

SEFM *Lockdown*

Issue 6

Welcome to issue 6 of [SEFM Lockdown](#).

For various reasons, including lack of articles and working on my captions talk, I never got round to the October issue of the newsletter.

I have found another source for articles, The British Newspaper Archives. These are part of the Ancestry family history collection, but need a separate subscription. I have used the newspaper archives during my research into Beeleigh Mill.



A few weeks ago, I received an email advising that that were adding the *Kinematograph Weekly* to the archive In my article *Over the top?* In this newsletter I have reproduced a couple of articles and adverts from the November 1904 edition.

Those of you that joined my talk (or half talk) on Captions and Subtitles will know that my computer collapsed under the load. The commuter was about 10 years old with a 1st Generation Intel i7 processor. Intel are now on the 10th generation.

Although I have the skills to build my own PC I decided to buy a part built system and reused the graphics card (or GPU as they are currently called) from my old PC. Like John Ford, I switched from an Intel to an AMD processor, mainly based on cost and reviews.

I had planned to replace the GPU as well but they are generally out of stock at the moment.

This has meant that I have spent a lot of time reinstalling software.

It is nice though having a computer that I can switch on and use more or less straight away instead of waiting 10 minutes for the old one to start up.

Geoff Partridge - Editor

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The Ramblings of a Movie-maker

By Don Mouatt

Part 6

This article is not about any particular video or film that I was involved with but outlines some of the experiences that occurred whilst mainly on holiday and making films or videos.

The first instance occurred many many years ago in Charlestown Cornwall where I was on holiday. I learnt that the BBC were filming some scenes in the harbour for the program about Charles Darwin. The scenes involved Darwin arriving by a horse drawn coach and boarding the Beagle and the ship then sailing out of the harbour.

I approached the Director and asked permission to film the proceedings and he agreed providing that I did not interfere and showed me a spot where I could stand. I was not to move from that spot. Anyway I duly placed my small cine camera which was mounted on a fairly light and insubstantial tripod and commenced capturing sequences. Whilst situated there a couple of people came up to me and asked permission to take photographs. They must have thought that I was part of the crew which was ridiculous when

you compared my set up with the cameras and lights etc. of the professionals.

On another occasion I was filming in St James's Park. London when I noticed an impressive looking Arab dressed in a very smart and quite ornate Arabic costume walking on a pathway. I hastily picked up my tripod mounted cine-camera and moved further away so that I could better film him approaching. Normally I would ask permission to film but could not on this occasion. The Arab then approached me and asked what I was doing so I apologised and explained. He then said "Do you know who I am" the answer to which was no. He then went on to say that you soon will because you will read about me in the newspapers. Conversation over he walked away. I was extremely curious and kept an eye open for a few weeks but never did find out the answer or whether he was famous or maybe infamous.

Several of the following experiences or situations took place in East Africa whilst on safari. On one safari in the Serengeti in Tanzania there were just seven of us, including our driver cum guide. I virtually had a medical team accompanying me. A GP, an anaesthetist, a dental surgeon and a lady who did acupuncture. Fortunately I did not require any of their services. There was also one lady who would not reveal her occupation and she was weird.

Our party set out in a Toyota Discovery Land Cruiser towards the Serengeti but after a few miles stopped at the company depot to refuel an event which took about 15 minutes for perfectly valid reasons. The uncommunicative weird lady immediately started to complain rather rudely and wanted to know why this had not been done prior to us being picked up. The driver who was a Tanzanian citizen politely gave a valid reason and pointed out that it would be about 150 miles before he would otherwise be able to refuel but she still moaned. This was but the start of her behaviour. On later occasions one or more of us had to tell her off because she was being aggressively rude to our driver, who could not answer back because it might have cost him his job.

At one point whilst being driven in the Serengeti she complained about the lack of toilets and reckoned that the company that we were travelling with (Kuoni) should build them every couple of miles. She

was serious and not joking. There are some toilets, albeit many miles apart, in the Serengeti and the couple that we saw were, quite surprisingly well looked after. Anyway she didn't wet herself or if she did she wouldn't let on.

On this particular safari all but her elected to stay out all day and have picnic lunches rather than go back to our lodge for lunch. She was outvoted. On one occasion we were making our way to a specified picnic site which was a clearing with some logs to sit on when we saw a sleepy lion about half a mile away from our chosen location. When we got to that site she refused to eat outside with us and stayed in the vehicle. This was not the first time that she did not eat with us albeit that some other sites had an enclosure.

