

# Cine Chat

October 2016

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



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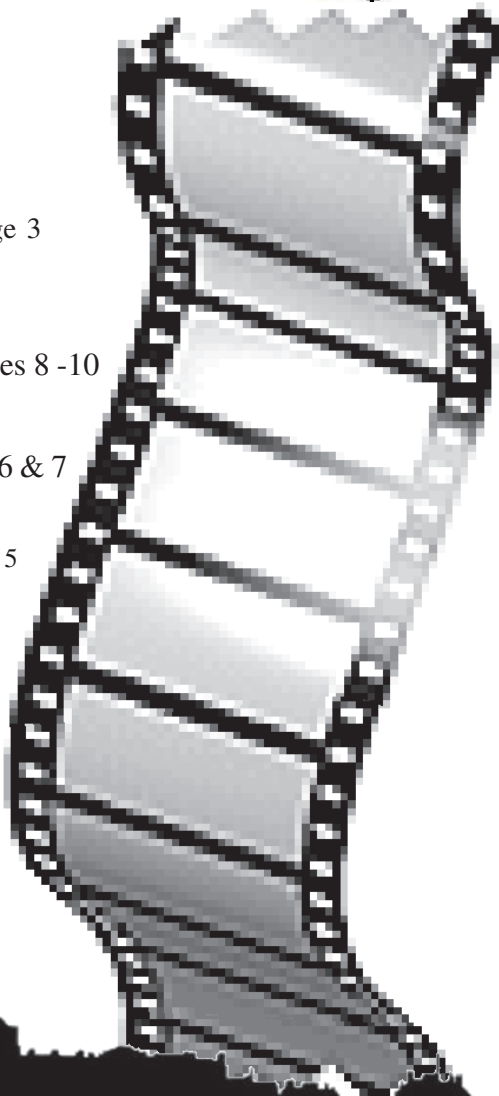
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<http://www.ecvs.co.uk>

## **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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Email: [alan@broon.co.uk](mailto:alan@broon.co.uk)

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 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 2016 - 2017**

**President:**

Peter Dick

**Vice-President:**

Jim Closs

**Past President:**

Stewart Emm

**Secretary:**

Alasdair Bryson

**Treasurer:**

Vic Young

**Subscriptions:**

Stewart Emm

# THE PRESIDENT WRITES...

*By ECVS President, Peter Dick*

Summer has flown by in no time at all and I hope that you have all had a chance to film something interesting to show during our new session. There are the usual five minute evenings which offer a chance to see work that is currently taking place, and there is always some extra time available if you have more than five minutes to show.



I have had a busy summer and among all my activities I decided to film one of my other interests, my radio club. I took the opportunity to film one of their competitions in a field overlooking the Irish Sea. This year was different as I had a tool with me that opened a new perspective of shooting angles and styles. Unlike flying a Steadicam this was literally flying the camera (and it was easier than the Steadicam). I had acquired a nearly new DJI Phantom 3 Professional UAV (Unmanned Aerial Vehicle) and found it to be a remarkable tool even for a novice. It can be used as a virtual dolly and crane. A rough cut sample of this footage is on '<https://vimeo.com/182934169>'. At the other end of the production process I was helping Peter Kendrick transfer a silent 16mm film from 1970 about a classic Rolls-Royce event which documented the cars travelling through France to Vichy finishing with a concours exhibition. The video production is scheduled for its first screening in December.

A note about the clubrooms, we have gone green! The blue room has now been transformed into a green room as green is now the preferred colour for chroma keying work when using video. Who will be the first to make use it?

And finally, sadly traditional film making clubs are continuing to decline and collaborative film making has been replaced by individuals working alone. In response our committee have decided to end the traditional programme a month early this year. We hope to use the remaining time in the season to encourage members to join together and work towards creating a club film.

## ***Cine Chat***



"WANTS  
**YOU**"

**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.

# TIME LAPSE

By Sean Groat

The technique known as Time-lapse is where the frequency at which frames are captured is much lower than that used to view the sequence. This means that the footage when played at normal speed, everything appears to be moving faster or lapsing. This is the opposite of slow motion. Time-lapse is often used for landscapes with clouds, sunsets, star filled night skies, crowds of people, food rotting, plants growing and various others.

