

*Next Club Meeting:*  
 \* **Wednesday, April 10th, 7:30 - 9:30 p.m.**  
**Cupertino Room, Quinlan Center,**  
**10185 N. Stelling Rd., Cupertino, CA**



**IN THIS ISSUE: APRIL 2013**

**March Meeting**

*More choices in video cameras were discussed and compared by Viewfinder members.*  
**Pages 1 and 2**

**Things to Learn**

*Ron Rhodes describes 10 things he needs to know before planning his next production.*  
**Page 3**

**SD Flash Cards**

*Milt Kostner tells us everything we need to know about the performance of these miniature memory marvels.*  
**Page 4**

**Worth a Look Online**

*Random web picks of interest and education related to videography and editing.*  
**Page 4**

**President's Message**

*Haven't got into Cloud computing yet? Ron Rhodes has already found it valuable.*  
**Page 5**

**Tech Tips**

*Video lighting, both indoor and outdoor, is Frank Swanson's subject this month.*  
**Page 7**

March 2013 Meeting  
**Highlights**

- dSLRs and other Cameras for Video Shooting
- Police Memorial Movie by Wayne Fogle



**The Shifting World of Video Cameras**

**Presentations by Milt Kostner, Brian Lucas and Gordon Peterson**

*Most of us are aware by now that videos may be shot with cameras other than the typical camcorder that we own and are used to. Inexpensive point-and-shoot digital cameras can do it, along with smart phones and tablets but these are for*

*casual snap shooters who are satisfied with limited camera control and average results. So, is there a camera type that can rival the camcorder? The answer is... maybe... and... maybe.*

has a fixed translucent mirror that allows about 70% of the light entering the lens to fall on the sensor while about 30% is diverted to the viewfinder. However, as this amount of light would be too dim for an optical viewfinder an electronic viewfinder (EVF) is substituted. The fixed mirror design allows for faster recording and automatic focus, and less camera shake as well as an overall smaller camera size. Otherwise it is basically no different from dSLR cameras.

**April Meeting**

**WeVideo Cloud-Based Video Editor**

A company presentation of this collaborative online video editing program by Mark Floisand.

*"Video creation takes place in the browser of a flash-enabled internet-connected computer.*

*The MovieEditor provides simplified video creation with features including titles, transitions, effects, music, and voice-recording"*

At the March meeting Milt Kostner compared the features of the first "maybe", his Sony A37 dSLT camera against his Canon HV30 camcorder. He was followed by Brian Lucas and Gordon Peterson with their versions of the second "maybe": a class of still/video cameras variously described as a super-zoom, mega-zoom, bridge or hybrid cameras. Let's start with Milt.

**Sony dSLT and Canon HV-30**

The Sony dSLT looks and operates very much like a dSLR. The "T" in dSLT stands for "Translucent" which means that unlike the dSLR with a flip up mirror (pellicle) this camera

dSLRs have been a hot topic among videographers since it was learned that professional film makers have been using them, so does that mean we can dispense with the camcorder? The simple answer is no. The dedicated video camera or camcorder is still the better choice, so why are professionals using dSLRs? In a nutshell because of the dSLRs larger sensor.

*Cameras above from left to right: Canon HV-30 camcorder, Sony A37 dSLT, Canon SX30 IS mega-zoom"*

*Continued page 2*

Video cameras cont. from page 1

One might think that this is for the purpose of increased resolution but 1080 and 720 are what they are. HD camcorders already provide that. The main reason is that the larger sensors, in conjunction with a given aperture and focal length and using longer focal length lenses, allow for narrower depth of field. This is where the dSLR beats the video camera, by allowing the videographer to isolate a subject and give the scene a more "filmic" look. Larger sensors should perform better in low light situations too.

Historically, and because dSLRs are optimized to provide excellent still photography, video shooting has been more of an added bonus than a serious consideration but this seems to be changing. Newer dSLR cameras are including more video and audio features but they vary from model to model.



Milt screened some test footage he shot from from his two cameras. The Sony A37 dSLT on the left and right side of the screen at different formats, and the Cannon HV-30 in the middle for comparison. There seemed to be very little difference either in wide angle or telephoto modes. (Note that the highlight at screen center is caused by the projector.)

