

ENJOYING VISUAL TECHNOLOGY

**SYDNEY VIDEO  
MAKERS CLUB**



# **ELECTRONIC EYE**

**N E W S L E T T E R**

**MAY 2010**

**2010**

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**Next Meeting  
Wednesday  
26th May, 2010**

**[www.sydnevideomakers.org.au](http://www.sydnevideomakers.org.au)**



## Through the President's Lens

**You know it's going to be a great event when half way through the evening Margaret Tulloh runs out of milk . . .**



**(Photo by C. Kembessos)**

**Sixty five members and guests turned up to the Stuart Scowcroft show and members were thoroughly entertained by this experienced producer/Director as some rang me up the next day to say that it was one of the best nights ever.**



**I tried to wind him up several times when his time was up but Stuart kept on going as our guys kept the dialogue flowing.**



**Above Photos by M. Tulloh**

**He also showed us a number of clips, some shot by amateurs which was reassuring as Stuart demonstrated that anyone can create impressive footage.**

**With plenty of variety planned at each meeting the best thing for me is seeing people help each other co-produce, I have been advocating the extended Tea break for a couple of years mainly to provide the opportunity for members to think for themselves and to forge those productive alliances.**





**The G7 Team are determined (Photo by M. Tulloh)**

**Personally I will be incorporating a section of film that Clare Waterworth had made i/c/w my upcoming VOTY film so watch out everyone.**



**Clare Waterworth and Neville Clare**

**We are committed to seeing everyone make better quality films, Quality being the operative word. Margaret invited Jim Whitehead to show people how to edit on "Pinnacle" at her home, if you need such help on any other Software please ask and we will arrange the relevant mentor.**

## The book is out

Another sure way to improve is to come to Martha Mollison's book launch at our very own club on May 26th.

She will start by talking about essential lighting techniques, something that applies equally to DSLR users.

Martha's new book **"Producing Videos: A Complete Guide"** is written in simple terms as if she is standing beside you holding your hand. It's a handy reference book (read as you need) and this third edition has additional hints and tips from many experts in the industry making it a must for amateurs and professionals alike.



Having made documentaries and taught in both the USA and Australian film schools Martha has associated with our club for over 7 years and together with the generosity of the publishers will offer this great book at a discounted rate of \$35 (on our club night only), Normally retails for \$50.

Elizabeth and Kate from Allen & Unwin Publishers will also be at our club to answer any questions you might have so please don't miss this opportunity and be part of Martha's exclusive book launch.

**Our May show represents determined women in film and publishing. The judges for our May competition are:**

**1. Martha Mollison, Author and our special guest presenter.**

**2. Joy Hruby the "Joy's world" producer, actress, writer. She will be present at our May Night.**



**(photo by M. Elton)**

**3. Ana Tiwary is a producer/director who has worked around the world from 'Bollywood' to National Geographic Channel in Washington DC. She runs her own production company called 'inDiVisual films' and also runs community projects such as (Wift) Media Mentorship for Women and the 48 Hour Film Project.**



**4. John Urquhart long time member.**

## Interaction

I am also a strong believer in supporting other video clubs. I thoroughly enjoyed visiting the South West VC last year, invited the Crounnulla VC to our Voty, and last week I contacted the Newcastle VC and managed to get a couple of their members to shoot an event in Newcastle that was too far for me to attend, Thank you Ken and Sally.



Newcastle Video Moviemakers Inc



How do you feel about an inter club competition for next year? Let us know

It's all about promoting video making in general and networking at a time when the art of films is eroded by so many distractions.

## DSLRs

My article on DSLRs last month drew a positive response. It seems that there is a strong number of you have already been experimenting,



Clare brought some impressive samples of her Video sequences shot on her Panasonic DSLR and Elmaz also has a clip that we'd like to see. This demonstrates our member's desire to advance





*Dr. Ban Nee Lim shows his fabulous hand printed photos.*

## **Finally**

**Every year we get a couple of new people joining the committee bringing in fresh ideas, This year we welcomed Lee, Margaret, Barry and Phil. Without this interaction and support the club would stagnate and loose momentum.**

**As I near the end of four year involvement with the committee I urge members to consider being involved, it's rewarding.**

