Next Club Meeting: Tuesday July 8th 2008.
7:30 - 9:30 p.m. Cupertino Room, Quinlan
Center, 10185 N. Stelling Rd.,
Cupertino, CA

viewfinders

At the June club meeting, a panel of club members demonstrated how video effects can improve one's movies. The members were **Bob Meacham** *on "Color Correction",* **Brian Lucas** *on "Video Title Design,* **Frank Swanson**, *representing* **Mary Johnson's**

"Transition Effects" presentation, and **John Dietrich** *on "Applying Keyframe Techniques"*
The following articles are supplements to the discussion, with thanks to the panel members for their contributions.

June Meeting
Highlights

Main Features:

Adding Effects to your Videos

Tech Tips

"Video Editing Magic" Workshop by Frank Swanson

July Meeting

Nimitz Elementary Student Movies

The junior videographers of Nimitz school will entertain us again this year with a selection of their movies.

See page 6 for details.

Video Title Design

History

Film Title Design has always been an essential part of any movie. Originally, titles were simply a motionless piece of artwork called Title Art comprising the production company's name and logo, the principal tech crew list, writers, main actors and their roles. Early in the 1930s the major studios decided to improve the way they introduced their films. From the mid-1930s through the late-1940s they paved the way by employing experienced graphic designers and animators to add visual content to their logos and titles.

Quality artists met this challenge by designing their artwork to "set a mood" and "capture the audience" . Film Title Design was born.

Typefaces

Type faces were originally designed for the printed page but most, with some caveats, can be used for video work. "Roman" refers to upright letters and "Italic" or "Oblique" for sloping letters.

Serif Faces

Ha9

These are the classic typefaces which provide better eye scan for dense text. Most books, newspapers and magazines use these. The serifs are the small horizontal projections at the tops and bottoms of letters. They are best used in video for traditional subjects such as nature or cultural affairs.

Sloping versions were developed in Italy, hence the word "Italic".

San serif Faces (*without* serif)

Ha9

Developed in the late 19th century, they did not gain widespread acceptance until the early or mid 20th century. They do not eye scan as well as serif faces. They do, however, display well for signage, headlines and video titles. Best used for subjects concerned with technology or where a sense of modernism is indicated.

Script Faces

Ha9

These typefaces are usually designed to replicate handwriting. Most designs are finely drawn and therefore may not read well when projected or seen on TV screens. Use judiciously for sophisticated subjects such as wedding videos.

Display Faces

Ha9

These are the "character" faces and are sub-dived into classes such as : Egyptian, Black Face, Outline, Chisel, Embossed, and Grunge. They are used only for headlines and titles. Most can be hard to read and many are just plain ugly. Use only with a specific effect in mind.

Title examples presented. Clockwise from top left: 1. Typical basic multi frame titling. 2. Creating a grid in a bit-map paint program on a still photo, then animating the title with layered segments. 3. Animated movie title lettering crashes down to ominous sound effect. 4. Animating the sun on a piece of clip art with a drawing/vector program.

Basic Video Editors and Additional Tools

Basic video editors such as iMovie and Windows Movie Maker enables one to build quality movie titles that, before the computer age, would have been near impossible. However, they are limited to a fairly narrow set of styles and effects tools. For example, most have a single video channel which precludes layering or double exposure. Creative designers need additional tools to achieve their ideas. Even sophisticated and expensive editors need outside help for some effects.

Some of those tools you may already have. A bit-map/paint program and a vector/drawing program like Photoshop and Illustrator are two. Similar software at a fraction of the price of the two mentioned above are available, just be sure they have a "layers" feature.

A digital still camera is an asset for shooting and importing original images into the editor, as also is a collection of clip art.

And don't forget the Web. A search on "Google" will provide hundreds of useful images and sound effects, but if you wish to sell or submit your movie to Film Festivals, be sure to purchase or receive permission from the image owners. ∎

VIEWFINDERS CLUB REFRESHMENT SCHEDULE

With the club's thanks to those who provided refreshments for 2008 meetings to date.

