

Next Club Meeting: Wednesday, October 14th, 2009.
7:30 - 9:30 p.m. Cupertino Room,
Quinlan Center, 10185 N. Stelling Rd.,
Cupertino, CA



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Adobe Premiere Presentation

Milt and Herb explain some features of the popular video editor.
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Take Advantage of the Club Library

Frank Swanson has provided a list of club videos and books.
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Webmaster Needed

To keep the club website up to date we're looking for a volunteer. **Page 4**

Presidents Message

Fred Pfof invites club members to join our VVPG as a writer or crew member. **Page 5**

Puzzle Page

Frank Swanson provides another Sudoku puzzle to test one's skills.
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Tech Tips

Camera shakes spoiling your movies? Your camcorder may have the answer. **Page 6**

ADOBE PREMIERE PRO CS4

September Meeting Highlights

Video Editing with Adobe

A demonstration by Milt Kostner and Herb Wolff

Tech Tips: Image Stabilization

By Frank Swanson

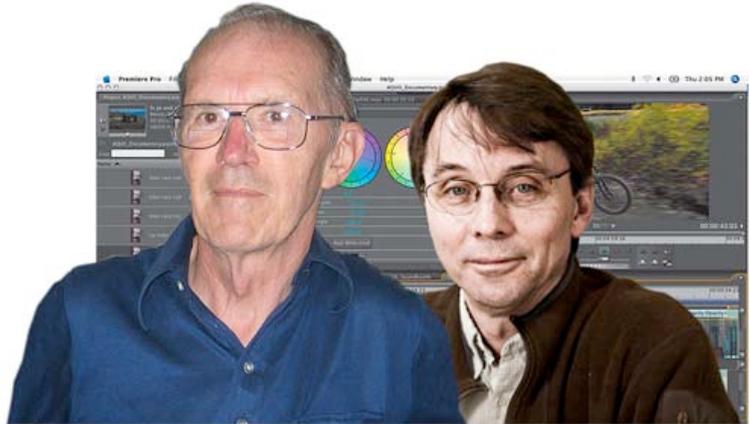
October Meeting

Annual Members Videos Contest

It's that time of the year already to screen Viewfinders members best movies in our annual competition.

Winners will receive the club's Gold DVD Awards so bring in your videos and have your talents recognized.

*Sadly the scheduled topic for the September meeting, a live online presentation of Adobe's Premiere Pro CS4 and Premier Elements, arranged by President Fred Pfof was cancelled. Adobe's representative was unaware that we meet in the evenings and, being based in Chicago, the time difference would make a late night appointment for him. So at the last moment club members **Milt Kostner** and **Herb Wolff** stepped into the breach with a presentation on Premiere Pro CS3, similar to CS4.*



Adobe has long been successful with its Premiere series of video editing applications. Each succeeding version has offered additional tools that have enhanced the program enough to have made it a sophisticated application for not only amateurs but major players such as the BBC and professional movie production houses. It has come as long way since the early

Premiere 6.5 which operated on both Mac and Windows machines. Unfortunately Adobe made the decision to concentrate on Intel powered computers in 2002, leaving Apple users out in the cold. However, since Apple has since moved to powering its computers also with the Intel chip, Adobe has again released a Mac version of its video editing application with Premiere Pro CS3 and 4. That's the good news. The not so good news is that the two versions, Mac and Windows, are not entirely the same, so Mac users need to check carefully what they are getting.

Premiere Pro for Macs

The full range of features that ship with the Windows version are not

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included in the Mac package. Some of the missing features may not be critical, depending upon the users needs. The most important difference is that the program works only on Intel powered Apple computers. It will not work on earlier Power PC machines.

"OnLocation" Adobe's excellent monitoring application which includes a wave form monitor and allows the user to calibrate the camera for optimum levels, lighting and exposure is included in the Mac version but will only work in the Windows environment. Mac users will need to run Boot Camp or a similar program to access OnLocation, a rather clunky procedure.

Other disappointments include stripped down versions of Level Settings and Color Keying. They work, but offer less control.

The Mac version boasts only 110 effects against Windows' 131, and only 20 transitions against Windows' 75. Missing effects include Camera View, Lens Distortion and Color Replace.

HD camcorder users cannot export to tape for archival purposes. Neither HD or SD can render to Windows Media audio or video, a large chunk of Web content, without a third-party application.