### Super-zoom Cameras

Brian Lucas followed Milt's presentation with a brief description of a relatively new style of camera that shoots both stills and video. In appearance they look like smaller versions of SLRs, and indeed they offer many of the same features. The major differences are that they have fixed lenses of the very long zoom kind but smaller sensors than dSLRs. They are more in keeping with the better quality point and shooters but with more sophisticated functions. They are not classed as

professional cameras but are popular with photographers for their convenient size, weight, and very full feature set.



Brian's camera is a 2011 Panasonic Lumix FZ35, now succeeded by a newer model with a longer zoom.

This style of camera is made by all the major camera makers and have mostly similar feature sets. The prices are comparable, around \$400 street price and of similar quality build. Differences between them may be whether they can shoot stills in camera raw, the length of the lens zoom, video capture in MPEG 4, full or 720 HD, audio capture style, size of the sensor, etc., but they are all well reviewed and received cameras.

### Need a Really Long Zoom?

Then you should take a look at Gordon Peterson's Cannon Powershot SX30 IS. This one certainly deserves the title of "Mega-Zoom". (The latest version has a 50X zoom!).

Gordon and his wife have long been wildlife enthusiasts. Gordon likes to



film them, while his wife wins awards for her still photography. He has been shooting with his two video cameras, a Sony Digital 8 and a Canon GL2. The Sony gave him an 8X zoom which he found acceptable for his work but is amazed at the 35X power of the Canon SX30. And if that is not enough it also has a 2X and 4X digital zoom to push out even farther. Like other cameras in this class one can switch immediately from stills to video shooting and back again at the touch of a button. Both stills and video are captured on the same flash card. The camera also has a fold out variable angle display which is very convenient when placing the camera in unusual positions.

So, if you like the idea of shooting video with one of these still cameras,

## Milt's Cameras



**Sony A37**

#### LCD Display

- LCD Screen 3:2
- 2.7" 230K pixels
- (Like VHS quality)

#### Viewfinder

- Viewfinder 16:9
- 1.44M pixels
- (Like SVHS)
- 100% coverage

#### Sensors

- 0.925" x 0.614"
- APS-C form
- 16.1M pixels
- CMOS

#### Media

- SD HC/HX
- Sony Memory Stick

#### Video Recording

- AVCHD 60/24 fps
- MP4 29.97 fps

#### Sound recording

- Dolby Stereo, AVCHD
- MPEG-4, PCM

#### Zoom

- Sony 3X, 4X

#### Focal Length

- Sony 27-82.5mm, 82.5-300mm

#### Recording Length

- (With 32 GB flash card)
- Mp4: 6 hrs, VGA: 17+hrs
- AVCHD 24p/16i: 3-4hrs

#### Inputs/Outputs

- USB2
- HDMI type C
- Mike
- Stills remote control
- AV
- USB2
- Firewire
- Component
- HDMI out
- IR control

#### Battery

- 1080 mAh Fixed
- 7.2 volt
- External charger (optional AC plug in)
- 1200 mAh base to 2200
- 7.4 volt
- In camera charger (opt. external charger)

whether a dSLR, a dSLT or the super-zoom class, don't throw away your camcorder just yet. These newer cameras are intriguing and have some really nice video features to play with but they are not dedicated to our hobby. The camcorder is and while most can shoot still shots they don't compromise video requirements to court still photography.

Still... that narrow depth of field trick is pretty neat. ■

March Highlights, continued page 7



After the overwhelming response from my article "10 things I Learned", I decided to follow up and present here, the 10 things that I haven't learned. Perhaps there are some answers out there. I'm sure there are some things the someone can answer, so if you have had these questions, and found an answer, email me or the newsletter editor or bring it up in one of the meetings, so we can share with the club. That's what it's all about. If anyone is interested, we can set up a questions and answer column in the newsletter and keep a page on the club web site.