The weather was very hot and sunny but she was dressed almost like the wear that medical teams used to protect themselves when dealing with Ebola. It transpired that she thought the Tsetse flies, of which there were lots, could result in her catching the Sleeping Sickness. (I can't remember the medical name) She would not accept our driver's statement that they did not carry the disease in the Serengeti and that many years earlier they had managed to eradicate the flies from carrying that disease. She still argued and did not seem convinced albeit that no one had contracted the disease whilst in the Serengeti for donkey years. I think she was more likely to be overcome by the heat than anything else. Incidentally prior to visiting the Serengeti we were advised not wear blue coloured clothing because that attracted the flies. In fact on many occasions we spotted what looked like blue sacking attached to tree trunks, Apparently these were soaked in some chemical or other to kill the flies or maybe give them a headache.

The rest of our party, including myself were all very curious as to what her occupation was and I said I would try and find out. Therefore when we were alone I enquired and she told me to guess. I said that she was either a doctor or something to do with IT. These guesses were based on an incident which occurred when one of our party burnt her hand whilst trying to extinguish a paper napkin which had caught light from a candle whilst having dinner at a lodge. Anyway it turned out that I was correct. She was a retired GP and I was told not to tell the others. Needless to say I did but asked them not to let on.

I know for sure that if she was my doctor I would have soon transferred to someone else.

She was anti-social and really missed out on the otherwise very good company.

In India it is virtually every one for yourself when boarding or getting off a train. I was in the throng waiting to board when a middle aged lady behind me pushed me against the side of the carriage in an attempt to get on before me. I grabbed hold of her arm and pushed her back and joined the train when I was able. Her son who was in front of me apologized for her behaviour, Anyway I got to my reserved seat and later stood up, looked behind me only to find that I was facing Mrs Indian Lady. She gave me one of the filthiest looks I have ever encountered. And they say that cows are sacred in India.

Not true in this instance.

Incidentally when getting off of a train you literally have to force your way off because people attempt to board without letting passenger off. We found it necessary to stand at the door several minutes prior to reach the intended station.

When I was in Sydney one of the included attractions was a 10-15 seaplane flight. I was selected to sit next to the pilot which was perfect for videoing. However just before we took off I had to vacate my seat because one of the members of our party was who was scheduled to be on the next seaplane was grossly overweight and apparently this might cause problems if he went as per initial allocation. Presumably the rest of the half a dozen or so passengers on my original flight allocation were fairly lightweight. Anyway I swapped flights so all was well. My initial disappointment was soon overcome and I was able to get the video footage that I wanted.

I was having breakfast at a lodge in Kenya and had half a slice of toast in my hand, the other half being on a plate. Suddenly something whizzed past me and snatched the toast

off the plate. It was a monkey which had entered through one of the open windows in the restaurant. That afternoon I was sitting on the balcony of my accommodation reading a book and eating a chunk of chocolate. The remainder of the chocolate was on a chair beside

me. I looked up and saw a monkey squatting on a nearby rail. I immediately arose and yelled at the beast but I was not quick enough. In a flash the remaining chocolate on the chair was gone. Likewise the monkey.

Can't think of anything else but hope that you do not think I am boasting about where I have travelled.

A Repair Shop state of mind Thoughts from the IAC.

By Chris Taylor

I know most of you aren't members of the IAC (IAC - the Film & Video Institute) and probably regard it as 'fuddy-duddy' and maybe it is, but has been around an awful long time and it has its traditions and standards. Then comes along a young 'modern' lady who wants to change it all. Not to have competitions lest it offends anyone. Let it be a voice-piece of the free thinking knock the establishment brigade.

Her article certainly upset a few long-standing devotees....This is what I wrote!

WOKE rant from a BOF

Is it rather rude when one is critical of ones-self? Well, I don't mind calling myself a BOF boring old fart – GOG, grumpy old git - and worse. I am exactly that, and to tell the truth, I enjoy it! One of the privileges of having all manners of aches, pains and pacemakers, (I qualify for all those too) is that you can be honest with yourself. And if the cap fits, and you join a whole load of other BOFs, then so be it! And sorry guys, probably a fair chunk of you, as IAC members, come into the same category as me. But like me you can laugh at yourself and not consider it offensive, so unlike many in today's PC world. (no! not the computer shop silly!)