Given the above deficiencies, Premiere Pro CS3 has still received high praise from Mac user magazines.

Is It for You?

If you've grown beyond your basic editing program you might consider either Premiere Pro or Premier Elements.

Premiere Elements

This is a stripped down version of Premiere Pro but retains many useful features. It is available for both the Windows and the Mac platforms and could be likened, on the Mac side, to



Apple's Final Cut Express. It can handle unlimited video and audio tracks, keyframe effects and has chromakey capabilities. For additional features, it also supports many third-party plug-ins, including those designed for Adobe's other applications. The program acts as a stepping stone between basic editing programs like Windows Movie Maker and iMovie and the big boys. For less than \$100 it is a remarkably good program.

Premiere Pro

For advanced, or at least ambitious video editors there's Premiere Pro. This best selling video editing program does, however, come with a steep learning curve - the price to pay for any sophisticated and feature rich program.

Premiere Pro is available as part of Adobe's CS4 Production Suite, a package of programs at about \$1200, or separately but still bundled with Adobe Encore and Adobe OnLocation at about \$800.

Adobe has taken great pains to ensure complete compatibility and cross-application workflow with the included software, an advantage in purchasing the Production Suite.

The bundled programs are:

Encore: A DVD authoring application. Can also be used with Photoshop to apply special layering techniques.

OnLocation: Converts a laptop computer into a field monitor.

SoundBooth: A digital audio editor designed for the non-professional audio editor.

Illustrator: Adobe's longtime favorite vector graphics program.

Photoshop Extended: Goes beyond basic Photoshop in rendering 3D images to 2D and capable of video layer editing. Typically used to import 3D images and manipulate camera views, orientation, lighting quality and angles, and textures.

After Effects: Used for creating visual effects and animation to 2D and 3D objects. Has many built-in tools and accepts third party plug ins for a huge range of motions and effects.

Flash: An animation and interaction tool for internet applications. It also integrates video into web pages.

Ultra: A new application that enables the user to produce high quality chroma key effects. May also be used to key a subject into a virtual 3D environment.

A list and description of the many features built into Adobe's Premiere Pro goes well beyond what this article can cover. Likewise, because of its complexity, it is impossible to describe in a few paragraphs how to go about using the program. However, there are a number of club members who are, and have been for some time, using Premiere. One reason that the Viewfinders Club exists is to share our knowledge of the video craft with each other. If you're contemplating putting either of Adobe Premiere's versions to work for your own productions, ask around at the club meetings, your sure to get some valuable tips and advice. ■



Viewfinder's Video Library

Did you know that your club has a video library full of useful, educational and entertaining movies, videos and books? Did you know that as a club member you can check out (with a nominal \$10 refundable deposit) any of these items and return them back to the club librarian at the next meeting? Did you know that you can contribute your own books and movies (on either VHS tape or DVD

media) to the club library? **Frank Swanson**, the club Treasurer, is also the club Librarian and he brings the entire library of videos and books to every general meeting. Here is the current list of movies, videos and books available (DVD media unless otherwise noted).

A. Instructional Videos

1. "Video Editing" by Videomaker Magazine #30VHS
2. "Secrets of Successful Videomakers" by Videomaker Magazine #29VHS
3. "Basic Shooting" by Videomaker Magazine #32VHS
4. "Advanced Shooting" by Videomaker Magazine #33VHS
5. "Lighting Techniques" by Videomaker Magazine #34VHS
6. "Desktop Computer Video" by Videomaker Magazine #35VHS
7. "Sound Success" by Videomaker Magazine #36VHS
8. "Adobe Premiere Level 1" by Software Video #37VHS
9. "Adobe Premiere Level 2" by Software Video #39VHS
10. "Adobe Premiere Level 3" by Software Video #40VHS
11. "Adobe Premiere Level 4" by Software Video #41VHS
12. "Adobe Premiere Level 5" by Software Video #42VHS
13. "Adobe Premiere Level 6" by Software Video #43VHS
14. "Total Premiere 5.0" by Total Training #44VHS
15. "Total Premiere Demo 5.0" by Total Training #45VHS

