

ENJOYING VISUAL TECHNOLOGY

**SYDNEY VIDEO  
MAKERS CLUB**



# **ELECTRONIC EYE**

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

**2011**

**APRIL 2011**

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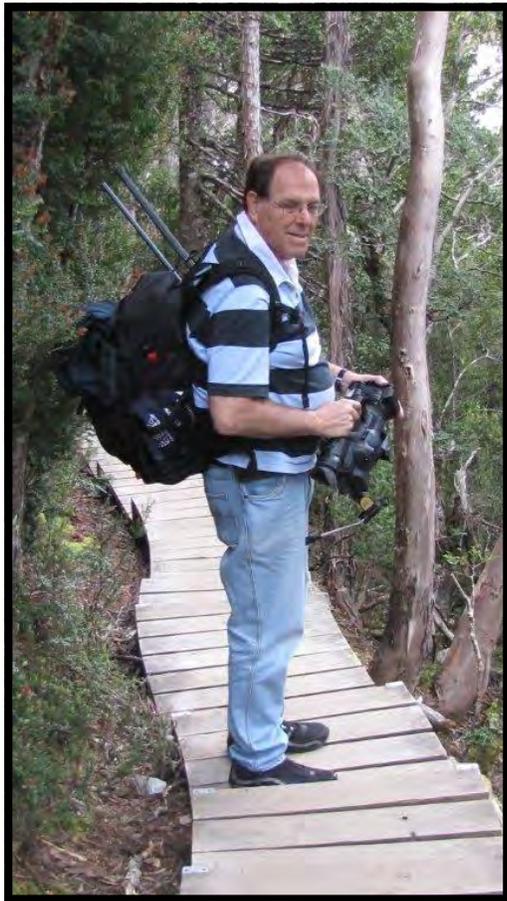


NEXT MEETING

WEDNESDAY

27TH April, 2011

[www.sydneyvideomakers.org.au](http://www.sydneyvideomakers.org.au)



# Through the President's Lens

First I'd like to offer our condolences to Joy Saunders on her husband's passing. Such a wonderful man and we all feel the shock and loss.

I'd like to thank Phil for his Audio Editing and SteadyCam presentation earlier this month. It was both interesting and enjoyable. I also thank Margaret for the catering – it's so nice to have a nice cuppa with some cake in the club.

Welcome back to Scotty from his travels.

\* \* \*

The Team concept works very well and people learn from each other as they swap roles in the teams. Works well for me – I learn more every shoot.

I'd like to use this opportunity to let members know that if they want to change groups – let me know and I'll explore with you what your best options are.

I'm looking forward to next week's Rode Microphones presentation on recording options. It'll be nice to find out what's new out there.

\* \* \*

Last month I told you I went to attend a wedding and video it. I had a great plan. Everything was worked out in advance! Peter Fryborg's presentation on Event Videography confirmed my plan and filled me with confidence.

Well just as well I had a plan. I had a list of all the shots I need for the video and I ticked them as I went. I was ready for anything – almost.... I had a camera rain jacket in case of rain. That worked – it didn't rain! I had a dead cat to muffle the howling wind noise and it was howling. That dead cat might have worked except that the celebrant who brought a microphone and powered speakers... Her microphone was not muffled and I'm not even sure I got a clear "I do"...

Never mind, the bride said she'll be happy with a Rod Stewart background music... The rest of the video was fine. The camera even picked up the speakers in the outdoors with the LED light.

\* \* \*

I'd like to share with you a couple of useful sites on the Internet:

1. **Movie Making Info:** <http://www.theiac.org.uk/resourcesnew/links/links-moviemaking-info.htm> This site has many useful links for budding Video Makers.
2. **Filmmaking Tips for the Independent Filmmaker:** <http://actioncutprint.com/> This site is run by **Peter D. Marshall** who worked (and survived) in the Film and TV industry for 37 years: as a film director, television producer, first assistant director and Series creative consultant.