Sadly, this is where the IAC has a problem, it has a image that still is still stuck in the world of the of cine-club which meets in the village

hall on a Wednesday night . You only have to look at many of the pictures which appear in dear old FVM (Film & Video Maker). A group of elderly old, mainly men, (BOFS) watching another old man (GIT), being presented with a pot for his latest competition winner about fishing . But if they don't like it, they don't go. And the ladies make the tea, how terribly sexist, but if everyone is happy with that, so what.

Yes, times they are a changing, and we must accept that the days of this generation of the BOFS brigade are numbered and personal video blogs on You Tube are the future. The move to running BIAFF (British International Amateur Film Festival) on-line is perhaps one positive outcome of Covid. Hopefully it's promotion on (I hate the term) social media, will bring a new audience for our films. I hope so and a new membership group results. I will refrain from being negative.

Dear old *one-shot Tom*, as we used to call him, Hardwick is one of the more youthful members of the BOFS age group. I seem to remember that we are just 11 months different in age. He still gets an outstanding male turn-on if you know what I mean, by all the buttons and bits, hereinafter called touch-screens and menus of the latest kit. And if that's what does the trick, good luck to him. My own interests are different. Local history is my passion.

But all this is where I applaud Jameela Boardman's open discussion in *Manifesto for Change* which she proffers in the latest issues of FVM. She is bringing her views to the fore and encouraging open discussion. Very much what's needed in the IAC.

But I do have reservations about much of her reasoning. For example to take the IAC's constitution apart or get down to the point of arguing whether we call our involvement with movie-making a vocation or a hobby is, to use another acronym, OTT. And calling BIAFF sadistic, where a modicum of criticism is counter-productive, goes against the very essence of our institution. I guess it's the same thinking that shuns little Johnny's school teacher giving him 3 out of ten for spelling, lest the negativity harms him for life.

Now I am going to be rather blunt and perhaps even a bit more controversial. There is a term I had never even heard of until about a

month ago. WOKE! It appears that there is another acronym meaning much the same - BBC, in other words promoting agonising political correctness and encouraging the chucking of statues into the dock! I would hate to think that the IAC is moving in that direction.

Jameela, in one sentence refers to free speech and the ability to create anti establishment controversial content, but without insulting anyone. But what's insulting to one person is funny to another. If she stood up at the IAC AGM and glared at me saying 'that grumpy old git in the back row needs his head examining', I might be taken aback somewhat. But if a friend at the club said, 'Chris, you are a really grumpy old git' when I moaned that the sound was too loud, I would merely chuckle.

On our screens at every opportunity, in the name of equality we must have a male one, a female one, a white one, a black one, a yellow one, one with one leg, a gay one, a straight one, a girl with a willy and one legwell you know what I mean. Am I being offensive? Probably? But I say it in the name of free speech, But to me it's no more so than the BBC's incessant use of the F word, heaving bums, gratuitous gore and other deviant activity that most of us never thought really happened.

We are all quite rightly equal, so why tick boxes. This results in a disproportionate representation of the true and wonderful mix of humanity in our society.

I think that many of us in the NON WOKE BOF brigade will recognise what I am trying to say. Let's modernise because we want to, not because someone else thinks we should. Let's replace WOKE with common sense and respect. Do encompass technology and the world of the cloud because we get something out of it, not just because it's there.

A couple of final points about my thoughts about the world today.

How is it that I can watch a 50 year-old, film on 'Talking Pictures' and hear every word, but watch a 6-month old blockbuster on 'Sky Movies' and have to put the subtitles on to understand what's being said?

And why do I need to keep my old banger of a Hoover in the garage,

complete with its twisty tube and 'crevice nozzle' to clean the tricky bits behind the sofa or worse still, clean out the fluff which keeps bunging up the works of this £350 super-whizz bang battery operated lump?

I'm off to watch 'Repair Shop!

Chris Taylor FACI BOG BOF FATSO

If you missed the BIAFF weekend, you can watch some of the entries here -

<https://www.biaff.org.uk/2020-watch-on-line.html>

Studio 2

By Geoff Partridge

In my article *Over The Top?* In the last issue, I ended with -

"I will tell you more about vMix in the next newsletter, in the meantime but I hear the build of Studio 2 calling. And you think I'm joking?"

Well I'm sorry to say, I wasn't.

The main limitation of Studio 1, as I will call it, is that I cannot set it up for full length green screen shots and leave it set up for any length of time. Also, with the camera lens at its widest, I could not get the camera far enough away from the subject, and leave sufficient space between the subject and green screen.