**1. How does one control the garbage matte points in Premiere Element when you have wide angle green screen shots and you have "garbage" around the edges?** The control points can be set as keyframes and will be automatically "tweened", or set for you at all the frames in between. In fact, you can set the points to automatically make sweeping motions between the keyframes. But I have a heck of a time selecting a single point and not a different control handle

when I've 8 or more points in a matte. This issue alone make me want to ditch Premiere elements and go to something else.

**2. What's the best way to build up a series of scenes, especially those with special effects?** I'd love to work on a single clip and paste it into a bigger project, or share it between different movies. In a program like Word or Excel, I can cut and paste from one document and paste it into another. I can have two documents open at the same time. But Premiere Elements makes me close one before opening another. I have to pretty much build all the scenes on the same movie timeline and hope to get it in the right order, and be very careful when I cut a paste.

**3. How do I flag parts of a movie?** I want to mark a section as "needs work" or "bad sound here", or "be sure to use this part". I can rename clips in my bin (or in my media boxes), but that doesn't help me mark multiple times in the same clip. I can tag frames in the timeline but those

tags don't move when the clips are moved.

**4. How can I use midi music notation to control special effects?** If I have a song written in midi, I'd like to be able to pulse the exposure along with the beat. I want to blur the picture when the bass is playing loud. I need to add transitions when the tune modulates. In a related issue, can I edit the XML in the project file to perform repetitive effects based on external data?

**5. When will verbatim make blu-ray discs with lightscribe?** I need an easy way to archive and share productions. SD media go bad. Hard drives go bad. Cloud is expensive. It's hard to give someone a movie and know that they'll put it somewhere that someone else will find it. Know what I mean? Lightscribe is a pretty cool way to permanently identify your product. No paper to stick on, no ink to smudge. A Blu-Ray DVD is a comfortable storage medium, and I want lightscribe.

Continued page 4

**PICTURE PUZZLE** by Frank Swanson

Here's the scene of Milt Kostner, Ron Rhodes, Wayne Fogle and John Dietrich getting ready with the equipment before our March meeting. There are 10 differences between these two pictures. Can you spot them all? The answers are on page 8



10 Things to Learn, cont. from page 3

**6. How can I remember all the features of my camera?** I have taken so many shots only to find out that I had the wrong setting on the whole time. I had the auto focus off, or I had slow motion turned on, or I had the color on the vivid setting. I know there are displays in the viewfinder, but I don't always read them all every time. I have 3 variable function buttons so I can save different settings, but how did I set them up? I don't use my camera every day, I'd like my camera to print out the current setup so I have a cheat sheet, and to warn me before I make a stupid mistake.

**7. Do I need a portable digital sound recorder?** I came close to buying one last week. I guess I'm waiting for my next project that really needs some live sound to be recorded. I found a microphone that plugs into an iPhone. Is that good enough for spoken audio? I found a nice little 2 track recorder, but a 4 track is only a little more, and one with XLR connections is only a little bit more, and if you're going to spend \$200, why not \$220 ?

**8. How do you think up an emotionally moving story that you can shoot with no budget and without cast and crew?** If every story has already been told, why even bother? Sorry. I'll resume positive attitude control shortly.

**9. Will my repurposed telescope star tracking mount be useful for macro videography?** I need to test out the window cranks and get back to you. Has anyone tried to add a macro lens to an iPhone? Does anyone have any used waldo manipulators? I might want to add electronic stepper motors and remote smart phone control. Who wouldn't?

**10. How do I get 40 people to bring in their movie shots and experimental clips to the meetings so that we can all share a view and share a thought and all have fun?**

You tell me.

# SD Flash Cards

By Milt Kostner

In past years, still and video cameras have moved from film to magnetic tape and to silicon based memory units called in general, flash cards. Advances in miniaturization and reduced costs due to volume manufacturing have been amazing. My first digital still camera, a Sony FD8, used floppy discs for image storage, each to store up to 23 images of one megabit image size. My newest camera, a Sony A37, capable of 16 megabit stills or full HD video, uses SD flash cards.

Most new consumer and prosumer cameras save their images on flash cards. Secure Digital, hereafter SD cards, are where most of the action is. Besides coming in increasing large capacities, these SD cards may be sorted into three form factors, four types and ten classes.