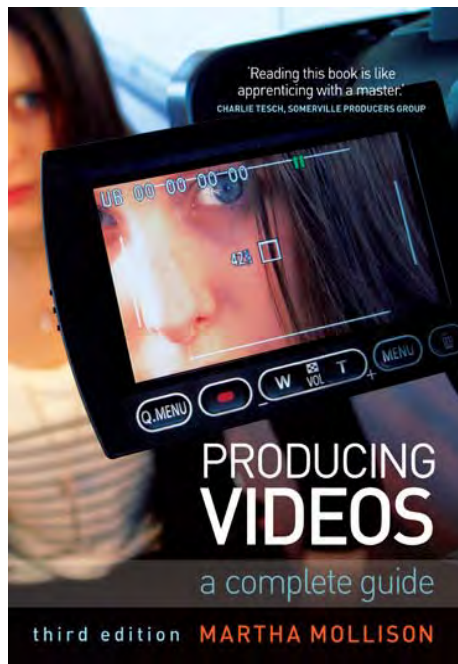
**You will be surprised how that little bit starts a chain reaction culminating in wonderful evenings such as the one we had in April.**

**Robert Nercessian  
Club President**



# CLUB MEETING—26th APRIL





## NEW EDITION

# Producing Videos

### A Complete Guide

Third Edition

**Martha Mollison**

*Producing Videos* has been called the 'bible' of video making. A bestseller over many years, it offers a comprehensive and user friendly guide to all aspects of video production - from the first chapter on using a camera (if it doesn't go in easily, don't force it) to the chapter on distribution (no matter what happens, always hold onto your master).

ON SALE MAY 2010

RRP AU\$49.99 / NZD \$59.99

ISBN 9781742370569

PB 576pp

All the elements of video production are covered: camera operation; scriptwriting; composition; budgeting; preproduction planning; lighting and sound recording; interview techniques; field production and studio shoots; digital editing; digital postproduction techniques; video streaming and other forms of online distribution.

This edition has been fully revised and updated to cover developments in technology, promotion and distribution. It includes tips from over 120 experienced video teachers from around the world, and is illustrated with over 600 photographs and 200 diagrams.

*Producing Videos* is the best handbook available for learning the basics of video making. It is an ideal guide for students, and for anyone who has a flip camera burning a hole in their pocket and aspirations to become the next hot new director.

**Martha Mollison** has been a freelance video producer for over twenty-five years and has taught both in Australia and the US in universities, colleges, cable TV stations and community organisations. She is currently based in Portland, Oregon, USA.

### INSPECTION COPIES AVAILABLE

Are you on the teaching staff of a University or TAFE? If so, then you are able to view inspection copies of selected academic titles when considering them for use as textbooks.

To request an inspection copy please email Tiffany Rae: [TiffanyR@allenandunwin.com](mailto:TiffanyR@allenandunwin.com).

You can purchase a copy of *Producing Videos* online at: [www.allenandunwin.com](http://www.allenandunwin.com)  
or complete the order form provided.

**[www.allenandunwin.com](http://www.allenandunwin.com)**

# Martha's Book launch at SVM

**Martha Mollison** has been making videos in both the USA and Australia since 1981 teaching others how to do it for the last 29 years.

**Martha** was an active member of our club, she started in video as a volunteer with *Dead Air Live* (the longest continuously running cable TV show in the USA at Somerville Community Access TV, Massachusetts).

Before long she began work as a video trainer for community people for Adams Russell Cable TV, did some courses at the Boston Film Video Foundation and switched to being the video technician,

Her credits in the US include being part of the collective of women which produced *Stronger Than Before*, a documentary about the Women's Encampment for a Future of Peace and Justice. This video won first prize 1983 JVC National Video contest. After that she went to Nairobi, Kenya, in 1985, as part of a multicultural team of women, to cover the NGO Forum of the United Nations International Women's Conference, and in the following year was involved in many public screenings and installations, throughout New England and New York.

With productions like *The Invisible Force: Women in the Military* shown widely on cable TV in the US, and won several prizes. *A Tribute to Martin Luther King*, *International Relations in an Interdependent World* to name a few.

In Australia she was the head teacher for the Indigenous TV Training Course at AFTRS.

