

Cine Chat

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23a Fettes Row, Edinburgh,
EH3 6RH



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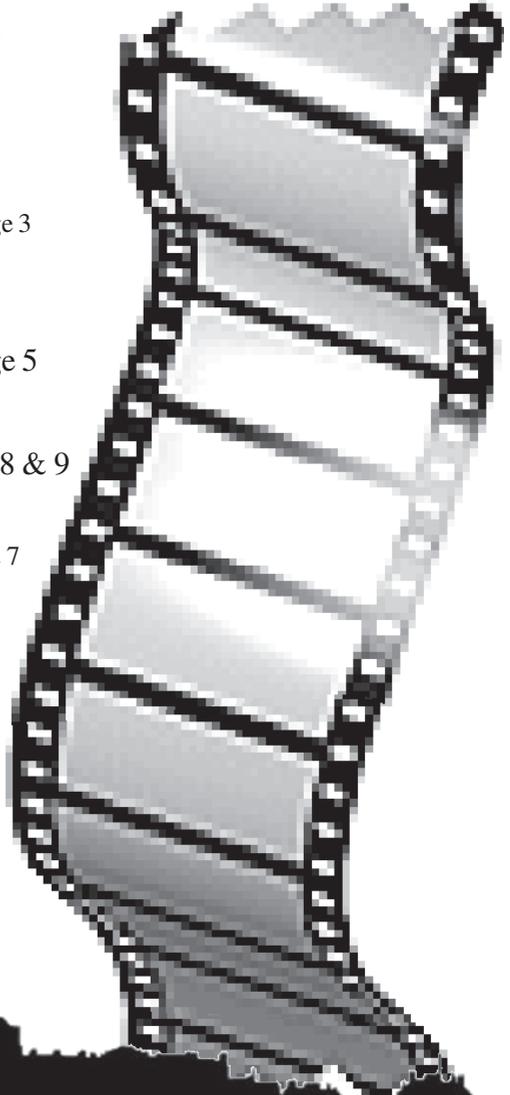
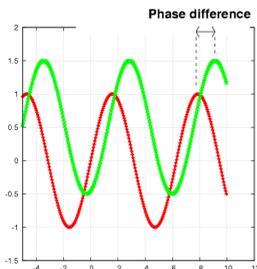
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About ECVS

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 maintenance 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

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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 its members in particular. Never to cause intentional offence, but not to be afraid of occasional 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

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

The President Writes...



By ECVS President Stewart Emm

I am now coming to the end of my two year session as President and will be stepping down at the AGM. In the 2008 Cine Chat I questioned how people outside the club membership perceived us. I think I know the answer now; they don't because they don't know that we exist. So my question to you eight years on is how we get known across the whole of Edinburgh. We have tried many ideas to promote the club over the years; door to door flyers, a club open day, adverts and articles in nearly all the local community magazines, a website and Facebook, but with very limited success. We haven't thrown the towel in yet, but need some new ideas and inspiration to get our club known across Edinburgh, especially with filmmakers.

The current university/college graduated filmmakers find life tough after they leave their respective university/college as the access to filmmaking equipment, talent, studio space, audio and editing suites is no longer available. Jobs are few and far between in their chosen profession and many don't have the money to purchase the necessary equipment/facilities they need to pursue their filmmaking passion.

I therefore think that we may have a new role to play, just as the cine enthusiast used the club scene to advance their own filmmaking skills and knowledge, our club can be a filmmaking hub for this group of individual filmmakers. The key questions here are is this assumption right and if so how do we take advantage of it to encourage new people to use the club facilities, make films and sustain its future. If you have any ideas on the above premise please speak to me at the AGM or drop me an email to emmedin@btopenworld.com.

The summer project will be a film called **The Duel** and there will be meetings shortly after the AGM to discuss and plan this production. Thank you all for your support and encouragement over the past two years, and good luck with your own summer film projects.

That's all for now.

All the best.

Stewart



PILGRIM TRUST 2016

by Hugh Trevor

Thursday 7th April was Action Day for the Pilgrim Trust Competition this year. There were 10 entries (3 more than in 2015), of which two were from someone who lives in Cheshire and had made his film entries when paying visits to Scotland.

The location of the films ranged from near Gretna Green in the south to the Castle of Mey in the north of the Scotland, and the subject of the films from Edinburgh Festivals (summer and winter) to Dry-Stone walling.

