

The **LINKING SHOT**

Haywards Heath MovieMakers

Winter 2015



Throw some light on the subject!



From the Chairman

Paul's Ponderings

The editor has just e-mailed me to say "Get on with the notes as it nearly Christmas!" Wow! I can't believe that I have been Chairman for nearly a year, anyway lets look at the last 3 months.

We started with the Chairman's evening and we had a presentation by my son Mark on drones. We had bought a Dji Phantom 3 Professional drone in May, in other words a flying camera. We showed our first faltering attempts and explained the problems lighting, flight rules and what we thought we could use it for. I think some members thought it was a waste of money, but both of us have had a fantastic time and this winter we will be going on a training course to get the paperwork to meet the CAA rules. Watch out the rules are only going to get tighter. Like all thing today you must have proper insurance and they demand a paper trail if you have an accident.

Many members went to the Sussex Film Festival in October. An enjoyable afternoon. Well done Ron and Joy for walking away with the main honours for "Victim". Joy wrote the script and although I helped on the film I think it is one of Ron's best yet.

May I thank all our members for the help you gave at this event, especially Rod and David who kept the show on the road with the slick projection.

This year, the Alan Early and 60 second competitions were joined by a 30 second advert which was the result of our group filming activity. Several entries were screened and it was obvious that much fun had gone into their making!

Our Movie Showcase held on 27th October was a great success and I would like to thank all those that helped on the night.

We had our usual 50/50 evening with Copthorne Camcorder Club but how long this will continue I do not know as most of the Copthorne members have now joined HHMM!

After a request by a member we held a AV evening where we watched beautiful flower and country-side shots set to music by a member of the Mid Sussex Camera Club.

And lastly as I know other clubs receive our Linking Shot may I

thank them for all the invitation they have sent us to join in their meetings.

Happy Christmas and have a Great New Year.

Paul Bailey

From the Editor

I really don't much like this time of the year with the cold dark mornings and short days. But it is a good time to be thinking about the housekeeping of our computer systems. Nowadays we rely on them for the storage of our data and documents and, let's be fair, we have never in our entire lives generated as much data as we do now. We have e-mails, letters, forms, spread-sheets and pictures, thousands upon thousands of them. But how often do we make a backup? Not often enough! I was reminded of this at one of our recent meetings when one of our members was commiserating with us that his hard drive had packed up with all his data on it. Not only that, but his back up drive had also died! Of course, there is no easy answer to his problem and I pray that this double dilemma never happens to me, but how many of you actually do perform a regular independent backup?

When I worked in industry, a double backup of everyone's data was carried out every night as well as having an identical mirror system running alongside the live one. That's how seriously they took data storage as any data loss could cripple the business. Really our situation at home is perhaps not so critical, but nonetheless important.

I have two PC based computer systems, one for general use and one purely for editing and video storage. From the general computer I copy all my documents to one of two stand alone hard drives on an alternating basis. I also make a clone of the hard drive at the same time to a spare hard drive inside the computer. I do this because I was once hit by a nasty scam virus that locked the hard drive and demanded money to unblock it! So if that ever happens again, I would simply re-clone the infected drive back to the last backup state. My video computer runs not connected to the outside world so it is not slowed down by anti virus software and I backup the data files again to two independent hard drives.

Some people will argue that cloud storage is the answer, but is this really private and secure? Keep going with your own arrangements I say!



David Fenn

The Art of Capturing Light and Casting Shadows

Just because something is *well* lit doesn't mean that it's *properly* lit. Being able to distinguish between the two is the difference between a clinical product demonstration and art. It may seem unintuitive, but bad lighting through good lighting is a very common, amateur mistake in making video!

Light is so important to video that there are well paid people who spend their lives doing nothing but figuring out what light to put where in order to create a mood with an image. Doing this can be so complicated that it's all too easy for an independent video producer doing everything themselves, to just plop a couple of soft-boxes on a set and call it lit. But very often this is confusing *well* lit with *properly* lit!

How Light and Shadows Happen

Light comes from a source like the sun or a lamp, bounces off an object, passes through your camera's lens and lands on the sensor where its intensity is registered. Bright light registers differently from darker light and all your sensor does is map where that light falls and how strong it is. If all the light has a similar strength, the image is evenly lit, however, if there are strong fluctuations, the image will be contrasty.

Why is light so important?

If you're in the market for a new vacuum cleaner, you'd look online for some photographs and you'd want to know what it looked like from the right and left and you'd want to see all the details. You'd want to know how the cord winds up and where the attachments snap on, in short, you want to see everything. It's for this reason that product catalogues invariably have products lit flatly, you can see everything, nothing is more prominent than anything else. But we don't always want that. Often we want to make someone look smart, a place interesting, or even a vacuum cleaner exciting, and for that we look to telling a story with shadows.



Why are shadows just as important as light?