January 9th, Wed.	*Fred Pfost*	*June 4th, Wed.*	*Dick Brownlie*
February 12th, Tues.	*Bob Meacham*	*July 8th, Tues.*	*Irv Webster*
March 11th, Tues.	*Brian Lucas*	*August 12th, Tues.*	*Gordon Peterson*
April 8th, Tues.	*Jack Gorham*	*September 9th, Tues.*	*Janet Holl*
May 7th, Wed.	*John Dietrich*	*October 7th, Tues.*	*Mary Johnson*
		November 5th, Wed.	*Stan Smith*

Camera Case up for Raffle

Again, courtesy of Fred Pfost, this hard case can be yours at the July club meeting. Do yourself a favor and the club too by protecting your precious equipment and helping the club build its funds.
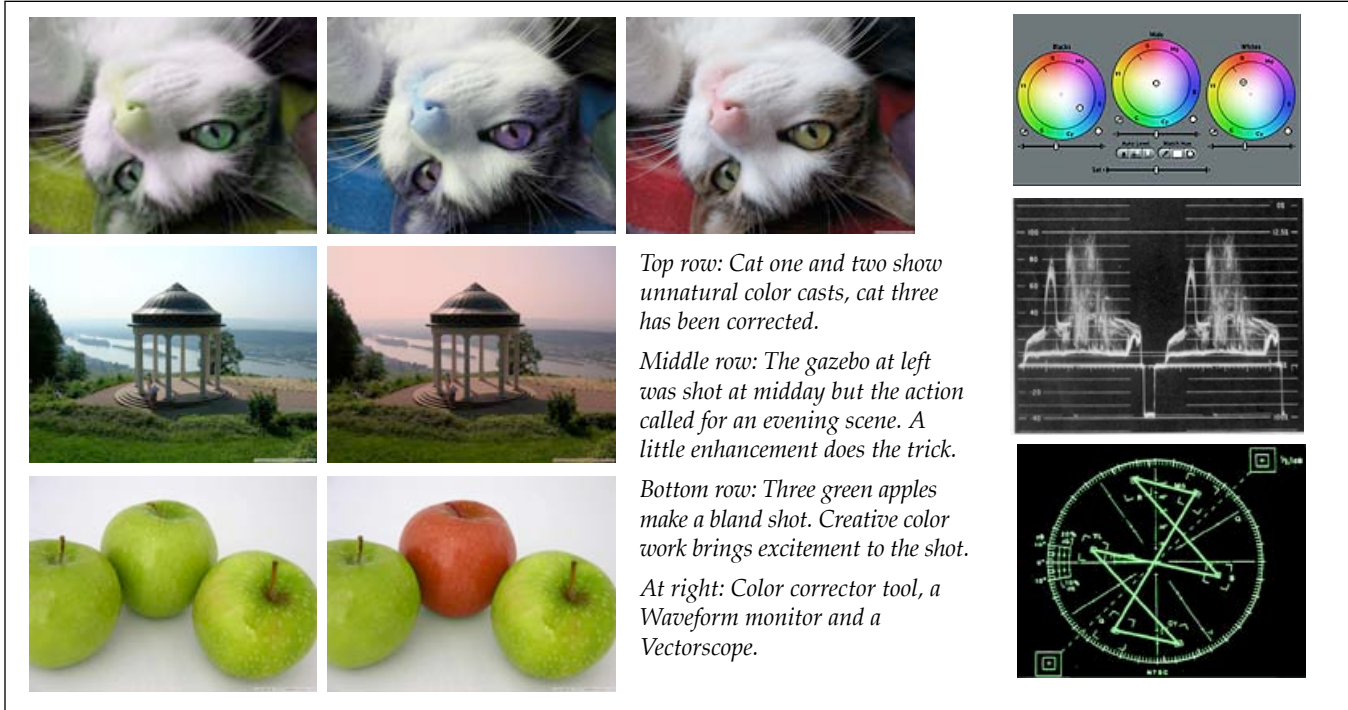
Color Correction and Adjustment

Professional video companies employ a technician called the "Colorist" who's job it is to take the near final edited video and apply his or her skills in correcting color blemishes and giving a specific color tone to the final product. We video amateurs have to be our own editors and colorists.

medium shot to a close up of a person's face from the same camera angle can cause their skin tone to alter.

Color enhancement

This is a more sophisticated technique whereby manipulating objects within the image, such as intensifying or altering the color of a a particular flower in a vase, or altering the flesh tone of a face, is required. This can be

wheels or scopes for balance and hue (the color) and a set of sliders for adjusting white, black (intensity) and saturation (dominance of the hue). Even small changes in any of these can change color considerably so employ a light touch. As the value of a color increases (0-255) so does its intensity and saturation and it moves away from the grayscale center towards the outer pure hue edge of the scope.