There are three form factors, the original full sized Standard SD, mini-SD, and micro-SD. The amazing thing is that even larger 32 (and of late, 64) gigabits of memory are commonly being sold in micro-SD format that usually requires a full sized SD carrier, probably because the micro-SD form is too easy to lose.



The four types of SD's are the original Standard-Capacity (SDSC), the High-Capacity (SDHC) not suitable for older cameras, the up to 2 TB eXtended Capacity (SDHX) requiring the newest of cameras, and the SDIO (which allows both image and data storage on supporting equipment). The SDIO is not available in micro-SD.

The SD card Classes, specifying minimum rates of data transfer, range from 2 to 10. Class 2's minimum is 2 MB/sec and is suitable only for Standard Definition video. Classes 4 to 6, with minimums of 4 to 6 MB/sec, are capable of HD to Full HD video recording. Class 10 of 10 MB/sec is capable of Full HD recording while recording HD Stills. Class ratings are becoming less important as even most 32 and 64 MB SD's are currently sold only as Class 10.

So, despite their specification complexity, there is little to fear buying SD cards. My three 32 GB micro-SD SDHC cards in full size holders each provide me with a surplus of shooting time in MP4 (345 min.) or AVCHD (257 min.), compared to 60 min. for a mini-DV tape. Or, being a DSLT still/video camera, 1359 stills. ■

## Worth a Look Online

### More on Super-zooms



A 2012 B&H promo on four best selling camera types we discussed at the March meeting.  
[www.youtube.com/watch?v=9DnnUtqgAws](http://www.youtube.com/watch?v=9DnnUtqgAws)

### Sony SLT-A37 Video

We saw Milt demonstrate it in March so here's a sample of how it performs as a video camera.



[www.youtube.com/watch?v=m8V0T6ZXpC8](http://www.youtube.com/watch?v=m8V0T6ZXpC8)

Continued page 5

## PRESIDENT'S MESSAGE



### Hey! You! Get on to my Cloud

When an idea strikes me that might make an interesting story or might make an image that might be a good scene in a movie, I go to Google Docs and jot it down. I collect jokes I like, and web sites, books and snippets from articles, pictures and infographics that I'd like to think about. I have a dream journal I keep there. I have a Google Drive folder for each month of the coming year so that I can track meetings, articles and speaking notes. The article I'm typing right now is on my Google Drive.

I also use SkyDrive for storing pictures and movies that I want to share. If I'm at home, I'll upload a finished movie from my PC so that I can review it on my computer at work, or on my iPad on the bus. We use DropBox at work to share files between customers and data managers. My iTunes music is now stored in the iCloud, so I can buy more than can be stored in the memory of any one device. Pictures I take on my iPod show up as the screensaver on my AppleTV.

If any of you use a web-based email program, like yahoo, gmail, hotmail-outlook, or ME-iCloud, you know that they can provide a complete list

.....  
*Worth a Look Online, cont. from page 4*

### After Effects or Apple Motion?



Possibly the best explanation on how the two programs differ.  
[www.youtube.com/watch?v=e8uUUWHOtZE](http://www.youtube.com/watch?v=e8uUUWHOtZE)

of features that you used to have to install to get. New features appear all the time. With an installed program on your hard drive, if there were any updates, you had to download and reinstall them, or pay for the newest version.

If you've been using a photo editing program like Photoshop, you may have been aware that you can now lease the rights to use the program for a month at a time, and you will have access to the latest program. You still need to download the latest versions when they come out.

You should also know that you can use a free version of Photoshop Express online, without installing anything to your local computer. It's not Photoshop CS, or even Photoshop Elements, but it's worth it to see how much you can get out the service. On the road, at the office, or wherever, you have access to pictures and can edit away at them. Check out Adobe Revel for the latest incarnation. Other photo sites like Shutterfly also let you upload all your photos and do some critical editing. Pixlr is another site that loads a full featured picture editor right in your browser.