In 1995 she took a team of Indigenous Australian students to southwest China that production was shown at the United Nations International Women's Conference in Beijing, China.

**Martha** was awarded an MA in International Communications in 1997 from Macquarie University in Sydney, and taught video at the Australian Film Television and Radio School, the University of Technology Sydney, James Cook University, the University of Newcastle, and Metro Screen.

She has been heavily involved in video training with Australia's Indigenous peoples and has taught many groups in rural and remote areas, including Ngukurr, Tenant Creek, Katherine and Alice Springs in the Northern Territory and Mornington Island in Queensland.

For 5 years (1998-2002) she lectured in Media at the School of Indigenous Australian Studies, James Cook University, Townsville,

Awarded the 2005 Stephen Lardner for Excellence in Adult Education for teaching at Sydney Community College and the 2006 award for Best Video produced at Sydney Community College.

**Martha is now living in Sydney and has set up her own consultancy and video production company, Dancing Iris Video Pty Ltd.**

Her most recent work includes running a federally funded *Work for the Dole* project, in which unemployed people learn video skills and produce videos for community groups. In 2005 she produced *From Sudan to Sydney* in the Dinka language for recent migrants to Australia from South Sudan, and in 2006 did another Work for the Dole project for Ethiopian migrants.

She trained a group of young men at the University of Newcastle and she has trained a group of young mothers in Redfern and oversaw their production of the music clip *Mama Mama*.

Several times a year she runs drama weekends in which people gather at some place in the countryside and do multi-camera drama shoots from scripts she has written.

Martha is a strong supporter of public access and community video production. She describes herself as a “media midwife”.

**Producing Videos: A Complete Guide, Second Edition**, was the 2003 winner of The Australian Awards for Excellence in Educational Publishing: TAFE and Vocational Education, Single Title.

We are proud to announce the launch of Martha’s latest edition at our may club night (26<sup>th</sup>) with new material supplied by many in the film Industry including few members from our club.

This book is all you need to make successful productions of your own so come and support Martha who has given so much to communities in both the USA and OZ.

**Rob Nercessian**  
**President**



# Managing Audio in the Editor

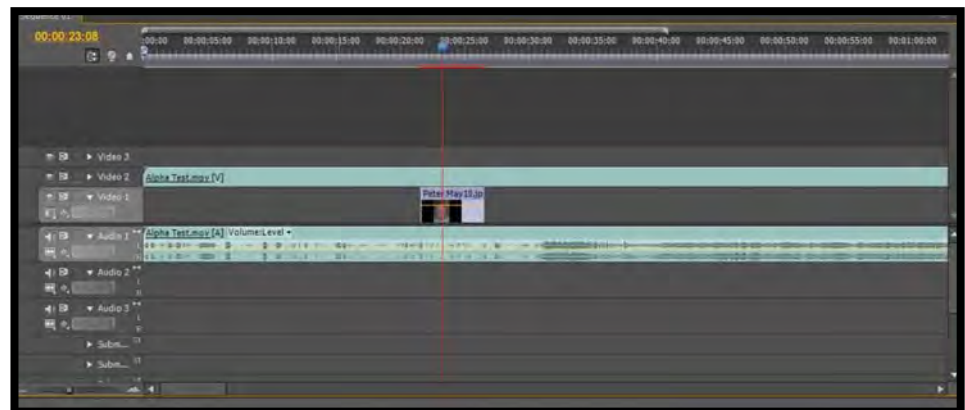


Editors come with timelines. The timeline is divided into Video tracks and Audio tracks.

When video is brought into the timeline, it normally has an audio track should be synchronised with the video track associated with it.

The editor will either have available more than one audio track, or will allow additional audio tracks to be added.

Audio for a finished video may end up occupying three or four separate tracks. The first track will be the original sound associated with the video. The second will be voiceover and the third will be music. The fourth track might contain special effects.



By the time your edit, you might have four audio tracks. The next step is to balance this sound. You don't want the audio associated with the video to drown out your carefully crafted voiceover, or the copyright free music you have added to overpower the original video associated audio. Audio is balanced track by track by changing the volume of each track where necessary. For instance, when your voiceover is making a point, the original audio associated with the video and the music should be reduced so that your voice can be clearly heard.

