

# Cine Chat

February 2016

The Journal of Edinburgh  
Cine & Video Society  
23a Fettes Row, Edinburgh,  
EH3 6RH



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<http://www.ecvs.co.uk>

## About ECVS

*Some things you might like to know if you are new to Edinburgh Cine and Video Society*

The Waverley Cine Society which became Edinburgh Cine Society was founded in 1936, and is the oldest amateur movie-making society in Scotland. The Society has occupied premises in Fettes Row, in the New Town of Edinburgh since its inception. The society met in rented rooms until 1938, at which time, for £500, it purchased both the ground floor and the basement of number 23, Fettes Row to become the only Cine club in Scotland to own its own meeting rooms.

Escalating maintainance costs over the years forced the society to sell the ground floor of the building in 1975, and move downstairs to its existing clubrooms in the basement, which the society still owns. The clubrooms consist of a kitchen, toilets, and four main meeting rooms, one of which is fitted out with cinema seats for viewing video and cine films projected onto the large screen from the clubs video and cine projectors. The other rooms are used as a lounge and two multi-use studios or instructional areas, with video equipment and computer editing facilities installed.

### **CLUBROOMS**

23A Fettes Row, Edinburgh, EH3 6RH  
Website: <http://www.ecvs.co.uk>

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## About CINE CHAT

### **EDITOR:**

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To whom all communications in connection with Cine Chat should be sent. Alternatively, members may leave notes in the Cine Chat Post Box, which will be available in the ECVS clubrooms at all times.

### **POLICY COMMITMENT:**

To publish informative and entertaining articles, features, news, comments and opinion about movie making in general and ECVS and it's members in particular. Never to cause intentional offence, but not to be afraid of occassional controversy. To publish members letters, comments, rights of reply, and submitted articles, as accurately as possible and to correct in the first available edition, any errors or omissions which may have inadvertently occurred in previous editions. COST: Free to members of ECVS unless and until the Committee decide otherwise.

### **ECVS OFFICIALS 2015 - 2016**

<b>President:</b>	Stewart Emm
<b>Vice-President:</b>	Peter Dick
<b>Past President:</b>	Peter Wilson
<b>Secretary:</b>	Alasdair Bryson
<b>Treasurer:</b>	Vic Young
<b>Subscriptions:</b>	Stewart Emm

# Presidents Remarks

## My Challenge - The Duel

Welcome to 2016, I hope you all had a good Christmas and New Year. In my New Year resolutions one word kept on coming up - procrastination ( Latin root literally means “for tomorrow”) Essentially it is the temptation to put things off and do something else instead. It is a weakness that I plead guilty to, as I have for many past years started film projects, written scripts, etc., but in the main have always found various excuses for not taking the final stage of making the film.



*By ECVS President Stewart Emm*

It's not that I don't have the time, but there are so many other diversions that I seem drawn to. Essentially time should be set aside and effort focused on the filmmaking, but it doesn't happen that way. So that is my challenge for 2016 to make a film by September - you read it here - so in your subtle ways you can remind me of it as the year goes by!

The proposed film is about a duel that took place in 1790, between a Captain James Macrae of Marionville House, which still exists, and Sir George Ramsay, at Ward's Inn on the borders of Musselburgh Links. The main facts of the story are derived from “Old and New Edinburgh (1884-1887)”. A screen script is currently being developed by a member of a creative writing group and should be available in its first draft in late January. I will cover into the script and its development in a later Cine Chat.



However looking at the first draft film script there are some practical problems that will need to be tackled these are:

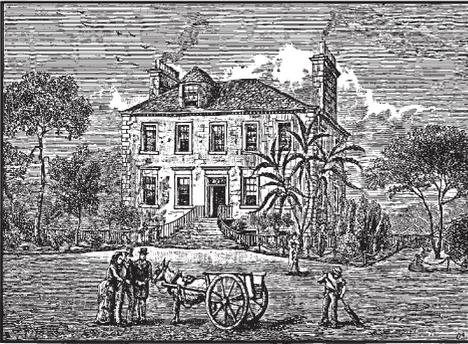


The use of replica firearms is a public space for filming the duel scene.

The need to build a sedan chair for a violent scene outside the old Theatre Royal (The Theatre Royal, Demolished in 1859, was located in Shakespeare Square, now occupied by the G.P.O. Building)

The use of 18th century clothing and other period pieces.

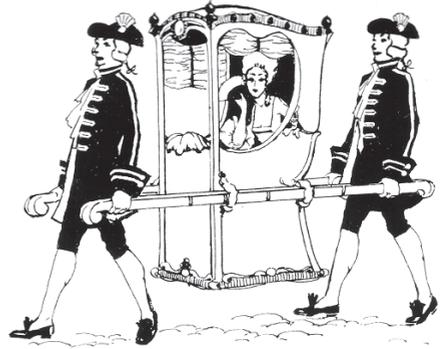
There are still many other issues to be considered, including casting and permissions etc. I would also like this to be a club based production and if anyone is interested in taking part in the making of this production, please let me know.



my answer to my procrastination, that is not just a condition exclusive to me, but to many other prospective filmmakers.