B. Member Contributory Movies

1. "Wedding Memories" by Frank Swanson #21
2. "Time Is Brain" by Gordon Peterson #13, #14
3. "An Unearthly Adventure" by Ralph Nobles #12
4. "Ponvert Family Album" by Frank Swanson #22
5. "Renovation of Santa Clara Train Depot" by John Dietrich #10VHS
6. "Ikebana 2003" by Dick Brain #11VHS
7. "Beyond the Wall" 2000 by Howard Lockwood #16VHS
8. "Alzheimers" by The Better Part 2005 #17VHS
9. "The Viewfinders" by The Better Part 2002 #20
10. "El Cajon Truck and Car Races" 2000 #24VHS
11. "Senior Games" 2002 by Gordon Peterson #23VHS
12. "Fifty-Fifty" 2001 by Peninsula Video Makers #25VHS
13. "Niagara" 2000 by Gerald Turk #26VHS
14. "The Tallest Tower" by Dennis Palsgaard #31VHS

C. General Meeting Recordings

1. "How to Make MiniDV Look Like a Movie" 2004 #15, #16
2. "How to Make Location Videos" 2005 Panel #2
3. "How to Make Location Videos" 2005 Panel #6VHS
4. "Comparing 3CCC with 1CCC Camcorders" 2004 #1

5. "Comparing 3CCC with 1CCC Camcorders" 2004 #1VHS
6. "Underwater HD" 2008 by Mike Boom #34
7. "Nature Video Editing" 1999 by Fred Heiman w/C #24
7. "Nature Video Editing" 1999 by Fred Heiman N/C #25
8. "Adding Effects to Your Videos" 2008 Panel #36, #45
9. "Using Text to Enhance Your Videos" 2006 Panel #23
10. "Legal Issues" 2002 by Tom Schneck #12VHS
11. "Family History Videography" 2005 Panel #18VHS
12. "How To Make Contest Videos" 2003 Panel #19VHS
13. "Light and Lighting" 2009 Pfof & Meacham #44
14. "Audio in Video" 2009 Pfof & Meacham #55
15. "DVD Production" 2009 Dietrich, Johnson & Swanson #56
16. Nimitz Elementary School Videos 2009 #57
17. Club Movie Screenings 2009 #58

D. Commercial Business Videos

1. Digital Juice "Take 5 2006" #27
2. Digital Juice "Tech Know 2006" #26
3. Digital Juice "Production Notes 2006" #28
4. Digital Juice "Field of View 2007" #31, #48
5. Digital Juice "Take 5 2007" #46
6. Digital Juice "Jumpbacks" #27VHS
7. Digital Juice Promo #20

E. Movie/Video Contests

1. Viewfinders 2002 Annual Contest #8VHS
2. Viewfinders 2003 Annual Contest #43
3. Viewfinders 2003 Annual Contest #7VHS
4. Viewfinders 2004 Annual Contest #9VHS
5. Viewfinders 2005 Annual Contest #10
6. Viewfinders 2006 Annual Contest #42
7. Viewfinders 2008 Annual Contest #35
8. Viewfinders Contest "Water Theme" 2007 #9
9. NCCAMC Filming-for-Fun 2000 Contest #3VHS
10. NCCAMC Filming-for-Fun 2002 Contest #4VHS
11. NCCAMC Interclub Contest 2004 #22VHS
12. NCCAMC Interclub Contest 2006 #3, #47
13. NCCAMC Interclub Contest 2007 #30
14. NCCAMC Filming-for-Fun 2007 Contest #5, #6, #7, #8
15. SAVAC Ten-Best-of-the-West 2000 Contest #15VHS
16. AMMA Ten-Best-of-the-West 2000 Program #14VHS
17. AMPS 2005 Contest #19

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- 18. AMPS / AMMA Convention 2006 Promo #4
- 19. AMMA Ten-Best-of-the-West 2008 Contest #37-38, #53-54
- 20. AMMA 2008 Contest #39-40, #59-60
- 21. AMPS 2008 Contest #49-50, #51-52

F. Club Movie Productions

- 1. "A Mars Experience" 2004 #17, #18
- 2. "A Mars Experience" 2004 #21VHS
- 3. "Maybe Today" 2006 #41
- 4. "Quick View at Great America" 1997 #13VHS