I decided to try and set this up in my conservatory. It is only 2.9m x 2.9m but, if I stand the tripod and camera in the kitchen, I can get a bit of extra distance.

My conservatory has a suspended ceiling, with 600mm square tiles, and one of these was an LED daylight-balanced light panel.

These panels are relatively inexpensive. I had already planned to change the tiles as they had become rather tatty and out of shape. I also wanted to check the insulation, so decided to do this and at the same time add another 2 light panels.

I arranged the panels so that 2 were effectively lighting the green screen and the other lighting the 'talent'.

I then experiment with the best angle for the green screen background in order to get it into the right plane with the camera.

I then laid my chroma green floor tiles and, with a couple of other lights, was ready to go.

The only problem I still had was getting the full height of the subject in. Then it clicked! I was going to be keying the floor and background out and placing the subject into another environment. What if I turned the camera (my Panasonic FZ2000 bridge camera) into vertical or portrait mode, and then do the same when editing with the footage.

I won't go into the technicalities, but it meant I was now able to take full length shots.



This is a frame grab from a video. The group on the back wall is a video on a virtual TV. More on how I set the shot up in my article on vMix.

Back In Time - November 1904

By Geoff Partridge

Kinematograph Weekly was founded in 1889 as the monthly publication Optical Magic Lantern and Photographic Enlarger. In 1907 it was renamed Kinematograph Weekly, containing trade news, advertisements, reviews, exhibition advice, and reports of regional and national meetings of trade organisations such as the Cinematograph Exhibitors' Association, and the Kinema Renters' Society. It was first published by pioneering film enthusiast, industrialist and printing entrepreneur, E. T. Heron. In 1914 it published its first annual publication for the film industry, the Kinematograph Yearbook, Program Diary and Directory.

Here are some extracts, and I look forward to your comments.



MAGAZINE for a specific industry needs a sufficient *clientele*; then, a chief who has knowledge of his subject, and who is known to the manufacturers and leaders of that particular profession; and, finally, a publisher who can select the correct channel for the sale, and who will assist to create a demand for the journal amongst those most interested. With these three essentials we make a bid for success. The gratifying remarks made by readers, advertisers, and the press, in reference to the issue we brought out in May, encourage us in our efforts to reach our ideal Journal—a publication that will become an indispensable reference book for all lanternists; a reliable help to the exhibitor in his selection of high class goods; and a sure medium for the manufacturer by which he is able to reach new and the right class of customers.



To the trade a Monthly Journal should be invaluable. New slides, recent films, special attachments, improved mechanism, and new lamps, come along with bewildering rapidity, and the busy lantern user can only decide their advantage to his particular outfit from the oftentimes too brief description found in the maker's list. We shall assist him with an impartial and thorough review of new goods, as samples are submitted and demonstrations given. Our advertisers should remember the advantages to be gained by a change, now and again, in the wording of their announcements, which are read by those actually interested. Our readers will materially assist in making the Journal successful, if they will mention that this magazine was the means of bringing them into touch with the advertiser.



As an educator, entertainer, or a hobby, the Optical Lantern holds a unique position. At the Board and Technical schools, colleges, and at meetings of learned societies, we find its utility indispensable for thrusting home most complex and sometimes uninteresting details necessary for the student to grasp. The readiness with which both young and old are better able to fix on their minds facts pertaining to history and life when the lantern is used, has gained for this method of instruction permanent and practical success.



CAN anyone imagine a more complete and more powerful agency for the spread of education than a well organised display of animate and inanimate objects, as they are reproduced upon the screen through the Lantern and the Bioscope? But apart from the deliberate arrangement of a lantern show, with the object to teach in view; as the casual observer—the man in the street—drops into the Music Hall, he learns, whilst his attention is arrested, that which he will not read.

WE now come to its use as a hobby. We are far from satisfied with its present uses in this direction, and are convinced that it is greatly because the general public regard it with something akin to awe, and are not aware how really simple and adaptable it can be made in the home circle. Fifteen years ago the magic lantern was in nearly every home, and lively recollections of boyhood days, with extravagancies in slides, lamps, transparent paints, and the other paraphernalia of a show, loom largely before us as we write. The dissolving view lecture was then at its height. We believe the home-made photo slides and living picture films will become as necessary adjuncts to the future home life as the old oil lantern was in the past, and we shall strive by articles from experienced workers, helpful hints and suggestions by experts, and the interchange of ideas in our correspondence columns, to so popularize the subject, as to make it easy for the veriest tyro to become conversant with so absorbing and pleasant a hobby.