Top row: Cat one and two show unnatural color casts, cat three has been corrected.

Middle row: The gazebo at left was shot at midday but the action called for an evening scene. A little enhancement does the trick.

Bottom row: Three green apples make a bland shot. Creative color work brings excitement to the shot.

At right: Color corrector tool, a Waveform monitor and a Vectorscope.

However, we should be aware that we can cut down considerably on the amount of color correction we need to do if we shoot good video in the first place, and that means well lit properly exposed scenes and use of a white card for color balance before each shot.

Color correction

The business of adjusting color balance and contrast to overcome flaws in the original footage. These may include under exposure, over exposure or unwanted color casts.

We have all experienced frustration when cutting two segments of video together to find they don't color match at all. One piece may be over exposed while the other may have an unwanted color cast. Even cutting from a

done within your editor using the crop, effects and eye dropper tools provided, but special plug-ins designed for this task speed up and simplifies the operation.

Color creativity

This is more art than science and is a means to provide a color quality that may not have been captured in the original footage. For example, you may have wanted to shoot in evening light but had to shoot at midday. By creatively manipulating the original colors you should be able to simulate an evening scene.

Color adjustment tools

Color corrector tool. Your editor should have some form of this tool. They usually comprises of color

A Waveform monitor and or a vectorscope is usually included in most advanced video editors.

A waveform monitor is a special type of oscilloscope used to measure and display the level, or voltage, of a video signal which usually corresponds to the brightness of part of the image. It assists in color correction, and monitoring video signals to make sure that the color gamut is not violated.

A vectorscope is used to display the color information in a video signal. Complete lack of color in a video signal is displayed as a dot in the center of the vectorscope display. The angle, distance around the circle, and magnitude, (distance away from the center), indicates the phase and amplitude of the color signal. ■

Transition Language for Video Editors

The vast majority of transitions used in film and TV are cuts, fades and dissolves with the simple cut being the most common. (See Frank Swanson's "Tech Tips" in this newsletter.) Just because your editing software has 999 whiz-bang transitions doesn't mean you are obliged to use every one of them. *"It was a horrible movie but the special effects looked cool!"* is not high praise.

In general, the best transition is the one that is the least noticeable, although there are exceptions. Let's take a look at the three most common.

The Cut: The simplest transition, providing an instant change from one shot to the next at the same place and time.

Fade: Usually from black, brings us gently into the shot or out of it and indicates the beginning or end of a scene.

Dissolve (also called cross fade): A gradual fading overlap from the end of one scene into the beginning of the next. This has a more relaxed, contemplative quality and work well for a change in time or location.

Other transitions

Wipes: The simplest is a line crossing the screen followed by the new scene. There are many designs of wipes but essentially one shot is progressively replaced by another, often in a geometric pattern.

Iris Fade: From the days of film shooting where a camera iris effect partially closes down to emphasize a single element. I.e. a hand holding a gun.

Digital Transitions: These include Flip, Spin, Fly-In, Displacement, and Rotation. In these transitions the image is animated in a particular way either by rotation, zooming, bouncing or taking a shape such as a cube.

Page Turn: Imitating turning a book page, a corner of the image appears to curl, uncovering an image below; effectively the following page.