Peter Marshall will allow you to subscribe to the film ezine “The Director’s Chair” for free.

Recent issues, still on-line are:

### 2010

Issue #104 – Jan. 10, 2010 (Creating Creative Working Relationships)

Issue #105 – Feb. 9, 2010 (On Collaboration: Less is not Always More)

Issue #106 – March. 9, 2010 (Film Pipeline Overview)

Issue #107 – April 24, 2010 (Florida Road – An Independent Film)

Issue #108 – May/June 17, 2010 (The 7-Step Film Directing Formula)

Issue #109 – July 26, 2010 (The Role of the Director During Pre-Production)

Issue #110 – August 28, 2010 (The Director’s Creative Process)

Issue #111 – September 19, 2010 (Making Up the Director’s Mind)

Issue #112 – October 25, 2010 (Psychology of Movement)

Issue #113 – November 26, 2010 (Casting Guidelines for Directors)

There was no December Issue

### 2011

Issue #114 – January 19, 2011 (A Film Director’s Journey)

Issue #115 – February 21, 2011 (Directing Tools – The Actors Language)

Issue #116 – March 25, 2011 (Indie Filmmakers-Creating Business Plans)

Issue #117 – April 18, 2011 (Interview with a Screenwriter-Part 1)

3. Make A... One Minute Movie <http://www.bbc.co.uk/films/oneminutemovies/howto/>

The third competition is a 30 second commercial – this site will help.

Go ahead and explore.

## Technology News



Lens baby Composer Pro Lens



Good lenses can cost thousands of dollars, but Lens baby's only charging between \$US300 and \$US400 for its

latest lens, the Composer Pro. It's a small cost to pay for those blurry-around-the edges, sharp-on-the-subject photos which have been so popular of late. That sweet spot is of course adjustable, by fiddling with the swivel ball body.

\$US300 you get the double glass optic, and \$US400 will deliver the sweet 35 optic to your doorstep. Obviously mainly for DSLRs – this can propel video and still shots to new heights.

Sweet 35 gives you aperture range from f/2.5 through f/22 , and at f/22, of total image area on APS-C sensor cameras



**Ikegami's Camera Lineup May**

## **Include a 4/3" 4K Camera**

According to Image Sensors World at NAB 2011 we may see Ikegami introduce a 4/3" Aptina 4K Video Sensor in the new GFCAM HD camcorder. The 4/3" optical format Aptina 4K 4096×2160 CMOS sensor uses both horizontal and vertical oversampling to improve MTF and provides 24p/25p/30p native recording. The new Ikegami Four-Thirds GFCAM is designed to accept large format PL-Mount lenses for film-style high-aperture, shallow depth-of-focus cinematography.

## **Loreo 3D lens for MicroFourThirds available mid-April**



According to my sources on the Internet, The 3D Lens in a Cap 9005 (Micro 4/3 mount) is scheduled for shipment in mid-April 2010, and will retail for USD150 plus USD13 universal shipping to anywhere in the world. Shipping within Hong Kong is free of charge

3D Lens in a Cap 9005 For 4:3, Micro 4:3, APS-C format sub frame digital SLR cameras with interchangeable lenses. Supports Olympus, Panasonic, Canon, Nikon, Pentax, Sony/Minolta, Fuji DSLR cameras. Focusing range from 1.5m to infinity 40 mm focal length, (equivalent to 60 mm on the vertical side with 1.5 - 1.6x FOV crop factor) 58 mm filter thread for mounting lightweight filters and converter lenses.

3D photographers will be familiar with trying to take close-up photographs with wide image pitch 3D devices. The 3D effect depends on the parallax between left and right images, but too much parallax makes for unnatural 3D, which is difficult to fuse. A 3D lens with a 50mm stereo base is very good for 3D photographs in which the subject is 1.5 - 3 meters away. At the same distance, a 90mm stereo base 3D lens would produce image pairs with excessive parallax, where left and right images are too wide apart to fuse. The 50mm stereo base lens however would not be capable of producing spectacular 3D at 5 meters or more away.