So what about your movies? Movie files pose a problem because of their enormous size. They require quite a bit of rendering power once you start throwing transitions and effects at them. But if all your media is going to be stored in the cloud anyway, why not send your film clips skyward and edit your movies there? WeVideo has a web app and service for you that provides a fast, friendly, and frequently updated movie editing procedure that helps you to tell your stories and share them with friends on the popular social media

sites (if you like). Mark Floisand from WeVideo will be at our April Meeting to demonstrate how you can edit your movies from practically any browser, without having to have a hexacore CPU or a GeForce GTX 690. Basic editing is free, and they have add-on services for you to consider. Since you've loaded your files into the Cloud, you can share your editing projects with other people. So start thinking about this, how it might affect your movie making habits, and bring your questions and suggestions to the meeting.

Ron Rhodes

## Viewfinders Web Site

[viewfindersclub.org](http://viewfindersclub.org)  
*Latest Updates*

**Meetings Page:** Video of the Month features Third Place Golden DVD Award Winner Gordon Peterson's *Dragon Slayers*. Download the short video clip *Shooting Star Revealer (2.3MB)*. (Revealers are short video clips used for bringing text on and off the screen).

Link to Chet Davis's "Preserving Your Digital Memories" webinar.

**Productions Page:** Click on past club video production titles to view excerpts. "*Hollywood Film Directing*" - links to seminars on the topics of film directing and screen writing

**Newsletter Page:** Download all Viewfinders Newsletters since January 2007 with a list of selected articles.

Webmaster: Frank Swanson

## REFRESHMENT VOLUNTEERS

*Please let Brian Lucas know which month you will be available to volunteer. The Club will recompense expenses up to \$20.00 per meeting.*

<b>January</b>	Brian Lucas
<b>February</b>	Bob Meacham
<b>March</b>	Greg VonWaaden
<b>April</b>	Irv Webster
<b>May</b>	Nancy Wood & JoAnn Pfost
<b>June</b>	Sal Trufo

## Choros



Motion graphics version of the 1968 classic "Pas de Deux".  
<http://vimeo.com/35770492>

# TECH TIPS

## SHOOTING TIPS FOR THE AMATEUR VIDEOGRAPHER: Part 30 by Frank Swanson

### Getting Better Video Lighting

All of us would like to create more professional looking videos. One of the important things to consider, especially when shooting a scene indoors, is the lighting. Most often amateurs like ourselves just pull out the camcorder and start shooting without giving a thought as to how the subject is lighted. Well, if you're just shooting some family event such as a birthday party or picnic in the backyard, why bother setting things up to get the best lighting? But, if you're going to shoot a more serious movie that has a story with actors, then you should take the time to ensure that you have the best lighting for each scene you shoot.

A lot of the time creating a professional looking video doesn't necessarily mean you have to buy the most expensive or elaborate lighting equipment. Sometimes it just comes down to the technique. Let's take a look at how to light for video. There are four simple steps that will make this process easier for us amateurs to create more professional looking video.

**1. Camera Controls:** Do you know all the functions of your camcorder to help you create more or diminish light for each and every one of your shots? Most, if not all, camcorders have three separate manual functions that you can use to adjust the amount of light being captured. The first function is known as the GAIN. The

gain is the function that allows you to have a brighter image by amplifying the signal in your image sensor. However, the higher the gain selected with this control, the more noisy and grainy



your picture gets. Now the IRIS is that little opening inside your camera that controls how much light is getting from the lens to the image sensor. The third way that you can use your camcorder to control the amount of light is known as the ND FILTER. What this Neutral Density filter does is cut out the amount of light that is coming into the lens and hitting the image sensor chip. Play with these three manual controls to get the feel for what they can do for you to adapt to the lighting conditions of your shoot. These controls are especially useful in creating shots with a depth-of-field.



**2. Check Natural Light:** Take notice of the existing lighting at each scene and discover ways to improve upon it.

One of the problems when shooting indoors is that there usually isn't much existing light. Many times there is only one source of light in a room, like a lamp in the corner or a single window with a covering over it.

What you want to do to get past these indoor lighting limitations is to first turn on everything that produces light. Turn on every light switch (even in adjacent rooms) and open any closed drapes or blinds on windows (where



we can use the sun as the light source). Sometimes this even doesn't produce enough

light for the scene. If your subject still isn't lighted enough, you may have to change the position of the subject to get more light on their face, such as moving the subject closer to a window or table lamp.

