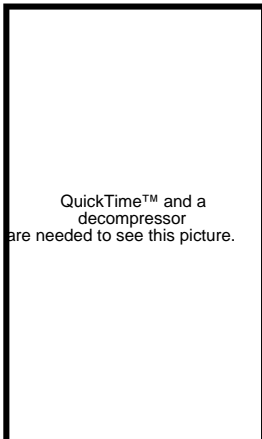
I have downloaded the last three apps and they worked on my Samsung, but I make no guarantee that they will work on yours. It will depend on make and software used. I can't vouch for any iPhone/iPad apps as I don't have that technology but I'm sure the apps exist in the apple world.

Andy Doldissen

Put an end to inaudible movies with Zoom's new flagship H6 audio recorder

by Mike Tomkins
posted Saturday, June 15, 2013 at 6:20 PM EDT

If you've bought a new DSLR or mirrorless camera in the last couple of years, chances are you own not only a great still imaging device, but also a capable video capture platform as well. Audio, though? Not so much.

It's a sad fact that onboard audio is still something of an afterthought for many cameras -- even surprisingly expensive enthusiast models. The best you can hope for from all but the most videographer-friendly models is an onboard stereo mic. with little channel separation, and a 3.5mm stereo mic jack. If you're lucky, you'll also find a fairly coarse-grained audio levels control, and a VU meter with peak hold display from which to try and judge if you're clipping your audio or recording just a whisper. More than a few cameras will even forgo much of this, perhaps offering as little as a single monaural microphone with on/off control. Features like more an audio output for monitoring purposes, sophisticated microphone connectivity, and support for more than two audio channels is rare to non-existent.

Attaining really great-quality audio from your camera's onboard mic or connectivity, then, is likely to be something of a pipe dream. That's where external audio recorders come in, and one company in particular has built a solid reputation for high-quality, camera-mounted audio recorders that give you far better sound quality, and more control over the sound field to boot. Japan's Zoom Corp. has been targeting DSLR and compact system camera owners for several years now with hotshoe-mounted audio recorders

ranging from the affordable to the extremely sophisticated, and the company has just launched a new flagship model.

The Zoom H6 accepts four different microphone accessories, of which two -- the X/Y mic and the mid-side mic capsules -- come included in the product bundle.

The Zoom H6 is, says its maker, the world's first portable six-track audio recorder. It features four built-in XLR / TRS ports, two on each side of its body, plus an interchangeable accessory mount at the top that the company likens to the lens mount on an SLR camera. This lets you tailor the remaining two channels to your needs, mounting either the bundled 90/120 degree XY or mid-side mic capsules, an optional shotgun mic, or an optional XLR / TRS input adapter.

Each input has its own gain and pad controls, and separately offers phantom power at a choice of three different

voltages (12, 24, or 48V), catering to all sorts of different mic and line in setups for total control over your audio. There's also a line output that you can connect to your camera's mic input if you don't want to handle replacing audio in post (or just want an approximation of your final audio recorded along with the video), and there's a headphone jack with physical volume control to let you monitor your results as you're recording them.

A quick, glossy teaser of the Zoom H6's features.
As well as an optional hot shoe mount for attaching the Zoom H6 to your SLR or system camera, there's also an eyelet through which you can thread your camera strap, keeping recorder and camera together. A color display -- small compared to that on your camera, but large by audio recorder standards -- provides a visualization of levels and effects for all six channels, as well as serving up a graphical user interface for configuration.

It's possible to record MP3 or BWF-compliant WAV audio with timestamps at up to 24-bit, 96k high-def, and to have recording start automatically, or even to prerecord so you don't miss the start of the action. Zoom claims new preamps allow an lower noise floor for clearer sound. Built-in effects controls include a compressor, low-cut filter, and limiter, and there's also metronome and chromatic tuner functions. Playback functions include adjustable playback speed with pitch correction.

An in-depth introduction to the Zoom H6 audio recorder's feature set.
The H6, like the company's other recorders, saves data on Secure Digital cards (including SDHC and SDXC types up to 128GB), and includes both USB data connectivity and a 5V DC input. The USB jack allows connection to a laptop or tablet not only for file transfer, but also for the Zoom H6 to act as an audio interface device for the attached machine. Power comes courtesy of four standard AA batteries, rated as good for 20 hours of recording.
Availability is set for July 2013, with pricing of US$400 or thereabouts.

http://www.imaging-resource.com/news/2013/06/15/put-an-end-to-inaudible-movies-with-zooms-new-flagship-h6-audio-recorder

Neville Waller

On the road to Alice   No 2

Hi there to the members of Sydney Video Makers Club.