In-Camera Transitions

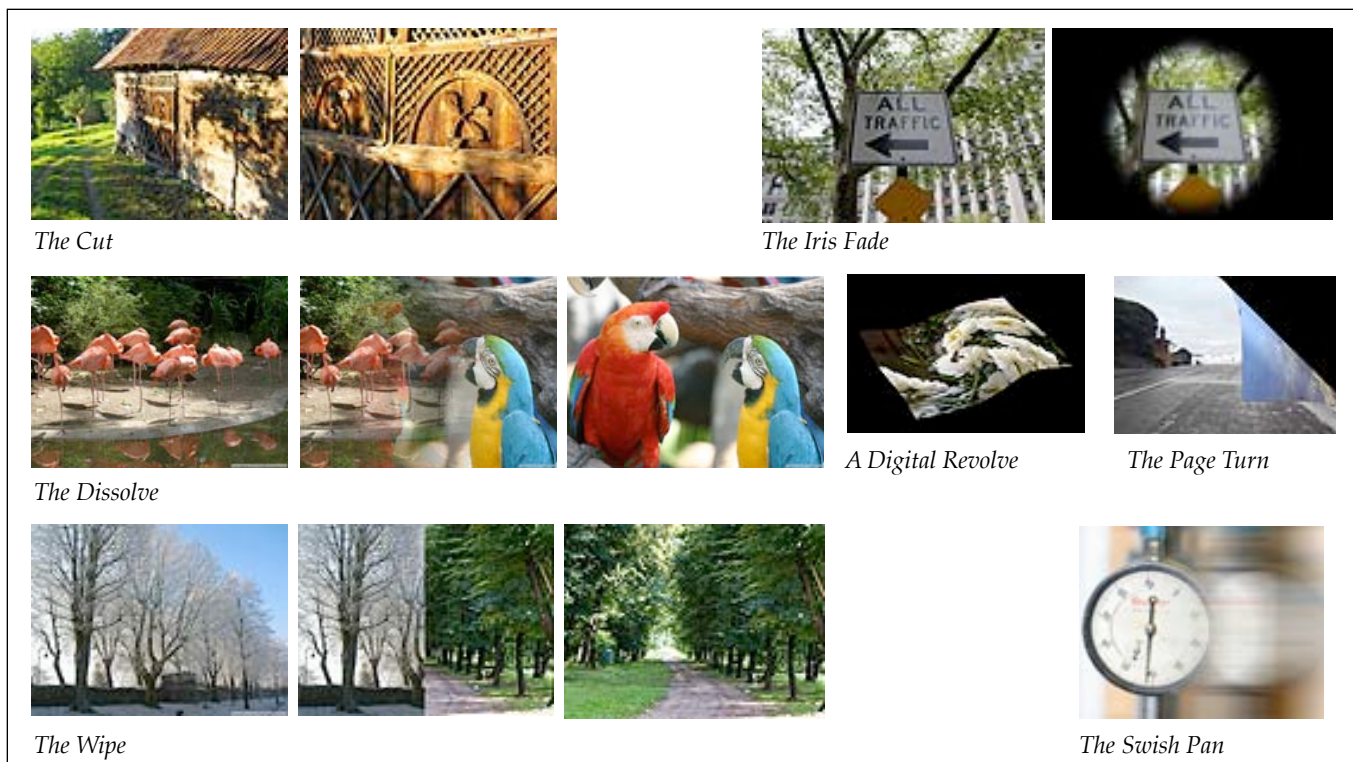Some transitions can be better achieved with the camera and some forethought.

Swish Pan: The camera pans at speed to make the image blur completely.

Focus Pull: This requires throwing shot A out of focus and cutting to an unfocussed shot B, which is then brought into focus.

Cut-Away: Solves jump cut problems. (Jump cuts are where two joined shots "jump" due to their dissimilar framing.) The cut-away is a shot from a different angle and inserted between two other shots to prevent" jumping."

Matched Frame: A shot designed to match the motion or composition of two images. An example would be a cut from a setting sun to a lit light bulb, usually of similar screen size.

Poor use of transitions can cause confusion and irritation in your audience. When all is said and done, your transitions should enhance your story, moving it forward smoothly, efficiently, and unnoticed. ■

The Cut

The Iris Fade

The Dissolve

A Digital Revolve

The Page Turn

The Wipe

The Swish Pan

Keyframing: The signposts

Although keyframing can seem complicated, in essence it is simply the process of animating a sequence between two or more selected frames.

The term stems from early film cartoons where the senior animator drew his character at important action points and assistant animators drew the missing intermediate frames between those actions. The intermediate frames would "interpolate" and animate the complete action.