Memorable images are made more by the placement of light than the placement of the camera. Master the art of lighting and you'll be well on your way to mastering video. Light reveals important things in your scene and allows your sensor to capture an image, but it tells a story as well.



Light can be bright or low, it can have sharp or soft edges, it can be broad, or narrow, all of these tools can help tell your story. Shadows add a “third” dimension to flat images, they give areas of separation and help define places as being in front of or behind one another. They also draw our attention to certain places, either be-

cause the director wants us to pay attention to those places, or because the director is trying to fool us into missing something.

Not all shadows are the same, Shadows can be sharp or they can be soft, they can be natural or man made. Shadows from the sun, for example, can be used as a wordless shortcut to tell the audience that time has passed, that the sun has risen, or that a vampire is in trouble as the sun starts to come up and pushes the shadows away!

Light reveals, and shadows conceal, so you want to use both to their best advantage. Shadows can add mystery and they can also be used to highlight important details by hiding others.



Master light and you'll be well on your way to raising your video to a new dimension!

Ron Prosser

Which light shall I choose?

Lighting requirements and lighting equipment have changed radically since we started our hobby. The first set of lights I bought back in the 8mm days were 500 watt quartz halogen, just like we had on the side of the house but with a tripod mount.

These became incredibly hot and could only be used for short periods, but were necessary to give a good image on film. Also it was difficult to use gel filters or scrim due to the fire hazard!

Then along came the early video cameras which also needed good bright light to prevent the AGC cranking up the gain and introducing unwanted electronic noise giving a fizzing picture.

Happily, nowadays modern cameras perform so much better and the need for lighting equipment has changed correspondingly making the old tungsten lights largely redundant.

So the choice was obvious, upgrade to LED lighting with the advantages of portability, battery powered, variable intensity, cool running, daylight colour temperature and inherent safety. Having been on a visit to a well known photographic retailer, I saw a selection of LED lighting units at quite staggering prices, all of course from established manufacturers. This whetted my appetite to have some of these so I naturally turned to the internet for ideas. Imagine my surprise when I came across the Yongnuo website. This company makes a variety of photographic items including movie lights at comparatively low prices. Now, being a cautious sort of chap breaking into new technology (as it was at that time), I opted to purchase the cheapest model on offer, the YN 160 at £28.95! This boasted 160 daylight LEDs, 15 intensity levels, barn doors and a variety of mounts and filters, but as the old saying goes “batteries not included!”





When the box arrived, I was pleased to see it was well packed complete with all the listed parts safely stored under the moulded plastic packaging. I fitted a battery after selecting the correct battery adapter and the unit sprang into life and worked perfectly. The mounts are

fastened with a knurled screw at the bottom of the unit and include a shoe mount to allow it to be mounted on the camera and a foot used with the shoe mount to allow it to free stand on a flat surface. There is also a handle for hand holding which has been conveniently hollowed out to allow you to ram it down onto your existing standard lighting stand.

There are some disadvantages which need to be highlighted. Firstly, battery running time, try to use a high capacity battery. Secondly, the barn doors tend to produce a “Venetian blind” effect as the unit is not a point source. This can be eliminated with the use of scrim. Thirdly, the colour filters are not up to much and you are far better using proper gel sheet clipped to the barn doors. Fourthly, the light tends to be quite harsh and you have to be very careful about shadows, but again this can be improved with scrim clipped to the barn doors.

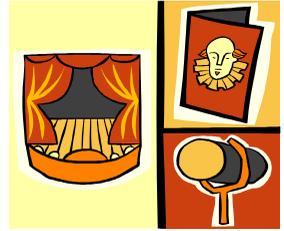
The company now makes a range of these lights, some with remote control for on / off and brightness, the top model is still under £100!

I was so pleased with my purchase that I ordered another the same and would encourage others to do likewise.

David Fenn

Programme Reminder

Jan 5	Annual General Meeting
Jan 19	Editing part 1
Feb 2	Studio night
Feb 16	Film judging evening
Mar 1	Holiday Competition
Mar 15	Editing part 2
Mar 29	Cutting to music



Refreshment Rota

Jan 5	Tony Pethers & Mike Prince
Jan 19	Brenda & Barry Mack
Feb 2	David Fenn & Mervyn Huggett
Feb 16	June Bailey & Ron Prosser
Mar 1	Roy Langley & Stephen Cropp
Mar 15	Allan Tyler & Graham Quantrill
Mar 29	Paul Wood & Neil O'Neil



Remember!

If you are unable to attend on your night, please change with someone else and update the sheet on the notice board

Please do a stock take at the end of your night and tell Liz if any items require to be replenished

Next Issue Of Linking Shot

The next issue will be at the end of June 2016

Please send contributions to linkingshot@hotmail.co.uk no later than 1st June

Views expressed by members in the Linking Shot may not be the views of the HHMM committee unless stated