Ian "Walkabout" Howard and the Commanding Officer have been on the road for three weeks. As planned we had time with family in Gilgandra before heading to Lightning Ridge to visit our daughter Veronica. Our next stop was Hebel. My flying instructor told me a story about this village that during the 55 flood they where dropping food to the many isolated homesteads and would get lost so they would look for a sun reflexion of glass on the horizon and this indicated Hebel. The local publican use to throw the empty beer bottles out the back door into a heap and this heap of bottles proved to be the best navigation aid with the pilots. They could always find their way home. After some photo's it was time to move on to St George, and onto Surat to camp the night. At this stage we where taking our time, so we had to push on Emerald were we spent the night. This town is booming. Mining being the main form of employment. After a MacDonald's coffee we where on the road to Mackay. Travelling up the Peak Down Hwy we encountered mining vehicles of all shapes and sizes. This area is a hive of activity--- electric trains hauling coal, a new power station, large open cut mines, and to make matters worse there are road works every few km. The stop / go men are over worked. Some look like they are badly in need of a good nights sleep with everyone in a hurry except the Howards. We where the travelling road block so we eventually arrived in

Mackay. The grandchildren where beside themselves with excitement and we had an enjoyable time with them. There always comes a time to say goodbye and we departed for Clarmont and onto Alfa.

On arriving at Alfa I visited the Tourist Information Centre and I must say there is a lot of gilding the lilly! We can catch yabbies, star watching at night and a sing along at the local pub being the main activities. After a bit of a chuckle we moved on to Jericho and after assessing there was not much there we travelled to Bacaldine and stayed the night. We had a look around next day. The Union movement started here in the late 1800's. The next stop is Ilfracombe where our Governor General was born and educated. There are many interesting exhibitions here on the roadside. A mile of old machinery , an old cottage depicting life by the early pioneers and a myriad of old wares. The commanding officer wanted to look at an art and photography exhibition in Longreach so we moved on. After some shopping and refuelling we headed south towards Stonehenge and it wasn't long before a suitable camp site was found to stay the night. We arrived at Stonehenge for lunch. There where lots of cattle on the road which makes the going slow. The village of Stonehenge lives up to it's name (stones everywhere) they say that there is protein in the stones because the cattle eat them. Had a look around and later moved onto Jundah which was not a very nice village so decided to travel on and stay the night on Cooper Creek outside Windorah. This area is mainly cattle grazing country and is enjoying a reasonable season. The next morning we

departed and headed for Birdsville, stayed near Beetota which had a Pub now abandoned. I heard a story about the publican who would go to Marree to pick up the Kegs. One year it was very wet and he took 8 months to get back (talk about the Pub with no beer). Birdsville was our next stop, three days of rest, some filming at Big

Red and some sight seeing, a few beers at the pub at $7.50 a schooner…. yes you are in Birdsville. Back on the road heading north to Bedourie and onto Boulia where we stayed the night on the Burke River. Its interesting and varying country, from open treeless plains to scrubby desert to green lush pastoral country. Our trip now takes us across the Plenty Hwy to Alice Springs--- 805 km mostly dirt roads, rough and corrugated with sandy patches, some tar but not to bad considering that this is the heart on Australia. The first night we camped 390 km from Boulia, the second night at Gem Tree about 140 km north of the Alice Springs. Gem tree has some fossicking area's and it's not a bad place to stay but the travel brochure paints the place as a tourist resort (I think there was a mix up at the printers). We departed early and arrived in the Alice mid morning. Had to find a caravan shop because the dolly handle had fallen off, and we were unable to unhook. I went to repco and yes they could have a spare in the shop in three weeks. Great! The best thing to do was to use my multi grips which did the trick.

Our next part of the trip will take us to Port Augusta, along the Murray River and then north to Gilgandra and back to Bulahdelah and home to Balgowlah.

I am looking forward to boring you silly with my films.

Our regards to you all

Ian & Lesley Howard

Beyond the Basics

In the next focus night we will pick up where Ian Scott left off in his 'Special Effects for beginners' session and look at some more elaborate effects. In each case we will focus on the foundation techniques which are essential to achieving these and many other more interesting - but simple - effects.