You can designate any frame to be a keyframe. You need to do this to have certain things occur at a specified time or in a particular order. Keyframes are the place markers for specific events in a movie. Keyframing is not confined to the visual part of a movie; the same technique can be applied to the audio portion causing the sound to swell or ebb. Many of the effects, such as transitions that our editors offer, are the product of keyframing. We can't see it because it is imbedded in the effect. Fades and dissolves are two examples which, if we understand keyframing, we can do ourselves with greater control.
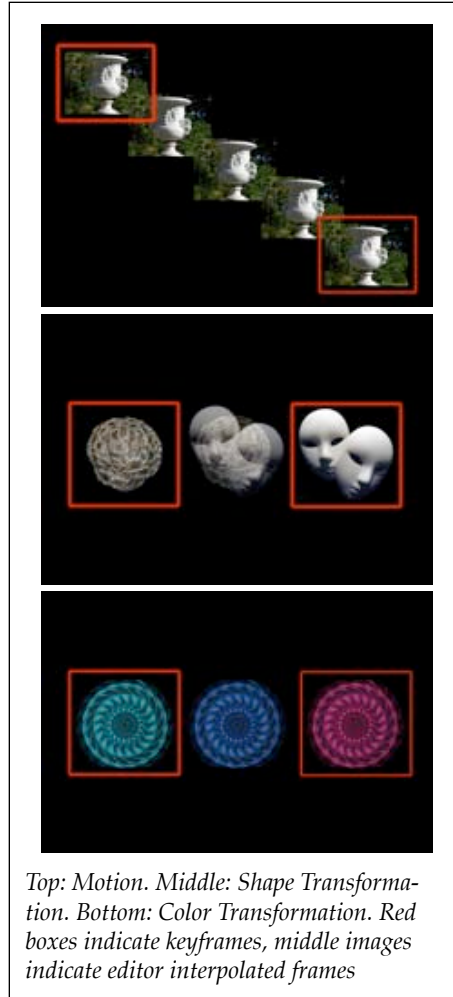
The Process

You place one key frame where you want the effect to start and a second one where you want the effect to end. Position your timeline's playhead at the first key frame. Now adjust the parameters for each of the effects you want to introduce at the first key frame. When you are finished, move the playhead to your second keyframe position. Now adjust the effect parameters for the ending position.

Keyframing Motion

Let's say you want an object to move from the top left corner of the screen

Top: Motion. Middle: Shape Transformation. Bottom: Color Transformation. Red boxes indicate keyframes, middle images indicate editor interpolated frames

to the lower right. Two keyframes of the object are selected, one placed at upper left and the second at lower right. A time period for the sequence is chosen, say several seconds. Your editor will then interpolate additional intermediate frames to create the animation.
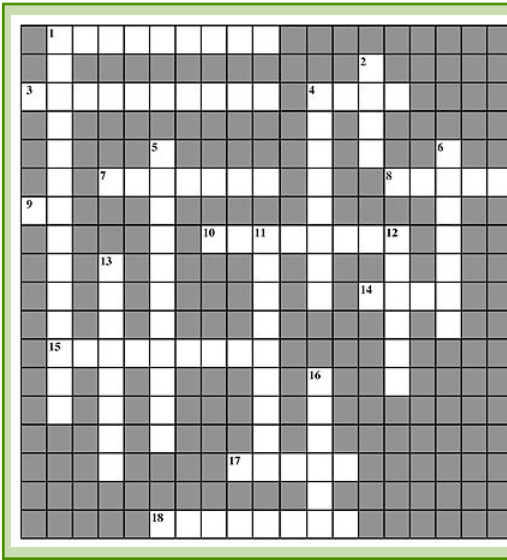
Shape Transformation

If two different objects are chosen for the keyframes the same process as above will occur, but change the first shape into the second.

Color Transformation

If you want to your audience to watch an object change color, again the same animation occurs but causing the object to go through a range of colors from the first keyframe object to the second keyframe object.

You might ask what can you change using key frames? Just about anything. Key frames are routinely used to fade to black, perform cross dissolves, and fade down audio levels. You can also change transparency (opacity), size, color, position, rotation, and filter settings over a period of time.

Setup and use of key frames are handled differently in different software packages - so open up that manual and check out your software. The key to understanding keyframe techniques is practice and experimentation. Stick with it - you will become much more proficient as you work with your key frames and software. ■

Welcome to Viewfinders Club July Crossword Puzzle
Answers on back page.

ACROSS
1. Occasional Member Video Screenings (two words)
3. Name of First Club Movie (two words)
4. Amateur Movie Makers Association(abbr.)
7. Viewfinders Meeting Building
8. One Set of Shots in a Movie
9. High Definition (abbr.)
10. Short Regular Monthly Video (two words)
14. To Assemble a Movie from Raw Footage
15. Name of Third Club Movie (two words)
17. Crew Person Responsible for Making Sound Effects
18. Movie Screening Event

DOWN
1. Name of Second Club Movie (two words)
2. American Motion Picture Society (abbr.)
4. The Creative Part of Videography
5. Our Viewfinders Hobby
6. High-Tech Internet Communications Vehicle
11. City of the Viewfinders
12. Occasional Newsletter A-Z Puzzle
13. Schedule of Viewfinders Meetings
16. Device to Record Images

Frank Swanson

PRESIDENT'S MESSAGE

Since it is July I thought it time for a quick mid-year check-up. The club is doing very well. We are bringing in new members almost every month. These are folks that want to learn more about video and creating better productions. Our membership is growing and that is great. Keep bringing in new members, it is a very integral part of the long term health of the club. One of the side effects of increased membership is our financial situation remains strong as well. Our monthly expenses, such as room rentals, are being held steady allowing us to build a better account balance.