Alan Brown of our own club, a previous winner of many competitions, was judge, and he awarded the winning prize to 'The Last Sabbath', the story of the Tay Bridge disaster by Pat Menmuir of Perth. Unfortunately Pat could not be present to receive her award, so the presentation will be made at a future time.

The audience did receive a welcome boost in numbers, however, from 5 members of the Stewartry Club, and it was very appropriate that their club entry of 'Irving's Bakery' was awarded the second level of 'Highly Commended'.



Sean Groat's 'Festive Fever' was commended



Hugh Trevor's 'Why didn't someone...' was commended



Stewartry Camcorder Club's 'Irving's Bakery' was highly commended

Thank you to Pauline Johnson and Steve Grimshaw for the photographs

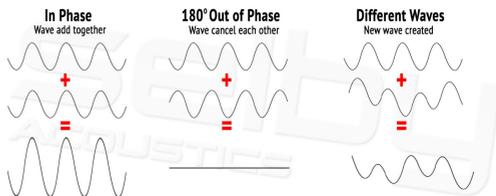
Out of Phase Audio - An Explanation

While judging this years Pilgrim Trust Competition, I came across a strange sound issue which I hadn't encountered before - the music in one particular film had a muffled quality to it, while in the rest of the film, the sound was fine. I knew this didn't sound quite right, but had no idea what the problem was.

Luckily, ECVS Sound Guru Peter Dick was able to offer an explanation - the issue was Out of Phase Audio, and is usually easily rectified. I provided this feedback to the film maker, in the hope that it may be of use to them, but thought it would also be worth printing Peter's excellent description and explanation in the pages of Cine Chat.

Take it away, Peter!

Think of a microphone and a loudspeaker as the same thing the only difference is size. A diaphragm that moves when pushed by air pressure makes electricity. The reverse is also true put in electricity the diaphragm moves and creates air pressure. Push diaphragm in makes +ve electricity pull it out makes -ve electricity



We know electricity has a + and a - and needs two connections to work

Connect the + terminal of the microphone to the + terminal of the loudspeaker and complete the circuit by connecting the - terminal of the microphone to the - terminal of the loudspeaker (+ to + and - to -).

Now we have system when the microphone diaphragm is pushed in the loudspeaker diaphragm pushes out.

Double this for stereo by duplicating the set up. It works just the same. Both loudspeakers working with each other reproducing the original sound (in phase)

Now reverse the connection for ONE loudspeaker (+ to - and - to +)

Now the loudspeakers work against each other, one diaphragm moves out while the other moves in and this tends to have a cancelling action and is described as OUT OF PHASE.

That is the simplified description and it is caused when ONE connection is crossed.

To Correct: *When editing sound and you want to correct the phase of a clip select ONE channel and invert it. Many editing programs have a phase meter or goniometer that will give a visual indication. In reality your ears will alert you that something is not right (I was listening to the film and instantly thought 'that's not right' a phase issue was the first thing I thought of). It will sound 'strange', 'unnatural', 'hollow', 'spacey' and there will be a tendency to lose bass.*

Budgie Cup Competition 2016

This years Budgie Cup competition was held in the ECVS clubrooms on Friday the 12th February. This years judge was Neil Shaw son of Neil Shaw. He gave detailed reasoning for each strong point in a photograph and this was balanced by pointing out the weaknesses in them. The competition was followed by a 'slide show' of Neil's work which showed his artistic ability in taking stunning photographs. These were not snaps but carefully located and timed masterpieces. He has exhibited his work on a number of occasions and has had made many sales from them.

This years winner was David Lind with 'Strawberry Blond'. Peter Dick was the runner up with 'Southern Cross and Magellanic Clouds' and Sean Groat was highly recommended with 'Selkie'.



Selkie, by Sean Groat



Southern Cross and Magellanic Clouds, by Peter Dick



Budgie Cup Competition 2016



Strawberry Blonde, by David Lind



THE WINDING ENGINE

by Jim Closs



As some readers may remember I am a volunteer at the National Mining Museum at Newtongrange and am trying to help by making some short films to go up on their web site. The project I am currently working on is about the Winding Engine. This is the machine that lowered the miners down in a cage to get to their work at the coal face and also raised the tubs of coal back up to the surface. These machines were mainly powered by steam and there is a very fine example at Newtongrange - even if it is now electrically operated for the benefit of visitors.

In the earliest days, to save money for the mine owners, the cage was simply dropped, allowing gravity to do the work for no cost. The trick was to apply the brakes just in time to stop the cage before it hit the bottom. Sometimes it didn't work and miners lost their lives.