Once the audio is balanced, there is a further step necessary. There are likely to be audio "glitches" at each audio cut in the timeline. Audio needs transitions, more so than video. In fact, as a general rule, each audio cut should have a cross fade transition applied. This will smooth sudden changes to audio and get rid of annoying clicks and pops that often occur at the end of one clip as it joins with another. Once this step has been completed, you have completed the audio edit and can proceed to rendering your final output – assuming the video is right.

**Kent Fry, Vice President**

For Focus Night, June 2010.

## FOCUS NIGHT 12TH MAY, 2010.

### WHAT'S ON THE MENU?



*Juan Maravillas, Carmen Maravillas and Ian Scott*

That was the subject of our last Focus Night meeting, or more specifically how to produce a menu and control what's in it, DVD menu of course. The evening was well attended and one visitor came along. It appears that all of our warnings about the change from Tuesdays to Wednesdays bore fruit, although I did not turn up on Tuesday to see if anyone got the night wrong. Enough of this!

There were a couple of dramas. Despite pleas for "Mac Assistance" nobody fronted with a Mac laptop and the few Mac enthusiasts in attendance had to mentally convert from PC stuff to Mac. I had planned to use Jim Whitehead's laptop loaded with Pinnacle 14 as our presentation machine for overhead projection.

Unfortunately for us and Jim he was unable to attend as he was on "Home Duties" comforting a wife who had just that day broken a leg, in the real sense not as in Theatrical Parlance. Phil's Sony was to be the backup for use as a mentor PC but we had to swing it in as the Projection unit. No great problem, except that Phil's unit defied all attempts by Phil and Kent to put its data up on the screen and press on without it.



*Kent Fry and Neville Waller*



*A very Interesting Group*

Whilst Kent was struggling with the Sony I lapsed into the “old method” of presenting on the whiteboard and actually got started on DVD Menus. Thanks to a welcome ad hoc input presentation from Kent using Adobe Encore we got some DVD menu examples on the screen. Post break attendees gathered around Phil’s laptop to finally watch the creation a DVD menu or two, not too bad as the Sony has very nice large screen. Everybody attending ended up with an enriched understanding of the process of Authoring DVD Menus, at least in Pinnacle 14. Kent will put the notes upon the web to be available to all.



*Joy Saunders, Gerry Benjamin, Clare Waterworth and Peter Edwards*



O



*Gerry Benjamin celebrating his OBE and Margaret Tulloh*

On the social side Marg provided catering on the night and as usual did a fantastic job. What we did not know was that she had a Birthday cake secreted in her bag to surprise Gerry who has reached the tender age of 80. Just recently we thought he might not make it to 80 as he was so crook. After the “Group Chant” of Happy Birthday. Marg presented Gerry with his OBE (Over Bloody Eighty) certificate. In order to avoid setting off the smoke detectors the candle was a “Big Number Eighty” with a single flame. The cake was scrumptious by the way



It was a most enjoyable night and some of the DVD Menu technology got through despite the hiccups.



**Ian Scott**  
**Secretary**



# TECHNICAL CONSIDERATIONS



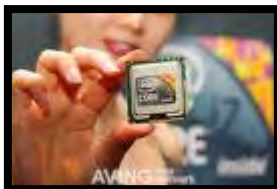
## Technological Vortex.

**A**s a film maker I undoubtedly need a good PC to speed up the rendering which is the one task computers seem to have trouble with, especially with an AVCHD camera which is the other new item I need to buy.

You can take advantage of this article if you are window shopping for a new PC as I spent the last 12 months looking at the radical technological changes driven by Intel's major leap in processor technology.

The hunt was on but every time I got close to getting one someone mentioned that if I wait just a bit longer the next marvel will be out.

The giant brings out a radical CPU that drags the rest of the industry by the boot straps. Waiting for those ancillary bits is what will make my next PC the most future proof.



## CPU's

**M**y existing PC is a single core, you probably have dual or quad but it didn't feel like a significant jump until the Intel i7 was released.

A reduction in microscopic transistors size allowed Intel to increase the number from 700 million transistors per CPU chip last year to 1.3 billion now, almost double... This on a chip the size of a match box.