One of the important items related to this is, the Board has looked at the need of replacing the video projector we use at our meetings. The current one, provided each month by Fred Pfost, is getting weaker in reproducing good brilliant colors and contrasts. We have looked at the expense of replacing it and have earmarked some of the funds created from the recent raffles for this purpose. More fundraising will be needed to lessen the impact on the club's cash balance when we do decide to replace the projector.

So after looking at all of this, kind of mid-year, I would say Viewfinders is doing well, staying healthy and can look forward to a good future as long as you, the members, stay involved.

On other notes, it may seem early to mention this but, the October meeting is our Member Video Contest. Even as far away as it may seem the October meeting is only 3 meetings away from the upcoming July meeting. I would like to see a lot of entrees in this year's contest and would like to see some good competitive videos that use some of the techniques and tips for better shooting and editing that we have been talking about all year in our programs and in the Tech Tips. You need to plan out a good subject, shoot it well and edit it into a good short video to walk away with one of our "Golden Disc Awards" this year. Show us what you can do.

Also, as we approach the end of the year, the club will be looking for members to step into positions on the Board of Directors for 2009. It does not take a lot of your time but does take some planning to make the year go smoothly. It can be very rewarding. I ask that you think about putting your name up as a candidate and help give back to the rest of the group.

So, keep the tapes rolling and the editing bay busy.

Bob Meach

TREASURER'S REPORT FOR JUNE 2008

Bank Account Beginning 6/1/08 $ 855.45

Income Total:		$ 60.00
Dues (1)	$14	
Raffle (36)	$36	
TBW Entry (1)	$10	
Expenses Total:		$ 0.00

Bank Account Ending 6/30/08 $ 915.45

Frank Swanson, Treasurer

Upcoming Programs

Looking forward to the programs planned for the remainder of the year we have some interesting subjects that I am sure you will enjoy.

In *July* we have invited back out student videographers to show us their work. In years past we have seen some very nice pieces and have seen what interests the youth of today through their videos. This year we have the students from *Susan Wood's* class at *Nimitz School* returning with 11 examples of their efforts for us to enjoy and give feedback. Also, we may see some work from *Debbie Vanni's* class to end the evening. She has mentioned that there are 4 videos from her class's work that are outstanding and may be included. It should be a fun, interesting evening.

In *August* we have *Jason Housel* from *Snader and Associates* coming in to talk on **"What's New in HD".** Jason will speak about all things HD; including cameras, monitors, post production, graphics and editing tools. If you are looking at going HD with your next camera or production, Jason will be on hand to show us what is new in the market at our entry prices and answer your questions.

In *September* our speaker will be *Mike Boom* from Oakland who specializes in underwater HD videography. He will be showing us some of his stunning dive videos and talking on the obstacles and issues of shooting HD in a wet environment.

October is always reserved for **"Member Video Contest"**. This month we will show entrees from our own members as we host a **"Viewfinders Short Film Festival"**. Bring in your best work from this year and get it into the competition for showing and judging by your peers in the club. There are entry rules pertaining to length and number of entrees per member. Those will be published prior to the contest.

And, our last meeting of the year, in *November*, is our "*Annual Awards Night*". It will be an evening of socializing, awards presentation and a small hodge-podge of leftovers from the year. Black tie is not required but don't miss this grand evening. Let's end the year on a high note as always.

Bob Meacham

TECH ✓ TIPS

By Frank Swanson

This past month I screened a short **Digital Juice** *movie about how video editing is magic; we play with reality - we ask our audience to believe that our illusions are real. If our edits and sequences flow smoothly the audience will buy in and enjoy the show. If we slip up the illusion comes apart. Our viewers should see what we want them to see to believe our story. The greatest illusion tool for the video editor is "the cut" - the simple, humble, magical cut.*

1. The Cut: This tool is both amazing and yet basic, like a razor and glue. It simultaneously separates and connects. It divides and yet it joins. You may think of the cut as one of many transition effects but it really isn't. It doesn't occupy time or space but allows editors the power to manipulate both instantaneously. When used properly, the cut is invisible, like the blink of an eye. If you master it, you can master the art of editing.