So that's My Challenge and The Duel for 2016.

Best wishes. Stewart



If there is enough interest the script writer would like to come along to discuss the script at a later date. This is a very short introduction to this filmmaking project, it's

## ANNUAL COMPETITION REMINDER

This is just to remind you that the closing date for entries to the Annual Competition is 11th February.

No need for entry forms.

I will leave a box out at the club into which you can put your entries, so dig out your best recent films or maybe make a new one before Friday 11th February.

## Cine Chat



To contribute articles,  
news, comment, etc.

Please email to [alan@brook.co.uk](mailto:alan@brook.co.uk), or leave in the Cine Chat submissions box at ECVS.

# Getting Optimum Chroma Key Results (Part 1)

*By Stewart Emm*

Chroma key works by recognising a single video colour (blue, green, or black) and replacing those pixels with a background image. The existing “Blue room” at the clubrooms is a very small space to get the best Chroma key results, but if the following principles are followed then optimum results can be obtained.



## Screen Mounting Options

The first option investigated was to put the two support poles along the length of the wall and hang the blue screen material from the front one and mount a green screen on the second pole behind this. During the summer recess this idea was tried out and discounted.

On further investigation the wall behind the existing blue screen is constructed with stud and plasterboard, giving a smooth surface across the entire wall area. To get the best result the existing woodchip paper was stripped off and a heavy duty lining paper pasted on. This was painted with Rosco Chroma key green paint to provide a low reflection surface; normal supply store paint is not optimized for low reflection.

At a later date, a cyclorama can be constructed using vinyl flooring, fitted to curve at each corner and between the wall(s) and floor, and painted with chroma key green.

## How to Light your Background

You should light the background separately from the foreground. In general, it is suggest that more light is better than less light, but it must be well-balanced, i.e. a bright background and dim subject will not give optimum results. Your foreground subjects should never be brighter than your background.

To try and obtain the best lighting results a lighting bar has been mounted from the ceiling, running parallel to the green wall. LED dimmable lighting units hung from this bar, facing the wall, should provide even lighting conditions across its width. This lighting setup has been partially tried out and once all the lighting units are in place it can be measured with a light meter to ensure there is an even light and no hot spots.

## How do you measure lighting?

You can download the “Cine Meter” App on your Apple or Android Tablet. The Waveform and spot metering are functional enough to see adjustments you need to make to get an even key. The idea is to get even illumination on the background. Do not use your eyes to judge the evenness of illumination. Once you have the best illumination you can get you can now pay attention to lighting the subject and foreground.

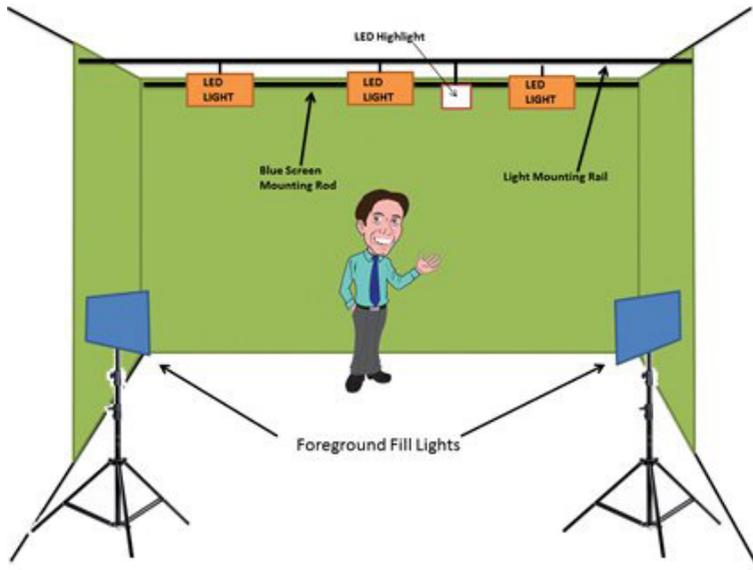


## What to Use for Lighting

Use lights that are reliable and consistent. Matching the colour temperature of the lights will make things much easier.

Use diffusion, such as white gels or soft boxes, for all your lights to spread light evenly across your background. Avoid Frost diffusion for background lighting. Frost diffusion does not soften the light but spreads out characteristics of a hard light.

## Lighting the foreground



The subject should be positioned at a point which allows your subject and your background to be lit separately and evenly.

The lighting bar can be used to mount a suitable backlight; it is recommended that an orange/3200k gel or a magnet a gel be used on the backlight for your subject. This will help make a more defined edge and improve the aesthetics of the image.

Just a note about safety, when mounting lights on the lighting bar safety chains/cables should be used. Several sets will be available at a later date for use with the lighting bar.

### Camera Distance

To get the greatest distance from the subject to the camera the use of a camera jib will be available to club members. This will enable the video camera to be motioned tracked along the rear wall and the resulting image seen in a viewing monitor. Using a remote the camera focus and zoom can be controlled.