The same concept applies when you're shooting outdoors and you're working with the sun as the light source. The sun is a very harsh and hard light source. It's going to create a lot of big and deep shadows. So sometimes it's better to move the subject under a little bit of shade to

create more of a natural appearance. This will light the subject a little bit more evenly. In this case, the sun acts more like a Key Light.



Note: A Key Light is the main light on the scene, usually the strongest and has the most influence on the look of the scene. The Key Light is usually placed to one side of the camera/subject so that this side is well lit and the other side has some shadows. But shade usually takes out most if not all of the shadows on the subject, and it's shadows that make for great video. So what do you do about that? Well, add some light.

**3. Add or Decrease Light:** One of the most important steps to take is supplement or diminish the existing lighting at each scene. This step is paramount for all of us amateur videographers to understand and do something about to help create a more professional looking video. When it comes to shooting outdoors one of the most important accessories you should have in your video kit is known as a reflector. Though professional reflectors can cost a good penny, the most cost effective solution is to buy a car sunshade that has on one side a silvery metallic coating. It's a really great way to reflect sunlight back onto the subject. This light



is known as the Fill Light. Note: a Fill Light is the secondary light and is placed on the opposite side of the Key Light. It is used to fill the shadows created by the Key Light. The Fill Light will usually be

Continued page 7

Tech Tips cont. from page 6

softer and less bright than the Key Light. With the Fill and Key Lights, we have introduced two sources of light that create a more comfortable and much more studio environment outside.

When shooting indoors and using the sun through a window as the Key Light, the Fill Light may need to be fairly close to the subject though out of view of the camera. If you're using a room lamp as the Key Light in a scene, it may not be bright enough. So, change out the bulb with a higher wattage one. The third kind of light that is especially effective when shooting indoors is the Back Light. The Back Light is placed behind the subject and lights from the rear. Rather than providing direct lighting (like the Key and Fill Lights), its purpose is to provide definition and subtle highlights around the subject's outlines. This helps separate



the subject from the background and provides a three-dimensional look. To see this Back Light used effectively, take notice of the lighting on the news anchors for all three national news networks shows (ABC, NBC, CBS).



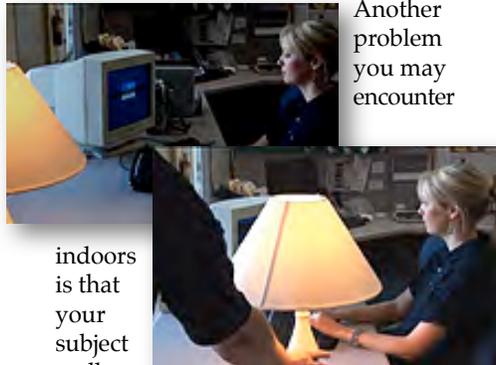
the subject from the background and provides a three-dimensional look. To see this Back Light used effectively, take notice of the lighting on the news anchors for all three national news networks shows (ABC, NBC, CBS).

**4. Problems & Solutions:** No matter how careful you are in planning your shoot, Murphy's Law always rears its head and lighting problems more than likely will arise when shooting your video. The first thing to remember is preparation. We always need to be ready no matter what problem may come about so that we can fix it and get on with the shoot. The first thing to take a look at is backlighting. This is always a problem when shooting either indoors or outdoors. If



your subject has their back at a window, their face will be dark and

the background washed out. The fix is simple: move the location of the camera so that the light from the window is coming from the side and not from directly in front (i.e. the window is acting like a Key Light).



Another problem you may encounter

indoors is that your subject really doesn't have enough light on their face. Placing or moving a lamp closer to the subject (or increasing the wattage of the lamp) will help immensely to solve the problem. If the lamp is out of the



frame, removing the lampshade is another trick to get more light on the subject.

When shooting outdoors a likely problem is too much light. The simplest solution is to change the location of the subject. Look around and find some shade from trees or buildings. Put the subject under the shade

so that the lighting is a lot more natural and even. Position the subject and your camera such that the sun is at the side rather than in line with them.