The first use of time-lapse photography in a feature film was in Georges Méliès' motion picture *Carrefour De L'Opera* (1897).

There are a variety of methods to shoot time-lapse – most modern video cameras have settings for doing it, as do most mobile phones and DSLR. My Panasonic HCV750 can be set to shoot 1 frame every 1,10,30,60 or 120 seconds with 25 of the final shot frames making 1 second on screen when played back. My Canon EOD 600D can be set to shoot a single still every so many seconds, too. I prefer to shoot full length video as this means I can trim the video and then adjust the speed to make it any length I want as well as keep the original audio. This can use up a lot of memory but these days that is not a worry as once the footage is on the computer the cards are wiped and re-used.

Generally time-lapse involves locking the camera down so that the shots are steady and the frames consistent. This can be slightly boring and I've always been looking for a way to move the camera during shooting.



## Muvi X-Lapse

[http://www.veho-world.com/main/shop\\_detail.aspx?article=240&mode=overview](http://www.veho-world.com/main/shop_detail.aspx?article=240&mode=overview)

This was the first piece of kit I purchased. It retails at around £25. It is based on the egg timer principal – this means it turns anticlockwise and it also ticks quite loudly! The maximum time for a pan is 60 minutes for a full 360 degrees. It has its own retractable feet and tripod bush and comes with a mobile phone clip.

I soon realised that this was quite limited and that I didn't always want my time-lapse to pan from right to left. This felt back to front to me.



## Flow-Mow

<http://www.flow-mow.com/#fmCarousel>

This was the second attempt. The Flow-Mow retails for around £20-£25. The added bonus with the Flow-Mow was that the pan could

now last up to 2 hours. Again it is based on the egg timer principal and therefore ticks loudly. I see that they now do a white version which takes 12 hours to rotate the full 360 degrees.

I looked at motorised pan heads and they were all much more expensive and there was no way to be sure they would not be jerky at slow speeds so I left it for some time.

Then suddenly in 2016 I spotted two new products:



### Vidpro MH-360

[http://www.bhphotovideo.com/c/product/1152164-REG/vidpro\\_mh\\_360\\_motorized\\_time\\_lapse\\_pan.html](http://www.bhphotovideo.com/c/product/1152164-REG/vidpro_mh_360_motorized_time_lapse_pan.html)

It looked ideal! The spec was good - Multiple pre-set options to allow full control of panning range and time duration - 7 panning angle adjustments – (360, 180, 90, 60, 45, 30, 15 degrees) - Four time duration periods – (5, 15, 30 and 60 minute intervals) - Maximum panning speed of 360 degrees in 5 minutes - Clockwise or counter-clockwise operation. The prices I found online were around £70-£99 which seemed high but for that amount of control was reasonable. (I found other brands of this gadget on eBay for less, since)



### TurnsPro

[www.turnspro.com](http://www.turnspro.com)

Then I found this – the TurnsPro. The spec was really impressive. It can turn clockwise or anticlockwise. It can have any number of rotations. It can pan backwards and forwards (until the battery runs out). The time taken to pan can be set to the second and the degree of pan can be set down to the nearest 15 degrees. It runs on 4xAA Batteries (not included). It weighs 300 grams and can handle a 1Kg camera & lens on top and has a backlit display and only three buttons to press. Not only all that but I can use it as a motorised pan head as well for normal speed shooting. All this for a very reasonable £69 (free P&P to UK and includes phone grip) I think this is a lovely piece of kit and there are a few minor fussy things I'd like them to consider. Firstly as there is no front (or back) as such I would find it handy to have the edge of the gadget marked off in 15 degree increments. I know 90 from 180 but I struggle when I get down to knowing the difference between 180 and 195 degrees. Admittedly I can just do a trial run and see how it works. I think of the lcd display as being 'the back'. I also found the plastic construction to be a bit weak and wobbly at the bottom where the batteries go. If something were to snap or break I bet you it will be in this vicinity first. Lastly the addition of a hole for the tripod plate locating pin would keep things nice and tight and aligned properly.

Keep an eye out for my time-lapse videos!