Once you understand some of these basic techniques - and can find your way around an effects program - you'll find it's easier than you think to create some pretty neat effects.

Think about the Special Effects during the shoot!
Before we even think about these techniques there's one thing to bear in mind - a consistent theme across many other areas that have been discussed in focus nights - namely planning!

If your special effects involve adding to, or modifying, actual footage then it can make a HUGE difference to if the shot is set up with the final effects in mind.

Take the example on the right. When this was filmed we knew what we would be done in post so, we set up the shot with the actors head **below the hedge line**. This made the masking (see below) much, much easier and meant adding the effect took something like 20 minutes rather than a lot longer.

This example uses one of the key techniques - masking:

- **Masking** - this is a must have in your armoury of skills. While the basic rectangular masks many editors include can be very useful, they are nowhere near flexible enough to be able to mask along something like this hedge line. For that you need the pen tool and bezier curves.

Another key skill is keyframing. (See the aikings sights example on the next page which involves litte more than keyframing).

- **Keyframing** - an absolutely essential part of doing anything really interesting in SFX. The good news is keyframing is fairly simple to understand, albeit that they can become very fiddly to work with when you're keyframing a lot of things at once!

  In essence a keyframe is just a point in time in your effect where something is in a certain position / size / angle, etc.
  You use keyframes for all sorts of things, to move things, to have things start and stop, to scale things, and so on. Getting the basis is easy and, certainly in After Effects, almost anything can be keyframed - which is one reason it's so important.

Before

Initial Masking

After

Techniques used to create this chaos:
- **Masking**
- **Scaling & Rotating** the fire to fit the shot
- Also need video of sky & clouds and video of the fire on a transparent background (known as pre-keyed)

Another key fundamental are layers. Without layers you couldn't do any of the things shown here but fortunately, they are easy to understand and work with.

- **Layers** - in simple terms layers are things that hold visual elements (video, solids, still pictures, anything) that are then stacked on top of each other in the composition. Any "gaps" or "transparent parts" of each layer on top will expose anything on the layers below. That's pretty much it!

  Take the sights example, the sight is on the top layer and has a transparent area which we can see through to the layer below whcih has the gardener on it. That's it, just 2 layers here.

  Often you use masks to create transparent areas of a layer - which is what was used on the example on the previous page and why we applied a mask to it at the hedge line.

  With that example, it had basically 3 layers which were, in this order with the first one on top:
  - The man sitting at the table and the hedge
  - The fire - any areas of it we can't see are hidden behind the hedge. Also, the fire is on top of the blue sky which has been used to replace the houses
  - The sky - this fills the space left when we applied

With a command of keyframing and masks you are well and truly on your way to getting some more advanced things under your belt. Another really useful tool is motion tracking.
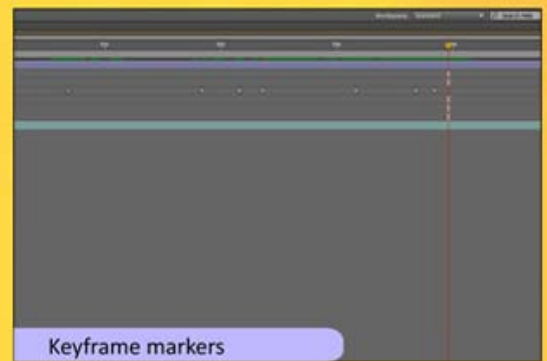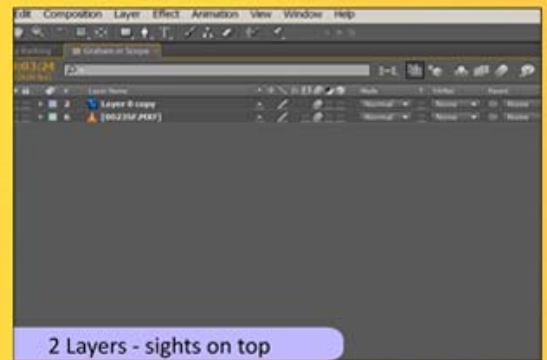
- **Motion Tracking**
  When you add an effect to actual footage you often have to move the added piece in sync with the action / actor. So, in the example below the actor moves the rocket launcher and so the smoke which has been added to give it an authentic feel also needs to move - see frame 6 onwards.