Considering the number of external electrical pins on a chip that I had to solder in my early Electronics days was just 14 pins, today's i7 processor has grown to 1366 pins.

So if you want a good cheap PC to edit with right now get an Intel i7-930 with a fast hard drive and DDR3 Ram + win7 (64bit) you'd be good for a long time because of this evolutionary change we just had.



## Quick fix

**F**or SVM members the above i7 Quad core spec gives best value / performance ratio. But if you really want a 6 core at the lowest price then consider the new AMD Phenom released today for a lot less money. Both systems are suitable for rendering, while the Intel 6 core has the bigger punch it is a luxury at \$1400 just for that “match box”.

By far the weakest link in any computer chain is still the hard drive. Get the fastest and be prepared to re-format it and re install everything on yearly bases to keep it fresh.

Better still the New SSD is the single most effective way to speed up your PC,



## SSD Storage



**T**here is a new kind of hard drive, fully solid state (SSD). No rotating disk inside therefore no head crashes and you don't need to auto-defrag. It did have initial teething problems that of maintaining top speed after many thousand reads and writes. The latest Nand technology

as used in the C300 model for example has managed to fix that.

That is the sort of thing that has delayed my purchase, but I can wait.

You will notice much faster boot and rendering speeds with SSDs but they are expensive.

Samsung has just released the first HD Camcorder (HMX-H105) using this SSD technology.



**Sata 3**



**Highway**



**F**aster hard drives need even faster highways on which to travel, enter Sata 3.

This is a new transfer circuitry and cabling system that can pass your data in and out of the storage at twice the current Sata 2 rate.

Be careful, the Sata 3 cable looks a lot like a Sata 2 cable, but they are different electrically.



**DDR3 Memory**



**T**he other advantage of the new i7 quad is the use of 3 channel memory. DDR3 is a much awaited development that can finally be utilised to a great advantage with the new X-58 type motherboards.

To get the best performance it's best to populate your motherboard with DDR3 in multiples of 3, such as 3,6,9,12 gigs of Ram.

Don't ask why... Everything seems to go in threes these days.



## USB 3

**The** USB that we currently use to download data from external hard drives or Cameras is about to change too.

New computer motherboards are already equipped with USB3, but outside peripherals are yet to come out but they definitely will.

USB 2 sends info at half a gig a second - USB 3 will send it at 5 gigs a second, that is a factor of ten..

Given that USB3 will be backward compatible with USB 2 you have nothing to worry about. You will be able to buy an add-on USB3 card that fits in any computer to take advantage of quickest downloads also known as super speed.



**L**uckily Windows 7 came out at a good time as the 64 bit version can address more than 3 gigs of ram which was a joke, it can multi-task and detect multi threaded programs like never before such as the upcoming MS Office 2010 and most NLE's

W7 is as reliable as Macs, not that Mac's were always perfect, and they too can have issues like compatibility and OS upgrades even though both apple hardware and software is made by the same company.

Again, both platforms are just tools; it's your ability to use any tool effectively that makes you good. Let's just say that the new PC hardware and software are much more in tune.





## **A new Board**

**As** you see, my choice of a motherboard had to change several times to accommodate the arrival of each new bit of technology; I now need a Motherboard that can support:



\* Intel 6 core (i7 -980x), or 4 core (i7 -920),



\* Or AMD CPU the much cheaper 6 core equivalent (1090 T)

\* Sata 3 systems to connect the newer hard drives or SSD.

\* DDR 3 memory

Several such boards are out (X-58) and Windows 7 (64 bit) supports all the ram you can buy (up to 24 gig) all of it usable.

If we can get 10 people interested in getting the latest PC we can get a discount.



**Graphics cards** aren't as critical in LNE's however there are some cards that can assist HD playback.

At the moment the new ATI Radeon 4890 seems to be the best all rounder. NVIDIA cards all seem power hungry and expensive this year.



## Video Cameras

**You** can never stop technology; if you were making 8 mm films in the 60's you would never have believed that one day there would no film.

And yet when I worked in the city camera store I sold Video cameras that used 11 types of media being SD, CF, duo, P2 card (Panasonic only), hard drive, DV tape, mini DVD.