G. Music/Sound Effects

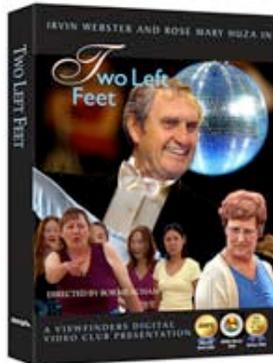
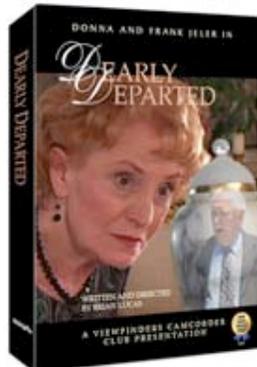
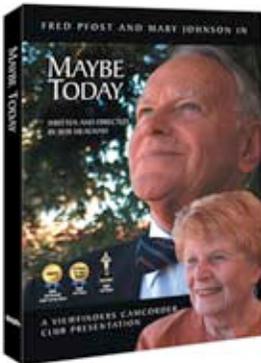
- 1. Instrumental.mp3 #29
- 2. Mystery & Terror Sound Effects #32
- 3. Popular Sound Effects #33

H. Books

- 1. "Digital Video Production Cook book", Chris Kenworthy, O'Reilly Digital Studio, 2006
- 2. "DV Filmmaking From Start to Finish", Ian David Aronson, O'Reilly Digital Studio, 2006
- 3. "Digital Photography Hacks", Derrick Story, O'Reilly Digital Studio, 2004 ■

Club Movies "Maybe Today", "Dearly Departed" and "Two Left Feet" are available for sale.

These three award winning movies, produced by the Viewfinders Club in 2006, 2007 and 2008 are still available at \$5.00 each. Call or email Frank Swanson, or talk to him at a club meeting. He'll be pleased to fill your order.



Webmaster Wanted

for the Viewfinder's Club website.



Is this something you could handle? The current site was designed and built by your editor but we need somebody to keep the site updated on a monthly basis. Updates are usually club meetings and other news items relevant to the club, and uploading images.

The site was built with an Apple application, iWeb, but it can be rebuilt on a PC platform. If so, I would be happy to provide all files needed to do this, and help with the rebuild if required.

The time involved to keep it fresh would be small, but we do need somebody to take the responsibility to keep it current.

If you can do this, or have questions, please contact me or one of the board members.

Thanks.

Brian Lucas

**CLUB MEETINGS
REFRESHMENTS
VOLUNTEERS**

The club thanks those who will or have provided refreshments

- Jan. 14th, Wed. Fred Pfof
- Feb. 11th, Wed. Janet Holl
- March 11th, Wed. Bernie Wood
- April 8th, Wed. Brian Lucas
- May 13th, Wed.
- June 10th, Wed. Bill Manion
- July 8th, Wed. Gordon Peterson
- Aug 12th, Wed. Glenn Mooty
- Sept 9th, Wed. Jim Visser
- Oct 14th, Wed. Janet Holl
- Nov 4th, Wed. Bob Meacham
- December - No meeting

TREASURER'S REPORT FOR SEPTEMBER 2009

Bank Account Beginning 09/01/09	\$1072.11
Income Total:	\$23.00
Membership Dues (3)	\$23.00
Expenses Total:	\$72.45
Name tags	\$64.45
AMPS Contest Entry Fee	\$8.00
Bank Account Ending 09/30/09	\$1022.66



JOIN THE VIEWFINDERS CLUB NOW!

Bring your check or cash to our October 14th meeting to join the Viewfinders for the rest of this year. Being a club member makes you eligible to enter our Annual Movie Contest at this October general meeting. The current pro-rated annual dues are \$6 for individuals, \$8 for families, and \$5 for full-time students. Make your checks payable to the "Viewfinders Club".

PRESIDENT'S MESSAGE



VPG has One in the Can

The last several months have been very busy (and time consuming) for our club's Video Production Group. Although one production was scrapped after many hours of planning, writing and shooting, there have been two new proposals and efforts toward their completion since that time. One is "in the can" edited and finished -- ready for shipping to three competitions, and the other is still in the writing and planning stage. There are around twelve members of our club doing all this activity (including a just recently "returned from the South" member, Skip Stevens). Welcome back, Skip!

Previous to Skip's return, the most recent member to join the VPG was Scott McLaughlin who claims his contribution, at the start, is his enthusiasm and the desire to learn as much as he can. Welcome, Scott! He has been performing well as a "Grip" in our last endeavor.

Incidentally, that same intent is what each of us in the group has in mind as our goal. That is to learn as much as we can about every aspect of movie making. Each member has rotated into a different job for each of the four movies we have made.