  In order to achieve that you need to track the motion of something and match that same motion to the added element, i.e. the smoke.

The shots below represent just 7 consecutive frames in which pretty much all the action happens. It's very common in special effects to be focusing on a very small number of frames, in this case it's less than half a second and the main action is over. (The smoke does go on for a few more frames but not many.)

Plus, you can see masking in action to fit the muzzle flash "in to the barrel" (see yellow line on frame 2), there's layers in use (footage on bottom layer, smoke on middle layer, muzzle flash on top).

Start Point

2 Layers - sights on top

Keyframe markers

Follow with Keyframes

Techniques used:
- **Keyframe** the position of the sight layer to follow the movement
- Also need the sights which can be drawn in After Effects if necessary

Then, the red box which is particularly visible on frames 3-6, represents the motion tracking and each dot represents a position keyfame. The motion tracking information is held on what's called a "null object" - a special kind of layer which holds information only, nothing visual - hence the name null.

Frame 1: Take Aim

Frame 2: Add & mask muzzle flash

Frame 3 - Smoke added under flash

Frame 4: Just smoke left, gun moves

Frame 5: 2nd smoke moves with gun

Frame 6: Smoke & gun keep moving

Frame 7: Start to fade smoke out

Techniques used:
- **Scaling** the muzzle flash and smoke to be the right size to fit with the footage
- **Masking** both the muzzle flash and the smoke to look like they came from the gun
- **Motion Tracking** a second layer of smoke to move with the gun as it goes up
- **Keyframing** opacity of the smoke layers to fade them out (starts frame 5, ends few frames later)

Next Focus Night - 10th July - 7.30pm

Next Weeks SVM Club Meeting

Next weeks club meeting has been modified to a Show & Tell and familiarisation with the Clubs gear.

Show & Tell

- bring in your latest or even your favourite piece of gear and share its features with all. A new video camera, video light, bracket or slider. Or if you made something from scratch we'd love to see it. Tell us how it works? How much did it cost? What do you like best or least?
This is a chance to see what other members are using before you go out and buy or build something yourself.
So we need members to bring something in for this segment to work.

Club Gear

The club has various audio kits, including radio mics which members can borrow to use on their productions and we will look at the contents of these. How to connect them to your gear and how to get the best results. We will also be setting up our crane for people to use. So bring in your camera and start connecting, or try out the crane.
The 60 second and 30 second **Bank Fees Competition** is due this evening too and all entries will be played along with members clips and more.
and don't forget to bring in a 2min clip if you have been working on something recently for the **members clips** segment.
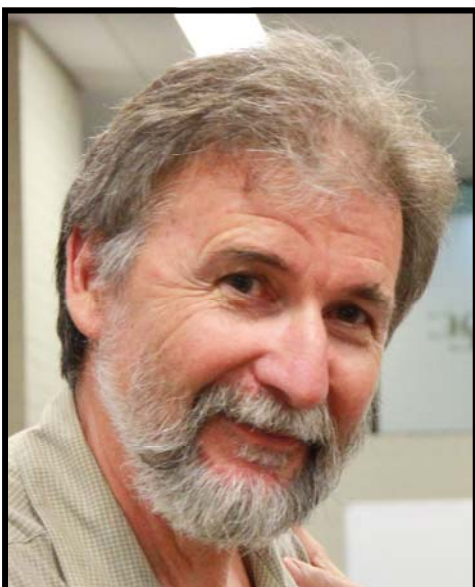
Stay focused
Andy Doldissen
President Sydney Video Makers Club
mob 0403838783
home 97134459

From the   S.V.M.   LIBRARY DESK
FOR JUNE

CD   Disk 24:   **Music for all Occasions**   **there are   Two Discs**

        Disc 1 has 34 tracks .33 seconds to 3.20 seconds   Some of the tracks are: Wedding March, Happy Birthday, Take me to the Ball Game, Anniversary Waltz, Ave Maria, America the beautiful, Yankee Doodle Boy, Good Night Ladies, Auld Lang Syne, For He's a Jolly good fellow, Ta-Ra-Re-Boom-De-Ay, Mexican hat Dance, Glory Glory Hallelujah, Star Spangled Banner, God save the Queen, La Marseillasie,   Anniversary Song, I wish I were Dixie, The Stripper,   Miss America.