I believe that DV tape will go next and SD card will be the dominant technology along with SSD for a while as even Sony has moved away from its own propriety media in favour of SD card. And the latest (class 10) SD card is already up to 64 Gigabytes! That's as big as some computer C drives.

The prices will drop as Silicon is sand and sand is cheap.

Canon too is gradually moving away from tape technology as evident in its latest prosumer model XF-300 which uses a CF Card.

Speaking of DV tape, there is nothing wrong with it, been around for some 20 years it's a cheap archive, But I have accidentally written over important footage on it everyone has. This costly mistake is easy to do but it can't possibly happen on memory cards or hard drives.

Tape is just getting less trendy as looking for footage on it is harder than a file and the quality of AVCHD is increasingly improving.

**This table shows the differences between Tape and a memory card system.**

**Lower compression (HDV).  
Easier on your Mac / pc**

**Complex compression, (AVCHD), needs  
Higher processor speeds  
3Mhz is recommended.**

**Resolution 1440x  
1024**  
**Transfer rate of 24 mb/s  
mb/s**



50

**Resolution**



**1920x 1080 (full HD)**

**Transfer rate varies from 11 to**

**Adequate for its  
Compression type**

**selectable, higher rates require more PC power.  
17 to 24 mb/s should be minimum.**

**1 hour of program takes  
hour to capture**

**Fast download 'File system'', same as external an  
hard drives, but always faster than tape capture.**

**This will increase 10 fold with the next  
Generation of cameras (USB3).**

**Hard drives and sticks have the same file system.**



**This leaves me with the question: which HD camera will I buy now?**

**Again, just like the significance of the Intel i7, All Video cameras have  
also seen big improvements in lens and CMOS quality very recently,  
but for me right now it has to be Panasonic HDC-HS 700 for two  
reasons.**

**a) Image improvements**

**b) Panasonic's return to full manual controls which went missing from all consumer models  
over the last 5 years due to corporate cost cutting gone mad.**

**The latest Panasonic 700 gives 4 different manual controls across the front ring, so let the  
other makers watch and learn.**

**In Australia, Panasonic has released two high end models, a hard drive unit and a removable  
SD card version; the internal memory model (TM) will not be imported.**

**The gap between High end consumer Videos and prosumer cameras has just narrowed, I  
prefer CCD sensors, but they are all going for the cheaper Cmos.**

**I just have to get used to the Panasonic's smaller size, good for travel but easy to loose.**

**I prefer the slightly bigger size of units of some 5 years ago like the NVGS- 400.**

**When someone gave me a tiniest mobile phone to use I got so frustrated by the small buttons  
and short battery life that I tossed it aside.**

**I am advocating a push for HD work this year (not for competitions yet) so It's a good time  
to upgrade.**

**I hope this helps others caught in this technological vortex.**

**Robert Necessian  
President**

# Rendering

**A**t the last club night, the question “what is rendering” arose. Several members answered it and here is another go.

The Collins English Dictionary definition of “rendering” is:  
rendering [ˈrɛndərɪŋ]

- 1.** the act or an instance of performing a play, piece of music, etc.
- 2.** (Literary & Literary Critical Terms) a translation of a text from a foreign language
- 3.** (Miscellaneous Technologies / Building) Also called rendering coat render a coat of plaster or cement mortar applied to a surface
- 4.** (Fine Arts & Visual Arts / Architecture) a perspective drawing showing an architect’s idea of a finished building, interior, etc.

**O**ur general interpretation is “create something from something else” or “transform something into something else”.

When we edit a video, we capture the video into the editing software. We cut the original footage down to just the bits we want. Then we add new bits such as titles, transitions and audio. The work of art that appears on the timeline is now different from the original footage. However, it is not yet a new video – it is just a set of instructions that will tell the computer which parts of the old video to use and where to put any new bits.

**I**n order to turn what is on the timeline into a finished video, something needs to happen. The editing software will direct the computer to code the video according to its instructions. **THIS PROCESS IS CALLED RENDERING.**

Rendering is the term the used to describe what happens when the computer takes the instructions created by the editing software timeline and turns it into a new video.



Kent Fry

by



Ernest Cheung



# COMPETITION CORNER

After a successful “On Board” Competition the results were announced on the 26th April, and here are the successful entries.