The 3D Lens in a Cap 9005 has a focus coupled Parallax Compensation system. When the lens is focused on a subject at a given distance, the image pitch is automatically adjusted within the unit itself to suit the object distance. This works from 1.5m to infinity. The adjustment of the relative positions of the image pair can be viewed in the viewfinder, or with Live View in modern digital SLR cameras. Once a user learns how to use the lens, focusing can actually be done by parallax compensation alone. When the subject appears in the same relative position in both the left and right image in the viewfinder, it will automatically be in focus.

Until next time,

**Ami Levartovsky**

**Club President**

# Club Meeting – April 27

## **Theme: Capturing sound and use of microphones**

Poor quality sound is actually more noticeable and more disturbing to your audience than poor visuals. Use of the right external microphones and sound equipment will go a long way to improving the quality of your productions

This April 27<sup>th</sup>, come to the club meeting and hear from the experts at Rode Microphones who will provide a presentation that will cover use of the correct microphones for different conditions, use of the right accessories such as wind socks and vibration dampeners, as well as a worthwhile demonstration on the use of capturing “dual sound” using an inexpensive external digital recorder, and how to synch it up in edit.

Members may also have the opportunity to purchase Rode microphone products at special pricing on the night.

Some come along and learn everything you ever wanted to know about capturing sound.

**Peter Frohlich.**

# Follow-up to the Philicam Mk5 Demonstration at the April Focus meeting

For those people who saw my short 'Doco' on Philicam Mk 5 at the Focus April meeting you will have noted that I finished with a wry comment that unless you were really keen-'Don't try this at home'. However it's not all doom and gloom. Now that I have a reasonable working model, with all the required measurements and how best to assemble it, it would be a fairly simple matter to make such a thing and if anyone is interested I would be happy to advise. I thought that it might be of interest to give a short history on how I came to the particular design that I did.

We, that is the NUTS group, are embarking on a project that might benefit considerably by having access to a reasonably steady hand held camera platform. The Wonderful Weird World for dotty communications came to mind and so I trolled the Web accordingly. Weird was the word alright, some half dozen designs were quickly located and a couple of the more practical ones were investigated. All seemed to favour a balance weight of some kind and one that seemed promising cost only, or so they said, \$14.

This was an undeniably sturdy model made from 15mm water pipe. Dimensions (non-metric) were given so off to the redoubtable, if not cheap, Bunnings I went and they had exactly the stuff already cut and threaded to suit with the requisite joining sockets and end caps for a cost of approximately \$21. The only thing that they didn't have was the 2kg weight but I had an old door closing mechanism at home that served. Thus, back at home, within an hour I had assembled a working model that I called Philicam Mk 1 and was able to give it, literally, a test run. It did work, sort of, but I found it heavy and cumbersome and looked to see how it might be improved.

So was born Philicam Mk 2. This one saw the advent of a set of gimbals. I made these up in a rather complicated manner using pieces of flat mild steel and sundry nuts and bolts. I later saw that this could be achieved easily by the use of suitable diameter plastic pipe sections. I also added an additional handle and gave this assembly a trial. Not much improvement I thought, it was just a bit heavier. So, back to the drawing board.



What, I thought, if I changed the weight distribution. So I rearranged the pipe layout to an inverted 'T' and thus Philicam Mk 3 arrived. This was a slight improvement but again was clumsy and was too wide to fit easily through a standard door frame. Once more back to the old drawing board and then I looked at a

commercial design called the 'Fig-Rig'. This is marketed by Manfrotto and while it looked promising, was rather expensive at \$587 discount price! So, I thought, a good chance

to exercise my DIY skills and mackle-up something similar.