        Disc 2 Has 18 tracks   From .56 Seconds to 6.00 Minutes   Some of the tracks are:

Happy Birthday, For he's a jolly good fellow, Wedding March (from a midsummer Night's Dream) Get me to the Church on Time, Happy Birthday sweet Sixteen, (tracks 10 to 14 all Birthdays) Auld Lang Syne, Pomp and Circumstance (march no1 1) Advance Australia Fair, Life Begins at Forty.

CD Disk 25:   **SMARTSOUND MISIC**   10 tracks on this disc   ALL Play Time

Bath Time 3.08 sec. Cartoon Capers 3.22 sec.   End of the Day   4.02 sec. Fairy Tale 3.53 sec.

Groovie Moovie 3.41 sec. Lullaby Time 4.54 sec. My Island Vacation   4.35 sec. Old Neighborhood   4.07 sec.   Owie 4.40 sec. Playground Romp 3.55 sec.

eartHeart

CD Disk 26:   **IN THE BEGINNING**   28 Tracks on this disc   All Modern Guitar & Keyboard.

Well over 70 minutes of modern Guitar and Keyboard instrumental music, especially composed for use in AV Video, film and drama productions.

All of the music on this CD was composed, performed , and recorded by **Rob Kirkwood**. Recording methods range from multi-track tape on the oldest tracks through to computers and music workstations for the more recent tracks. Final mix down was to DAT- earlier tracks have been enhanced and re-mastered especially for this CD. COPYRIGHT FREE and no further royalties are required.

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

        You're   Librarian
        Graham Sainty

Lighting Workshop with Dion Wilton
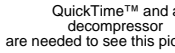
Held at Dragon Image in Artarmon

Dragon Image provided a selection of different lamps that were available from their floor stock. We were able to review the characteristics of each light, it's features and uses. Dion came with his luxmeter so actual lighting levels could be measured at various distances both on and off axis. This gave an indication of the lights spread and it's effectiveness.

While some of this may seem academic, we were then able to set up our cameras to an ideal lighting level to suit each camera model. This was easier with the prosumer cameras where f stops and aperture can be selected and zebra patterns are shown in the viewfinder.
One good hint was a zebra pattern of 70% is the correct setting for a exposing the face. Another was every 6db of camera gain is doubling the light amplification, but this is at the expense of introducing an increasing amount of noise into your image.

The different types of lights reviewed, used and tested.

Light	Description	Spread degrees	Light level at distance LUX	Dragon Image RRP
	Redhead 800Watt tungsten	Variable can be focussed	not measured	$279
	Fresnel Lupolux 650 LED	Variable can be focussed 20 ° spot to 80 ° flood	Dimmable SPOT @1m 32,000lux @2m 8,400lux @3m 3,800lux @8m 540lux FLOOD @1m 5,050lux @2m 1,220lux @3m 570lux	$1200
QuickTime™ and a decompressor are needed to see this picture.	Fluoro tubes 55 Watts x4, needs to warm up equiv 880Watts	60 °	@1m 2700 lux @2m 800lux @3m 400lux	$599
	LED panel Daylight F&V K4000 (400 LEDS) 5400K	60 °	Dimmable effective range 2 m	kit price x3 lights $1295
	Dual Colour LED 1200CHS 3200K to 5600K (has alternating tungsten and daylight LEDs)	60 °	dimmable Daylight 5600K @1m 3,000lux @2m 840lux @3m 360lux @4m 215lux Tungsten 3200K @1m 2,700lux @2m 770lux @3m 340lux @4m 200lux	$1200
	Fluoro soft box 70Watt daylight	90 °	not measured	$399 kit x2 lights

All these lights and more can be viewed on the Dragon Image website http://www.dragonimage.com.au

So what do these lux measures mean? I decided to check out some of my lights at home after the workshop for a comparison.

1) a "Bunning's" 500Watt is @1m 2600lux, @2m 800lux, @3m 380lux
2) my 160 LED on camera light is @1m 230lux, @2m 50lux, @3m 17lux without a clear
3) diffuser. It drops down around 20% with a diffuser.
3) And my 70Watt Fluoro soft box (the last one in the above list) is @1m 250lux, @2m 70lux, @3m 30lux

The afternoon was spent lighting different scenarios. The first set up was a classic interview using two cameras, where the lights were set up along a 180 deg line. This is a straightforward set up and easily done. The key is to check both subjects are illuminated equally. Each light illuminates one subject and back lights the other.