Following the decision to make a chosen movie of the writer's story, the various crew list positions are as follows: Production Manager, Director, Assistant Director, Director of Photography, Video Editor, Sound Designer, Lighting Designer, Production Designer. Videographer (Camera 1 and, if needed, Camera 2 or even more cameras) and Grip.

Viewfinders SUDOKU PUZZLE by Frank Swanson

		G	R	S		N		
A	R				E			
		M		G				
	N	E					M	
S						R		I
						A	G	
				I		M		
			T				N	G
		T		M	A	S		

The goal of Sudoku is to fill in every empty box with one of nine letters. Each letter can appear only once in each horizontal row, as well as only once in every vertical column and only once in each of the nine 3X3 squares. This month's puzzle contains the nine letters A, E, G, I, M, N, R, S, and T. To help you get started, let's say you wanted to put an "G" in the top right square (where there is a lonely "N"). You couldn't put it in the second or third column of that square because there already is a "G" in the second column of the square below and the third column of the

bottom right square. So the "G" must go into the left column, but it can't go into the bottom square because there is a "G" in the bottom row of the top middle square. This means the "G" must go in the only open box just below the lonely "N". As another clue, the nine letters form a word that refers to the process of making a golden DVD from which all other DVD's are burned. The answer to this month's highest difficulty puzzle appears elsewhere in this newsletter. Have fun!

The answers are on the back page of this newsletter.

We need new talent from our club to join us. Many of our club members can conceive plots for our upcoming productions. After describing their plot in a brief short story form which we call a "treatment" the group members will discuss the desirability of producing it. If there is a consensus of the group, the author is asked to write the first version of the entire script. By this time it can be decided if we want to continue and if we are capable of producing such a concept. That is, is it too complicated or too

long or too many scenes or "takes" or can we find the talent for the parts?

Please consider this an invitation to join our group to help our club and to help yourselves become more competent at video production.

TECH TIPS

By Frank Swanson

Do you know the two hallmarks of amateur video? Well, they're **poor lighting** and **shaky handheld shots**. This Tech Tips article addresses the second of these two challenges: **image stabilization**. Of course the simple answer is "use a tripod", but there's a lot more to getting professional results than that. From hand-held electronic image stabilization to fluid-heads and flying camera mounts, there's a lot more to know.

When you watch TV's America's Funniest Home Videos or browse around YouTube, most of the original videos scream "amateur". And while garbled audio and poor lighting are at least partially responsible, the one aspect that is the easiest to correct is the shake of a hand-held shot. Tripod use is one solution, but some shooting styles require the mobility of hand-held shots.

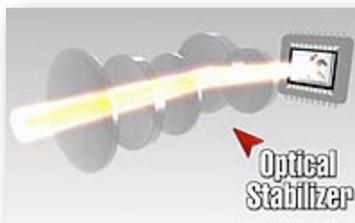
In-camera image stabilization is a feature of almost all consumer camcorders and many professional systems. This functionality comes in two varieties: 1) **Electronic**, and 2) **Optical**.

Electronic Image Stabilization [EIS] is an image processing trick that relies on a slightly oversized image sensor. As the camcorder detects uniform movements across the image sensor (or CCD), the post-CCD processor corrects the position of the pixels in the frame and records a stabilized image on the recording medium (e.g. miniDV tape). Depending upon the



image sensor's size and the amount of correction required, EIS can reduce the effective resolution by as much as 40%. In most cases the loss of resolution is not that high, and so EIS is usually beneficial when shooting hand-held.

Optical Image Stabilization [OIS] uses a lens element that is actuated by gyrometers that move the light entering the camera around so that it casts a steady image on the CCD. OIS is superior to EIS, but more expensive and still results in 10% or so resolution loss. Expensive professional camcorders usually use optical stabilization while affordable consumer camcorders mainly rely on electronic image stabilization.



An Additional problem with in-camcorder stabilization systems is the need to somehow distinguish between unintentional bumps and intentional camera movements like pans and tilts. In some cases the image stabilization system erroneously corrects the beginning of a pan by freezing the image for a moment and then jumping to catch up with the current position of the pan. For this reason you might want to turn-off image stabilization when you have your camera on a tripod and performing camera movements. When given a choice, a tripod is always preferable to hand-held. Yes, they can be inconvenient but there really isn't any substitute for what is essentially a most ancient piece of essential camera technology.