With some 20mm electric conduit, suitable sockets and joining pieces, rubber piping i

nsulation and lots of 5mm nuts and bolts with a length of 20mm aluminium angle and some flat 25mm aluminium bar, I set to work. I haven't got a detailed costing as the whole thing was a bit ad-hoc but it was probably in the \$50 range. This became Philicam Mk 4. To this I added a

microphone fitting for my Rode and a set of LED self powered lights, an infra-red remote control mounting bracket customised

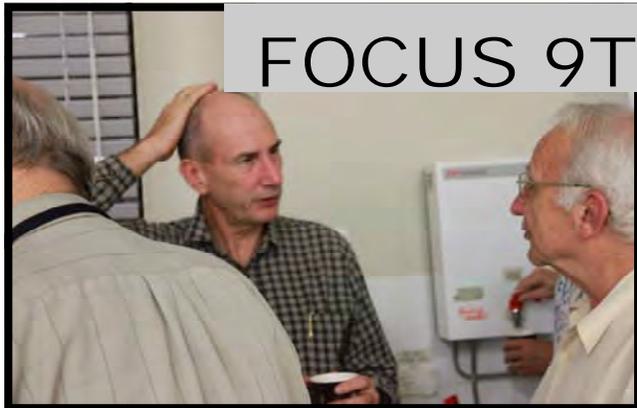


for my Canon HV 30 and suitable IR reflector probably increasing the cost by another \$10. Thus Philicam Mk 5 was ready for service. Philicam Mk 6 is already in the mind and will be another low cost slightly smaller, cheaper and lighter version for the Philicam stable. Watch this space!



Phil Brighton photo by Neville waller

# FOCUS 9TH April, 2011



Kent Fry and George Karadonian



Attentive Group



Keith Peel



Two Heads are better than one



I'm Listening



Gerry Benjamin & David Rogers



Michael O'Leary & Graham Sainty



Neville Clare & Clare Waterworth

# BATTERY MYTHS

We've busted three common rechargeable battery myths that could save you a lot of headache...

## **Myth #1 - Batteries must be completely flat before you can charge them**

While this is true of older battery technologies, lithium-ion/polymer batteries which are used in most cameras and laptops today can be charged at any time without any negative effects. There is no need to wait until the battery is flat to charge it.

## **Myth #2 - The cheap batteries on eBay have twice the power of the batteries in the shop**

Not many consumers are aware that it is common practice in China for manufacturers to mislabel their batteries with higher capacities. The reason they say, is because that's what the market "wants". It doesn't matter to them that the batteries have only half the capacity mentioned on the label.

How do we know this? Because it even happened to us. Our own manufacturer started sending us batteries that were mislabelled. Thankfully we picked up on it pretty quickly and fixed the situation.

To fit more power into a battery the battery must be larger in size to fit the additional battery cells. Don't be fooled by a battery claiming to have twice the power that has no extra size for the additional cells needed.

## **Myth #3 - Batteries deteriorate the more you use them**

While technically true, more importantly for most people all batteries deteriorate with age REGARDLESS of how often you use them.

This means that from the minute a battery is made it begins to deteriorate slightly each and every day.

You will only notice the deterioration after 3-5 years when the battery will hardly hold any charge at all and need replacing.

If you are a heavy user (we're talking professional photographer type user here) then the heavy use will also shorten the batteries life. However for most people time will impact the batteries deterioration more than their use.

Remember, stay charged, power up!

Liam

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Like us on Facebook for a Half Price coupon <http://www.facebook.com/betterbatt>

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[www.BuyLaptopBattery.com.au](http://www.BuyLaptopBattery.com.au)

Email: [sales@betterbatt.com.au](mailto:sales@betterbatt.com.au)

Phone: 1300 733 102 or 03 9017 3707 (+61 3 9017 3707 for international calls)

**Jim Whitehead**

# Audio for Video

Dion Wilton who has lectured and tutored us in several areas has told us that the audio levels are important for television stations. The example used is TVS.

The requirement is that the audio fluctuates around -12db (minus 12 decibels) with an absolute ceiling of -6db.