Video lighting is one of the best ways to create a more professional looking video. The first step is to understand the functions of your camera controls and how it captures light. The second thing is to understand how the existing light can be used to your advantage. Third, be sure to understand how to create more light or diminish the light in case you have too much. And lastly, simple problems usually have simple solutions. Follow these four steps and you too will be able to create professional looking videos. ■

March Highlights cont. from page 2

### Taken Far To Soon



Screenshot from Wayne Fogle's recording of a San Jose Police Department memorial ceremony for two slain officers.

The short movie was shown at the March 2013 meeting. ■

### TREASURER'S REPORT FOR MARCH 2013

Bank Account Beginning 3/1/13	\$1573.68
Income Subtotal:	\$90.00
Dues (3)	\$90.00
Expenses Subtotal:	\$74.21
Nametags	\$34.21
Refreshments	\$40.00
Bank Account Ending 3/31/13	\$1589.47



### RENEW YOUR CLUB MEMBERSHIP FOR 2013 NOW

Three quarters of the Club membership have already renewed their dues for this year - how about you? The membership dues for 2013 are like last year: \$30 for individuals, \$35 for families and just \$5 for full-time students. Bring your check or cash to our next meeting on April 20th. Make your check payable to the "Cupertino Viewfinders"

Frank Swanson

CREDITS

Editor and Publisher: Brian Lucas  
 newsletter-editor@viewfindersclub.org  
 Viewfinder Newsletter is published during the fourth week of each month, except December, 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

OFFICERS

officers@viewfindersclub.org  
 President: Ron Rhodes  
 president@viewfindersclub.org  
 Vice President: Craig VonWaaden  
 vice-president@viewfindersclub.org  
 Treasurer: Frank Swanson  
 treasurer@viewfindersclub.org  
 Secretary: Irv Webster  
 secretary@viewfindersclub.org

WEBSITE

www.viewfindersclub.org

PICTURE PUZZLE ANSWERS from Page 3

- D7: White box on table has turned blue
- B2: HV-30 videocamera on tripod has moved lower
- E5: Wayne's floor gizmo has grown an extra blue wheel
- E8: Someone has stolen John's wrist watch
- A/B2: Window frame behind Millt's head has grown wider
- E5: Wayne's glasses have moved on his shirt
- D3: Red tripod has grown four extra black hinges
- C4: Ron's left shirt sleeve has grown longer
- C4: Box behind Ron has lost its lid
- C3: Two extra wall tiles have appeared

CLUB MEETING EVENTS

2013

<p><b>January 16th, Wednesday</b></p> <p><i>Award Winning Amateur Movies:</i> screenings from recent AMP5 and SCCA events</p>	<p><b>February 20th, Wednesday</b></p> <p><i>The 12 Essential Story Questions.</i> A discussion by Ron Rhodes</p> <p><i>Editing Methodology using Final Cut Pro X</i> by Wayne Fogle</p>
<p><b>March 13th, Wednesday</b></p> <p><i>Comparison of Sony's SLT-A37K DSLT camera and Canon's HV-30 camcorder</i> by Milt Kostner</p>	<p><b>April 10th, Wednesday</b></p> <p><i>WeVideo Cloud-Based Video Editor.</i> An online platform for collaborative video production in the Cloud</p>
<p><b>May 8th, Wednesday</b></p> <p><i>Nimitz Grade School Video Screenings</i> by Susan Woods' 3rd Grade Students.</p>	<p><b>June 12th, Wednesday</b></p> <p><i>CyberLink Editing Software</i> presentation.</p>
<p><b>July: Date to Come</b></p> <p>Program to be announced</p>	<p><b>August: Date to Come</b></p> <p>Program to be announced</p>
<p><b>September: Date to Come</b></p> <p>Program to be announced</p>	<p><b>October: Date to Come</b></p> <p><i>Annual Member Video Contest:</i> Screening of the year's best Club members movies.</p>
<p><b>November: Date to Come</b></p> <p><i>Golden DVD Awards Night:</i> Award presentations to the Annual Member Video Contest winners.</p> <p><i>Election of officers for 2014</i></p>	<p><b>DECEMBER</b></p> <p>No meeting this month</p>