The two light interview set up

We then set up a typical room with three characters, much like many of our club competition entries. Before lighting an actor it was important to understand the character they were playing, as this determines the lighting used. The main character is always well lit, usually from the front and a high angle. Other players if they are of dubious character may be lit from a low angle, from the side or rear.

Gerry, Chris, Joy, Dion, Graham, Phil

Being able to spend a few hours concentrating on lighting certainly gives you a better understanding of the importance of good lighting in a production. It is something we take for granted when watching films or TV. But it is worth allocating some time in your set up to getting the lights right, it will really give your next video a lift.

This workshop was held on a weekday as Dragon Image only open during the week. Dion would be happy to run something on a weekend providing we had enough interest, but we would need a venue and would have to provide our own lights.

Andy Doldissen

VIDEOGRAPHERS TOYS
## or
WHAT CAN WE USE TO GET THAT SPECIAL SHOT

No doubt the first item on the list will be a Video camera of sorts. It you are a mad keen action person then a GO PRO would be the thing. Just clamp it onto the end of your handlebars and off you go. There is even a waterproof version that you can clamp to your spear gun and record you ineffective expertise with the gun. We might however leave the action use of GO PRO to the action fanatics as there is more involvement with the action than the quality of video capture.

So apart from the camera, be it GO Pro or other, what other items of kit can we use to get good and interesting shot capture. If we use a tripod and some well considered framing and camera angles then normal type capture is assured. That aside what can we do and use to get some really different and interesting shots that go beyond tripod shots. Now if you want to know the answers to that question then the June Club night presentation is just right for you. President Andy is leading a session on just that subject.

As you may already know we have quite a bit of kit in the Club locker which is available to Financial Members to borrow and use. This gives members access to 'special' equipment that they either cannot afford or don't wish to acquire for infrequent use. Andy is going to cover what we have in the Club kit both video and audio oriented. The session will be a practical one so bring your camera so that you can try some of the kit for yourself and get the right tips on usage.

Now as well as the Club Kit many members have some interesting items that they could bring along to show to fellow Members. There are also quite a few Members who have homemade items, particularly of the Steadycam variety which would be of interest to others.

So don't miss this session and don't forget to bring along you camera, your goodies and your homemade kit to show and tell.

See there on Wednesday 26th June.
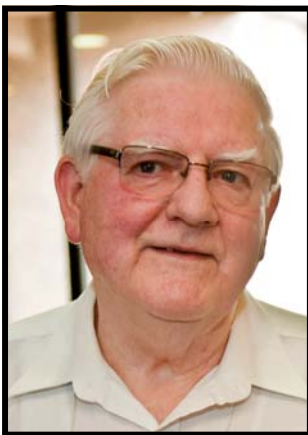
Ian Scott Secretary SVMC.
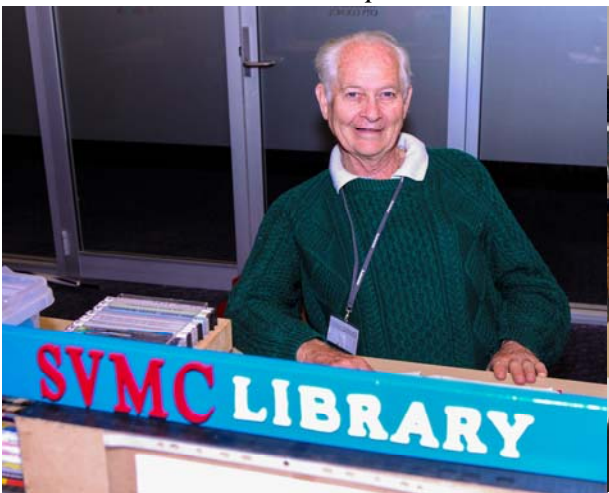
Andy & the G7 Team—3rd Prize

Andy & the Nuts Team 2nd Prize

S.V.M Group

Andy Doldissen with The Packers Team 1st Prize

Graham Sainty

Ruskin Spiers

Club Meeting
Night. May.

Photos
By
Neville Waller

Andy Doldissen & M.C. Gerry Benjamin

Beryl Stephens

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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 .

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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