As a general rule, background music should be set at no more than -20db (minus 20 decibels) and should not be increased during voiceover silences (unless there is a need to make a point).

I mentioned at Focus night that the audio in the videos presented for VOTY 2010 was generally below standard, with a few exceptions. There was clipping, where the audio is at or above 0db so that it distorts. There were audio levels all over the place in the same video – sometimes very soft and sometimes too loud. Background music sometimes overpowered the voice.

As a club, we need to spend some time on audio in our videos. We are generally shooting better pictures and content, but our audio capability is lacking.

**Kent Fry**

# Noel Leeder wins an award at BIAFF 2011 in England.



Photo by Neville Waller

Noel Leeder reports that his VOTY 2010 Travel Category winner has just received a major award at the **British International Amateur Film Festival 2011** held at Harrogate in Yorkshire over a long weekend of screenings of the amateur film making world's best films in early April this year.

Against some 300 entries from top video makers all over the world, his **"Frozen Fantasy"** didn't get top billing, but scored a very respectable **Three Star Award** and was chosen for the prestigious Winners' Screening Session on April 10, with the packed audience giving it a rousing reception.

After the screening **the award was accepted on his behalf by an old video maker friend, Harold Trill** from Charing in Kent, who has been a regular BIAFF attendee for over thirty years in cities all over Britain and at the Golden Knights' Festival in Malta and the Guernsey Lily Festival in the Channel Islands.

Although four Australian entries received awards at BIAFF 2011, **"Frozen Fantasy"** earned the highest and was the only one from Australia chosen for the prestige winners' screening event. Noel's other BIAFF entry **Mendenhall Glacier** won a **Two Star** award, but was not chosen for screening in Harrogate's very crowded program.

The other Australian winners were Col and Bruce Arthur with **The Problem with Harry** which received a **Two Star** award and Arthur and Marjorie Bullock with a **One Star** award for their documentary **Our World**. Sadly, their location in Australia is not known - but Sydney Video Makers sends them our sincere congratulations on winning an award in what is regarded as the world's most highly competitive and prestigious international film festival.

Well Done Noel

# FROM OUR OVERSEAS FRIENDS

## Malcolm & Susan Thrisk



I am attaching a photo of our table top green screen in the studio. The green fabric can also be hung in a straight line without the table so we can film actors and/or large items

Best wishes to all, especially Margaret for sending us the EE.

We have emailed Andy direct to congratulate him on La Perouse. We loved it.

Malcolm and Susan

# MEETING NIGHT 23RD MARCH.



Peter Frybort, and attentive members

Thank you Peter for your talk on Events that was enjoyed by all. And as you can see they all took part combining in groups To work out the best way to video a Funeral. Even Gwen took Notes.



Joy Saunders and Gwen Roberts (taking notes)



Jim Whitehead, Mike Elton and Merv Blanch



Nicole Else, John Maher and Carmen Maravillas



Who is the creative one ?



Ami Levartovsky, Joy Saunders & Gwen Roberts



David Rogers and Gerry Benjamin



Merv Blanch holding court

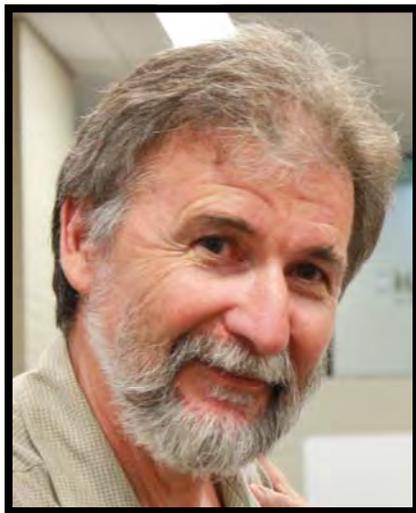


Michael O'Leary, Graham Sainty, Michael O'Shea and Stuart Plant

# FOCUS NIGHT 11TH MAY

Come along to Focus night and find out how the Voty Winners handle their Interviews.