The most important part of a good tripod, the head, is responsible for most of the price, and a fluid head video tripod is a good investment. The fluid in the head actually resists movement and smoothes out camera pans and tilts dramatically. They start at around \$50, but usually cost a great deal more than that. The other component of a tripod, the legs, should be



sturdy and those with flip-lever locks are handy for security and convenience. Other features that you might consider are those that provide variable shooting angles, low/high head positions, durability, rigidity, flexibility, and weight. Entry level fluid head tripods start at around \$100 for consumer cameras and \$1000 or more for professional tripods. The latter may seem like a lot of money, but a good tripod system will outlast your current camcorder, and your next camcorder, and probably the one after that. A good tripod is one investment that you will not regret.

The third camcorder stabilization technology to consider is the rather expensive **Flying Camera Mount**. The most famous example is the **Steadicam**. A flying camera shot can add a certain cinematic look to some scenes, but can look distracting if not used correctly or at the right time. Flying camera shots should be considered a special effects shot and used sparingly and not a substitute for EIS or OIS. All counter-balance flying camera mounts work similarly. The camera is mounted on a gimbal that gives the camera a free range of movement. Hanging below the gimbal is a counter-weight that provides balance to the camera's weight and resist camera movement. The trick is getting the balance precisely right and requires practice in setting-up and operating the rig.



Well, there you have it. This Tech-Tip can be seen at

www.digitaljuice.com

at their DJTV series. I'll select a new tech tip for screening at our next meeting, so be sure to come and learn something new. ■



CREDITS

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Viewfinder Newsletter is published during the third week of each month for Viewfinders Digital Video Club of Cupertino members.

Please send announcements and articles for submission to the publisher during the two weeks previous to the following monthly issue. Send address and email corrections to the publisher.

MONTHLY CLUB MEETINGS

Held in the Cupertino Room, Quinlan Center. 10185 N. Stelling Road, Cupertino, California. Watch the calendar for programs updates. Guest admission is free.

MEMBERSHIP DUES

- \$30 for individuals
- \$35 for families
- \$5 for full-time students

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Sudoku Puzzle Answer

E	T	G	R	S	M	N	I	A
A	R	N	I	T	E	G	S	M
I	S	M	A	G	N	E	T	R
R	N	E	G	A	I	T	M	S
S	G	A	M	N	T	R	E	I
T	M	I	E	R	S	A	G	N
N	E	R	S	I	G	M	A	T
M	A	S	T	E	R	I	N	G
G	I	T	N	M	A	S	R	E

CALENDAR OF EVENTS

2009

<p>JAN 14th, Wednesday Meeting: AMPS 2008 Contest winning videos screened</p>	<p>FEB 11th, Wednesday Meeting: Presentation on the Theory of Light and Video Lighting: Fred Pfof and John Dietrich Tech-Tips: "Cutting Room Floor"</p>
<p>MARCH 11th, Wednesday Meeting: What you need to know about White Balance and High Definition Video by Fred Pfof, Franz Helbig and Milt Kostner Tech-Tips: "I've Been Framed"</p>	<p>APRIL 8th, Wednesday Meeting: "Theme Challenge- Coast"" screening night. Hi-Def Cameras Overview by Milt Kostner</p>
<p>MAY 13th, Wednesday Meeting: Club Members Movie Night Physics of Sound and Sound Editing by Fred Pfof and Bob Meacham</p>	<p>JUNE 10th, Wednesday Meeting: Panel discussion "DVD Authoring" with Mary Johnson, John Dietrich and Frank Swanson Tech-Tips: "Shoot to Edit"</p>
<p>JULY 8th, Wednesday Meeting: Nimitz Grade School Videos Tech-Tips: "Focus"</p>	<p>AUGUST 12th, Wednesday Meeting: Club Members Movies Night</p>
<p>SEPTEMBER 9th, Wednesday Meeting: "Features of Adobe Premiere" by Milt Kostner and Herb Wolff Tech-Tips: "Image Stabilization"</p>	<p>OCTOBER 14th, Wednesday Meeting: Club Annual Video Contest screening Tech-Tips: Frank Swanson</p>
<p>NOVEMBER 4th, Wednesday Meeting: Annual Gold DVD Awards and Social Tech-Tips: Frank Swanson</p>	<p>DECEMBER No meeting this month</p>

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