# ECVS Committee 2016 - 2017



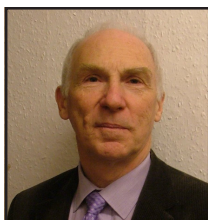
**Peter Dick**  
**President**

As well as being actively involved in the running of the club, Peter is also a prolific winner of awards and has a keen interest in photography as well as film making. Peter can often be found in the projection box, as one of our regular projectionists.



**Jim Closs**  
**Vice President**

Jim prefers making documentaries but sometimes has a go at one-minute videos which he sees as a real challenge. As a keen hillwalker he also combines both hobbies by making occasional mountaineering videos. Jim is also on this years Programme Committee, and has some exciting evenings planned!



**Vic Young**  
**Treasurer**

As Treasurer, Vic maintains an iron grip on the purse strings and the finances of ECVS. A keen diver, Vic is our resident authority on underwater filming techniques and is also involved in various club films and projects.



**Alasdair Bryson**  
**Secretary**

Alasdair has been a member of ECVS for several years, this year he continues in the role of ECVS Club Secretary. As such Alasdair does an excellent job of minuting all the committee meetings and undertaking all the club correspondence.



**Stewart Emm**  
**Membership Secretary**

As well as being our Past President, Stewart is the club's Membership Secretary and is the man to go to with all your subscription fees!



**Stewart Emm**  
**Past President**

Stewart has been a member of ECVS for several years. Stewart does a lot of work publicising the club and encouraging potential new members to join. Stewart is always heavily involved in the clubs Thursday programme, and has some great evenings planned!

# ECVS Committee 2016 - 2017



**Hugh Trevor**  
**Committee Member**

Hugh has been a member of ECVS for about 15 years, including 7 years as our club secretary. Hugh enjoys making travel films and documentaries.



**Peter Wilson**  
**Committee Member**

Peter is widely considered one of the leading movie buffs, historians, collectors and presenters of cinema in E.C.V.S. Peter promises a great selection of evenings on Friday nights!

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## Pilgrim Trust Award Competition 2017

The theme of this annual competition is simply 'Scotland' and almost any film made in Scotland or on a Scottish subject will be accepted from both ECVS members and film makers from further afield.

The Pilgrim Trust Award competition will be held on Thursday March 23rd, 2017, at 7.30pm in the ECVS clubrooms, 23a Fettes Row, Edinburgh. Entries for the competition are now invited and entry forms can be downloading from the competitions page at [www.ecvs.co.uk](http://www.ecvs.co.uk).

**The closing date for entries is 2nd March, 2017.**

The rules of the competition are:

1. Entries will only be accepted from amateur filmmakers or groups.
2. The film must be about Scotland or a Scottish subject, although it is not necessary that the film is made in Scotland. e.g. The achievements of a Scotsman abroad.
3. The running time of the film must not be more than 20 minutes, including titles
4. The entrant is responsible to ensure there will be no problems with copyright for visuals or sound.
5. A £6.00 entry fee must accompany each entry with the return postage if the film is not collected after the competition.
6. The competition winner will be presented with the Pilgrim Trust Award to be retained for one year. An engraved quiche ( Scottish drinking cup) will also be presented, to be retained by the winner.

# Movie Matters

## Shooting video with an iPhone

*By Stewart Emm*

I will be going on my holiday soon and wish to travel extremely light so rather than take my trusty Panasonic TC900 camcorder I will be using my iPhone 6S to take stills and video, but here is the problem I have only the 16GB version, the base version, so I need expandable storage. The drawback of the iPhone is that it does not offer a card slot for plugging in additional memory capacity, so after some internet research I came across an alternative solution, the Leef iAccess, from a third party accessory supplier.



This tiny, hook-shaped Lightning dangle is all you need to access photos, videos, music, or documents stored on microSD and it plugs into the Lightning port of an iPhone, iPod touch, or iPad. The device takes microSD cards up to 128GB in size. It will clip into the Lightning port of the iPhone and has enough tolerance to enable it to be used on an iPhone with a cover.

You also need to download the free MobileMemory app onto your phone, which allows content to be viewed, transferred, or shared.