Winners are:-

1st Prize went to The Packer Group  
their Team Leader is Chris Saville

With the entry

“IF ONLY”

Don Reade also received his Certificate  
on the night.



2nd Prize went to Robert (Bob) Hallett  
with his entry “FLIGHT TO MT EVEREST”



3rd Prize went to Kent Fry

For his entry

“POLICE REPORT: BREAKING NEWS”.

Congratulations also go to all the other entrants for a job well done, and I wish you all success in this next competition “ MY FAVOURITE SAYING” which has to include rope. All entries are to be handed to me on the 26th May at the Club Meeting.

**ATTENTION:** Please note that I am to be notified of your Title - Aspect Ratio and time (remember 5 mins or less without credits– not over), before Tuesday 25th May by phone or Email or your entry will not be shown.  
Phone No:- 9451 9718  
Email:- [mtulloh@bigpond.net.au](mailto:mtulloh@bigpond.net.au)

**Margaret Tulloh**

# USING POWER DIRECTOR 8 ULTRA

## Basic Instructions



1. **AVCHD files from a camcorder's HDD need to first be downloaded onto the**
2. **Computer, using that camera's software for the task.**
2. **Once the clips are loaded on the computer, use Power Director (PD) to access them. This is achieved by using the "Import Media" shortcut (near the top LHS of the Menu Bar). There are two choices, "Import Media Files" which enables the random selection of individual clips, or "Import Media Folder", which is useful, if all the required clips are already in the one folder**
3. **All the clips are subsequently loaded and are viewed on the LHS as Thumbnails, in the area called Library.**
4. **Double clicking any thumbnail in the Library, will send that clip onto the Preview window, alongside on the RHS.**



5. To Trim the clip, drag onto the Timeline (if not already there – if it is, select it by clicking), right click the clip, and select “Edit/Trim” or click on the “Trim” bar. This opens up a large preview screen that enables trimming to be preformed. The preview screen allows trimming down to one frame level, by using the + or -Buttons, at the bottom of the preview screen. The row of thumbnails have two bars above them. The bar immediately above the thumbnails controls the positioning of the cursor on only the number of thumbnails visible below, while the top bar indicates the position of the Cursor, relative to the entire clip. To trim, simply slide the Cursor to the desired start point, and click the “mark in” symbol, then move to the position of the desired end, and click on the “mark out” symbol. It should be noted that there is also a “Multi Trim” bar, for breaking up a clip into more than one piece.



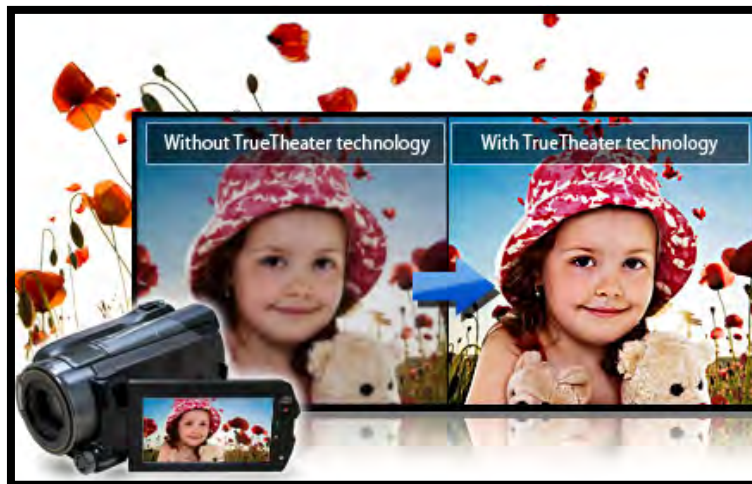
Trim

It should be noted that trimming can also be preformed from the Story Board, by selecting (clicking) a clip, and then clicking on the “Trim” bar.

6. Once the clips have been trimmed and assembled, transitions may be desirable.



7. Beginning and end boards may be desirable, for while titles and credits. Click the symbol represented by a yellow folder and green cog wheel and “Select Colour Boards”, which appear on the LHS. Drag and drop the desired colour board to the beginning and/or end of the assembled clips. I find it easier in story board form.
8. To add text to the board click on the T symbol and select a Template. To remove existing writing, select the writing, right click and select Edit. When the “Title Designer” opens click on the writing and then press the delete button on the keyboard. To create a message, click on the T+ button, at the top of the “Title Designer” menu. From here select appropriate size, style and alignment for the message. To animate the letters, press the snowflake with two stars and select from a list. Right clicking the solid colour and/or the Title, enables the duration selection.