With more light, the camera electronics will work less (theoretically) and the signal has less noise. Less expensive cameras can look better with more light. More light also means that the lens is stopped down more than the depth of field is greater i.e. - more is in focus.

The existing “Blue room” is now available with the choice of either a blue or green background. The choice of background lies with the user

In the next edition of Cine Chat the use of lighting for virtual sets and indoor/outdoor situations will be covered.

# Does anyone have a Stuffed Canary?



*Jim Closs*

I am trying to do a short film about the use of Canaries to detect lethal gases - methane, carbon dioxide etc - in coal mines. Mice and canaries were both considered for this task and one of the considerations was that mice simply scuttled around the bottom of a cage and often just sat still. Canaries, on the other hand, sat on perches. If a canary was affected by these gases it would fall off its perch - so miners would have an obvious visual indication that something was wrong.

For the film, I would like to show a canary falling off its perch and thought an animation would be the best way of showing this. I asked our two animation experts - Alan and Sean - about this but both advised that the simplest thing would be to get a stuffed canary and topple it off the perch.

I have now trawled a lot of web sites for toys, stage props and the like but while I have found a few small yellow bird toys they are obviously not canaries and won't do for this project.

So I have concluded that my best hope is that someone has a long forgotten toy or stuffed canary that they would be willing to loan to the project. If you think you can help, please get in touch.



## The Pilgrim Trust Award 2016

As we move into our 80th year, 2016, it will also be the 36th year of the Edinburgh Cine & Video Pilgrim Trust Award competition. The theme of the competition is simply 'Scotland' and almost any film made in Scotland or on a Scottish subject will be accepted.

The Pilgrim Trust Award competition will be held on Thursday April 7th, 2016, at 7.30pm in the ECVS clubrooms, 23a Fettes Row, Edinburgh.

Entries for the competition are now invited and entry forms can be downloaded from the competitions page at [www.ecvs.co.uk](http://www.ecvs.co.uk)

**The closing date for entries is 10th March, 2016**

# DRONING ON ABOUT NEW TECHNOLOGY

In the last couple of years, drones have moved from the domain of science-fiction and hi-tech military bases into the consumer price-range. The popular term 'drone' is widely used to refer to what are known as multi-rotar aircraft, with a quadcopter being a type of multirotar aircraft with four motors.



The four motors make these devices particularly stable in flight, and so are ideal for videography purposes - with a lightweight camera attached, results which would otherwise be impossible for the amateur to contemplate can be achieved.

Currently, entry-level drones are fun to use, but the vast majority of them suffer from one key flaw; the amount of time they can spend in the air. The lighter, more consumer friendly variants are very nimble and quick, but most of them can only achieve about 12 minutes of air time before needing to recharge.



*Parrot AR Drone 2.0*

For an entry-level drone, the Parrot AR Drone 2.0 is a good choice. Retailing at about £230, this drone has two cameras and is capable of recording HD video at 720p. It has 4GB on storage, and is controlled using a smart phone or tablet.

At a similar price-point, the Quanum Nova costs around £200 and includes a flight controller, but you'll need to purchase the camera separately. This drone has a 15 minute flight time and precision GPS and altitude sensors - this allows the operator to pre-plot a flight path and then have the drone simply follow the predetermined flight via a series of waypoints, allowing shots to be preplanned rather than relying on the flying skills (or lack thereof) of the pilot.



*Quanum Nova*

For the more adventurous, the Vantage Robotics Snap drone has a reputation as one of the

safest drones on the market. It's a sturdy drone that's been designed by ex-military engineers. It consists of a number of sealed components which are joined by magnetic strips, and simply snaps together (where this drone gets its name). More importantly, on impact, this drone will come apart into these sealed components, meaning it's difficult to damage when flying into a wall/the ground. This drone features a Sony Exmor IMX 377 High definition camera, and can produce some very high quality results. The drone is also capable of tracking its pilot and following them. However at £860, this drone is for the more serious enthusiast.



*Vantage Robotics Snap*



*DJI Phantom 3 Pro*

If money is no object, the £975 DJI Phantom 3 Pro is the high-end choice of consumer drone. A 4K camera comes part of the package, and this drone can stay airborne for an impressive 23 minutes, considering its size. The images captured by the onboard camera can be streamed directly to the controller over a distance of three miles. Automatic stabilisation and maintaining a constant height can be taken care of automatically, leaving the operator to concentrate on the more interesting aspects of flight.

But how easy is it to obtain usable footage from these devices, and what sort of things can they be used for? Well, 'seeing is believing' and unfortunately static images in the pages of Cine Chat are unlikely to do this subject justice, so on Thursday 25th February 2016 at our evening entitled 'New Technology', we intend to take a closer look at this subject, and watch some of the incredible results which are now within reach of the well-equipped amateur film-maker.



Please come along and hear us drone about drones!



### ***Next Issue***

The next issue of CineChat is (tentatively) scheduled for May 2016, if you have any articles, letters, advertisements for inclusion, they would be very welcome. The deadline for submission (either electronically, or in hard-copy) for the next issue is:

**Friday 15th April 2016**