The Lightning connector fits snugly enough that iAccess is unlikely to come



loose even if accidentally bumped from underneath. I had no problem using iAccess on my iPhone 6s Plus or iPad Pro. The only drawback is its size, too easy to lose in transit, a small hole to attach it to a keychain would keep the tiny gadget from getting lost, and make it easier to carry with you at all times.

So I seem to have solved my problem about shooting/storing still image and videos on my iPhone. The downloaded app also allows you to transfer internal memory content of the iPhone to the iAccess as well, taking out the microSD card and using a suitable adaptor it can be transferred to your computer for subsequent editing.

There are still a few other issues to be resolved before using my iPhone as my sole holiday video camera, if I just pull it out of my pocket and click record, chances are the end result will not look up to snuff.

So searching Google I found a number of hints and tips on how to get the best results from my iPhone camera, which I present to the Cine-Chat readership on the following pages...



## 1. Don't shoot vertical video

We seem to live in a widescreen world! Laptops, televisions, and website are all examples of places where a vertical video probably won't look great. So make sure you shoot horizontally!

## 2. Use a tripod

No matter how steady your hands are, your iPhone is going to have to work pretty hard to stabilise a handheld shot. If you're editing multiple takes, slight movements can be really distracting, so it's definitely worth the extra effort to stabilise your shots with a tripod.

[I won't be taking a tripod or a stabiliser but will try and keep my shots as steady as possible and use the built in image stabiliser of the editing software to remove the worst effects.]

## 3. Don't use the iPhone's zoom

Avoid the temptation to use the iPhone's built-in camera zoom. Since the lens isn't zooming optically, you're just enlarging the picture digitally, which means you will quickly enter the world of unsightly pixels.

If you want to get a closer shot of your subject, just move closer until you find the perfect shot!

## 4. Use the exposure lock

The iPhone will automatically focus and expose your shot. This can be a great function for quick photos, but when you're shooting a video of one person talking to the camera, it can really complicate things. The iPhone tends to keep adjusting and refocusing, which can lead to jittery-looking footage. That's why we recommend using the exposure focus lock. This will help to keep the focus and exposure constant throughout your shot.

## 5. Get your microphone close to the subject

A general rule for clear audio is to get your microphone as close to your subject as possible.

Another option is to use an external microphone. After more research the following on-device mics are available for the iPhone:



Photojojo's Mighty Mic



Blue's Mikey Digital



Zoom iQ6

The ‘Mighty Mic’ is designed for shooting on the go, while the ‘Mikey Digital’ and ‘iQ6’ are more for single-room recordings and music captures.

In the wired lavalier section, you’ve got the Movo PM10 as a cheap but well-reviewed option, and the Rode smartLav+



*Movo PM10 microphone*



*ROSE SmartLav+*

**Pro Tip:** Clap once at the beginning of each take to create a reference point for syncing the good sound from the voice memo with the bad sound from the video recording.

## **6. Use a clip-on lens adapter for wider shots**

Sometimes, you just need a wider shot, and the iPhone’s fixed lens will limit how wide your shots can be. Being able to capture a wider shot is especially handy when

you’re shooting indoors or in small spaces.

A great workaround is to get a clip-on lens adapter. I’d only recommend using something like the Olloclip when you need to get a wider shot, but in those moments, it sure is handy!



## **7. Use slow motion wisely**

You can get some amazing shots with the iPhone’s built-in slowmo, but make sure the choice is motivated and fits your story. A shot of someone skiing will probably be great in slowmo. A shot of someone typing on their computer, on the other hand, might not be so interesting.

## **8. Edit on your computer**

There is a variety editing apps available for the iPhone, but they still don’t beat editing on your computer. When you finish shooting, plug your phone in, offload your footage, and import your videos into your editor of choice.

So there you are, I will be taking my iPhone 6S and my Leef iAccess to augment my memory capacity and will have a look at the other microphone and lens adaptors in due course.



A further article in Cine Chat will give an update of the issues using an iPhone to take video and what the quality of the resulting video footage is like.

### ***Next Issue***

The next issue of CineChat is (tentatively) scheduled for January 2017, 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 9th December 2016**