## PAN AND ZOOM

Unlike some other programmes that require manual setup for panning and zooming with still photos, PD8 has a set of Templates that can perform this task quite easily. To access this function, place a photograph on the Timeline, and select it (i.e. click it to highlight it)

Then go to Edit/Magic tools/magic motion, from there select the template that most meets your needs. If none of the 21 templates do what you need, there is a facility to make your own, the hard way





## **RENDERING CLIPS SHOT WITH CANON DSLR'S**



**50D**



**7D**



**550D**

**Canon DSLR cameras such as the EOS 5D M11, 7D, and 550D, record Video in .MOV QuickTime form.**

**PD can render this type of the file back into a .MOV format for burning onto a DVD. However, it would most likely only play on a computer, as DVD and Blu-ray players would not recognize the format**

**Rendering the file into .m2ts or AVCHD format, will enable this to be played back, certainly on Play station 3, and possibly on other Blu-ray players.**

**It is interesting to note that the QuickTime files are twice that of the AVCHD.**

**The playback on the computer of the rendered .Mov files, was choppy using the QuickTime player, but smooth with PD.**



**These are basic instructions. As this is ongoing, I will be adding in the near future.**

**CHRIS KEMBESSOS.**

# NEWS IN BRIEF

**“While Life has to be lived forward  
It can only be understood by looking backwards”.**

**By Soren Kierkegaard**



**When things go wrong there is always a laugh or a joke to make us forget. Well done Gerry  
And all those that made Focus Night Wednesday 12th May a Happy jovial time.**

**I would like to thank everyone for their articles, and I will be calling on others in time  
(so be prepared)**

**Margaret Tulloh**



**PRESIDENT:**  
**Rob Nercessian**

**VICE PRESIDENT:**  
**Kent Fry**

**SECRETARY:**  
**Ian Scott**

**TREASURER**  
**Barry Crispe**

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 \$56, self and spouse \$76, country member \$28 - 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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<b>President</b>	<b>Rob Nercessian</b>	<b>0412 156 366</b>
<b>Vice President</b>	<b>Kent Fry</b>	<b>0422 164 432</b>
<b>Secretary and Public Officer</b>	<b>Ian Scott</b>	<b>0419 239 953</b>
<b>Treasurer</b>	<b>Barry Crispe</b>	<b>9872 3778</b>
<b>Membership Secretary</b>	<b>Barry Crispe</b>	<b>9872 3778</b>
<b>Competition Manager</b>	<b>Margaret Tulloh</b>	<b>9451 9718</b>
<b>Actor Liaison</b>	<b>Phil Brighton</b>	<b>9427 3614</b>
<b>Library Manager</b>	<b>John Maher</b>	<b>9634 7229</b>
<b>Voty Organiser</b>	<b>Ian Scott</b>	<b>0419 239 953</b>
<b>Audio Presenter</b>	<b>Phil Brighton</b>	<b>9427 3614</b>
<b>Audio Presenter</b>	<b>Jim Whitehead</b>	<b>9416 7162</b>
<b>Publicity Officer</b>	<b>Jim Whitehead</b>	<b>9416 7162</b>
<b>Editor Electronic Eye</b>	<b>Margaret Tulloh</b>	<b>9451 9718</b>
<b>Web Master</b>	<b>Kent Fry</b>	<b>0422 164 432</b>
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<b>Meetings Coordinator</b>	<b>John Maher</b>	<b>9634 7229</b>
<b>Visitors Coordinator</b>	<b>Lee Crispe</b>	<b>9872 3778</b>
<b>Copyright Registrar</b>	<b>Jim Whitehead</b>	<b>9416 7162</b>
<b>Video Director</b>		
<b>Team Coordinator</b>	<b>Ron Nercessian</b>	<b>0412 156 366</b>
<b>Catering</b>	<b>Margaret Tulloh</b>	<b>9451 9718</b>

**Please address all correspondence for Committee Action to:**

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