Andy Doldissen will be the presenter on the night to show how it is done.



Looking forward to seeing you all there.

Margaret Tulloh.

# COMPETITION CORNER

The last competition was won by the Toolang Group with their entry “Major Cuff Up”



Graham Sainty, Stuart Plant, Elmaz Kavaz, Michael O’Leary, Chris . Kembessos, Michael O’Shea, Peter Frohlich Eddie Hanham Ian Howard (Absent)



The 2nd place went to the Packers for “Warrior Dash.”

Neville Clare, Kent Fry. Chris Saville (absent) Neville Waller (a bsent0

3rd Place went to G7 for “Dust to Dust”



Leonard Lim, John Maher, Joy Saunders, Gwen Roberts, Ban Lim (Absent) Ami Levartovsky,, Barry & Lee Crispe (Absent)

I would like to congratulate all participants as the standard was high. The standard has improved. I would also like to thank all the Judges, as they make my job easier, with their prompt Judging as return of results., for that I thank you.

Please remember that the next Competition is due in on Wednesday 27th April. Please remember to sign the sheets of all participating members. I will have forms with me, but it is easier if you print the names of Members then get them to sign. As you know they forget to sign and don't receive a Certificate.

Good luck to all entrants in the coming Competition. Please phone me if you are entering.



Margaret Tulloh  
Competition Manager

**President:**

**Ami Levartovsky**

**Vice President:**

**John Maher**

**Secretary:**

**Ian Scott**

**Treasurer:**

**Peter Frohlich**

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.

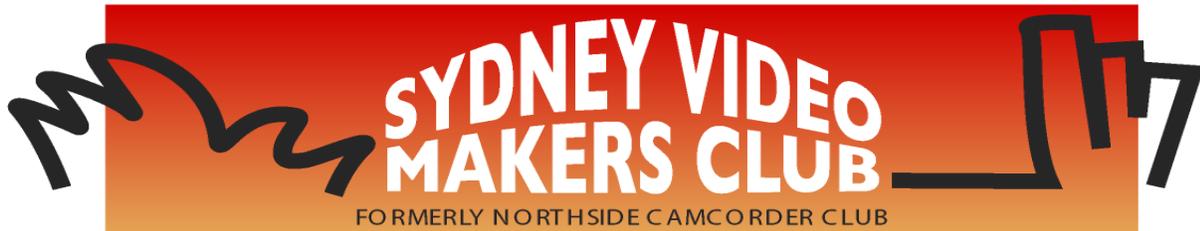
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<b>President</b>	<b>Ami Levartovsky</b>	<b>0419 041 901</b>
<b>Vice President</b>	<b>John Maher</b>	<b>9634 7229</b>
<b>Secretary</b>	<b>Ian Scott</b>	<b>0419 239 953</b>
<b>Treasurer</b>	<b>Peter Frohlich</b>	<b>0414 414 441</b>
<b>Membership Secretary</b>	<b>Peter Frohlich</b>	<b>0414 414 441</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 Director</b>	<b>Phil Brighton</b>	<b>9427 3614</b>
<b>Publicity Officer</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>
<b>Help Desk Coordinator</b>	<b>Eddie Hanham</b>	<b>9327 4118</b>
<b>Meetings Coordinator</b>	<b>John Maher</b>	<b>9634 7229</b>
<b>Visitors Coordinator</b>	<b>Joy Saunders</b>	<b>9498 8003</b>
<b>Copyright Registrar</b>		
<b>Video Director</b>		
<b>Team Coordinator</b>	<b>Ami Levartovsky</b>	<b>0419 041 901</b>
<b>Catering</b>	<b>Elmaz Kavas</b>	<b>9402 5797</b>

**Please address all correspondence for Committee Action to:**  
**The Secretary,**  
**Sydney Video Makers Club,**  
**P.O. Box 1185,**  
**CHATSWOOD NSW 2057**