2. Playing with Reality: Editing, by it's very nature, is like playing with reality. It involves altering space and time to create a virtual world that our brains are able to process. Changes of location and lapses in time are accepted by our reasoning when they occur as a result of the cut. We accept this unreal reality as though it is real, ignoring the constraints of the real world, and embracing the unbelievable. Our brains actually become accomplices by filling in the blanks where the cuts are placed. The real world, of course, has no cuts, everything happens in sequence. In the world of the film and video, discontinuity is the norm. Very few scenes are shot in sequence or seen without a cut. Editing is an understanding of the cut's ability to play with time and space. All movies utilize cuts to compress time, to keep things moving, to provide continuity, to make what we see on the screen seem real.

3. The Cut-away: One of the most powerful and simple cuts is the "cut-away". These are short shots inserted within a longer shot and cutting away from the initial scene for a moment, then cutting back. The cut-away most likely will have been recorded at some other time but will be believed by the audience to have occurred simultaneously. When a man looks at his watch, a cut-away to it in his hand may have been recorded some time earlier or later. When edited, those two shots have a new relationship, they're joined by the cut and now reflect one another. This is, in fact, an illusion that the audience accepts as reality. As editors, we take things out, we put things together. We make connections and new relationships between clips.

4. Cut to Connect: The cut has the power to connect the disconnected. You see the cut all the time on television where the director wants to establish the setting location and time. Some sitcoms, for example, begin with a shot of the outside of a house followed by a cut that takes you to an interior room where the action is going to take place. The viewer believes that the kitchen is in that house, accepting this connection of those disconnected shots - even though the house may be in New York and the room in a Hollywood studio.

5. Continuity of Flow: When two shots contain a common item such as a person, the cut from one shot to the following must maintain continuity of flow. In a scene where a man reaches for a paper on a table, the cut from the medium shot must match the close-up shot of his hand. If there is a time delay or the shots overlap a little bit, the audience will see it is an illusion. But when properly done this is a powerful cut, especially when done with a moving action.

6. Timing is Critical: We see hundreds of cuts on television; most people don't notice them. But they can tell when it doesn't work. So what's the difference between the master magician editors and amateurs like ourselves in the Viewfinders Club? The key to the cut isn't the cut itself, it's in the timing, its placement, its pace, and its flow from shot to shot. In this magical world of editing a single frame is all it takes to make or break the illusion.

In your next production, don't rely on fancy wipes or exotic transitions; use the power of the simple cut. Sometimes the simplest solution is the best. This Tech Tip can be seen live by going to **www.digitaljuice.com**. ■

Crossword Puzzle Answer

CALENDAR OF EVENTS
2008

JAN 9th, Wed. (Cupertino City Hall)

Meeting: AMPS 2007 Contest winning videos screened

Tech-Tips: "Shoot to Edit"
    Frank Swanson

FEB 12th, Tuesday

Meeting: "How to Make a Digital Slide Show" by Jim Visser.

Tech-Tips: "Sound Advice"
    Frank Swanson

MARCH 11th, Tuesday

Meeting: Andy Panizza of Pinnacle Systems demonstrates "Studio Ultimate"

Tech-Tips: "Animating Text"
    Frank Swanson

APRIL 8th, Tuesday

Meeting: "Road" Theme Challenge screening

Tech-Tips: "Field of View"
    Frank Swanson

MAY 7th, Wednesday

Meeting: Club Members Movie Night

Tech-Tips: Frank Swanson

JUNE 4th, Wednesday

Meeting: Panel Discussion "Adding Effects" with Bob Meacham, John Dietrich, Frank Swanson (for Mary Johnson) and Brian Lucas

Tech-Tips: Frank Swanson

JULY 8th, Tuesday

Meeting: Nimitz Grade School Videos

Tech-Tips: Frank Swanson

AUG 12, Tuesday

Meeting: "What's New in HD" by Jason Housel of Snader and Associates

Tech-Tips: Frank Swanson

SEPT 9th, Tuesday

Meeting: "Shooting Underwater Video" - Guest speaker Mike Boom

Tech-Tips: Frank Swanson

OCT 7th, Tuesday

Meeting: Club Annual Video Contest screening

Tech-Tips: Frank Swanson

NOV 5th, Wednesday

Meeting: Annual Gold DVD Awards and Social

Tech-Tips: Frank Swanson

DECEMBER

No meeting this month