In more responsible days the Winding

Engine Man's job was one of the most important in the colliery. He had to skilfully ensure that the men were lowered swiftly and safely despite the fact that he couldn't see the cage and had to rely on gauges and indicators to know where the cage actually was.

Deep coal mining in the UK stopped in the mid 1980s and there are no working Winding Engines that you can go and film. So this project, like others of its kind, has to rely on old still images or - if you are lucky - videos of old films. This inevitably raises the issue of copyright. With still images this not usually a major problem as there are often old photographs that are either out of copyright or where the owners are not concerned about such matters.

But with digitised videos of old films it's a different matter. There are obviously far fewer videos than photos and most are clearly marked as copyright and usually



'Watermarked' with the name of the organisation claiming copyright - even if they don't actually own it.. The Getty images library is a good example. I have had to do a lot of searching and find YouTube a useful source. Sometimes enthusiasts will put up videos which just happen to have a few seconds of what is needed for a clip and they are not concerned about copyright or will happily give permission as long as their footage is credited.

An alternative I have tried to use is simple animations. Another of the museum's volunteers is a retired Art teacher who has kindly provided me with drawings to my specification. For this project I have managed to produce a simple animation of a cage descending a mine shaft.

The project is still under way but when finished I hope to show it to club members at a suitable opportunity.

Cine Chat



"WANTS
YOU"

To contribute articles,
news, comment, etc.

Please email to alan@broon.co.uk, or leave in
the Cine Chat submissions box at ECVS.



ECVS

A.G.M 2016

All members please note that the Annual General Meeting of the Edinburgh Cine & Video Society will take place at 7:40pm on Thursday the 28th of April 2016, in the clubrooms at 23a Fettes Row.

GREEN SCREEN LIGHTING CONTINUED

By Stewart Emm



In the last article I covered the construction and lighting of the club's green screen facility for optimising your resulting virtual compositions. Many have used the green screen compositing to good effect, two very successful exponents of this technique were Sean Groat for his many sci-fi films and Pauline Johnson for her still image composites.

Prior to any post production computer manipulation, the following list of production rules may assist you.

1. Make sure that your background is evenly lit and without wrinkles or shadows. This applies to all green screen set ups, whether permanent, or temporary setup.
2. Try and keep the separation between the actor and the greenscreen at least 2metres and two metres between the actor and the camera. This prevents shadows from hitting the background and lowers the amount of spill. (reflected green that can be seen on your subject)

3. Use diffuse light to light your greenscreen to get an even light with no hash shadows.

4. Try a contrasting gel on your back light (kicker) to eliminate spill. This is an old technique used in the film industry but needs to be used in moderation to get the best effects. For greenscreen a ½ magenta gel should be used. A gel is a thin, tinted plastic sheet placed over the light to change the colour of the projected light.



5. Use coloured bulbs or coloured gels to make your green screen easier to key. You don't need to overlight your background but by adding more colour to the background, you can get a richer colour. The backscreen in the club is painted with Rosco's Chroma-key Green and a colour calibrated gel can be obtained from Rosco for fitting to your lights to optimise this effect.
6. Use the zebra settings on your camera to test that you have an even lighting across the background.

7. Light your main actors with separate lighting from the greenscreen. For effective post production effects the actors should be lit similar, in direction and intensity, to the lighting observed in background image you will be adding when chroma-keying.

8. This may sound strange but turn off all the lighting illuminating the greenscreen before white balancing your camera. If you do your white balancing with the background illuminated you won't get a good white balance.

9. Shoot progressive footage instead of interlacing to make the resulting key easier to achieve. If you have to shoot interlaced, you must de-interlace in post production before chroma keying the images.

10. Shoot at a higher shutter speed and keep a sharp focus on your actors to reduce motion blur and give a cleaner edges to your actors, making it easier to get a good key.

11. If possible try and use a laptop with suitable editing software to ensure that the resulting green screen footage matches the background image you want to use for keying purposes. If it doesn't the you can readily adjust the lighting etc to achieve the best results from your screen set up.

12. Make sure that your actors aren't wearing anything shiny or coloured green, However there are other colours that should be avoided as they are prone to green screen colouration. These are khakis, brown and aqua.

Well that's my review of the rules about greenscreen composition. Many people have used the club's facilities without taking many of the above into consideration, and have achieved good results, but you now know better! Good luck with your future greenscreen compositing for your epic productions!

Next Issue

The next issue of CineChat is (tentatively) scheduled for October 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 16th September 2016