FROM conversations we have recently had with the leaders of the trade, the revival in this form of entertainment bids fair for a big trade during the present season. The demand for new films, a cheaper form of film projector, and the desire for the hundred and one items needed in the successful outfit, show that operators are largely on the increase. France, as we all know, has been the seat of the industry, although the living picture was born in England, but new factories, new firms, and many new names are springing up on this side of the Channel, as showing the increasing trade. A rosy future looms ahead for those who have laid the foundations for future business. The present all-round depression has not, as far as we can determine, effected this business, and the manufacturers are in many cases hard pushed to supply demands.



IT was a bright wheeze at the theatres to utilise the wait before the curtain is raised, or the interval between the acts in showing slides advertising leading businesses. It originated at the suburban theatre, where the local butcher or village candlestick maker could sit in his two-shilling stall and glory in a forty-foot projection of his advertisement. Now we find some of the best London houses have adopted the suggestion, which, by the way, is extremely lucrative to all parties, and what were previously tedious "waits" are turned into entertaining reviews of pictorial advertisements. This gives employment to operators, increases the slide business, and popularizes the lantern, besides being of interest to the spectators.



No one will deny, but that after watching a long series of animated pictures, the projection of an ordinary slide, comes as a welcomed pause, and as a source of restfulness to the eye. We are inclined to think that a more frequent use of some of the higher class coloured photographic slides, interspersed with animated projections, would tend to the ensurance of a successful show. We may even go so far as to say, that a film subject could be rendered more complete by the addition of ordinary slides made from negatives bearing on the film subject. It sometimes happens that the cinematograph operator, at the time of taking his pictures, will fail to include in the series just those phases of the subject that are of highest interest; hence it is that the use of an ordinary camera proves of great value in securing the missing points. But the more frequent use of ordinary slides at an exhibition is not merely that a film subject may be rendered more complete; it is rather of higher importance, that the audience may be put into a better mental and physical condition for the full appreciation of all that is to be seen. Let manufacturers and exhibitors alike, think seriously on these facts, so that we may look for programmes so arranged, and which, in our opinion, cannot fail to improve a show and bring entire success where partial failures now persist.

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PLEASE MENTION THIS JOURNAL.

HINTS ON CINEMATOGRAPH WORK.

Economy of Film.

The living picture as applied to scientific demonstrations, is becoming more popular every year; and it is found that by its aid natural phenomena of a very complex order can be clearly illustrated to an audience. It may have escaped the thought of some who use the cinematograph for the purpose indicated, that in many instances a very short strip of film suffices to fully demonstrate certain subjects. Thus for example, the evolution of dropping water; the successive phases of a steam engine at work; or the flight of a bird. It is evident that in such cases, precise composition, position, and movement, are duplicated after the first evolution is completed, hence it is unnecessary to have a repetition of the same phases on a long film, if the short length is made to include a complete series, and the two ends of the film are joined so as to form an endless band. It is obvious that this endless band may be passed through a projector and the subject shown upon the screen for any length of time. It should be noted however, that it is of the utmost importance, that the succeeding pictorial phases on either side of the join should be complimentary to each other, *i.e.*, should be the ones in the order of the evolution of the subject treated.



Good Pictures Badly Shown.

Unless rock steadiness of a camera stand has been secured whilst taking the original negative, it is beyond the power of the exhibitor to produce perfect steadiness of the projected positive, and under such circumstances the operator must be content with focussing up as well as possible. But we have seen some operators allow a good picture to be spoiled, when exhibited, by their neglect to rigidly fix the projector stand before commencing a show. The natural consequence of such an oversight is that the eyes are called upon to constantly change the direction of their axes in order to follow the picture, whilst the unrest thus produced prevents the mind from a full appreciation of the results otherwise obtained. The importance of these seemingly trivial details cannot be overestimated, and a comparison of sensations produced, with and without a steady picture, can only show their full significance. Were the movements of the picture upon the screen horizontal, the evil would not be so great; in fact, a varying position horizontally is not found to seriously interfere with the final results in the mind, whereas a vertical change instantly upsets the law of visual direction.

Need for a Standard Speed.

It is a well-known circumstance of Anima-photography, that unless the projecting of the subject upon the lantern screen is conducted precisely at a speed corresponding to that at which the negative picture was taken, false representations of nature will result. It is true that certain cinematograph cameras are provided with speed indicators, by which the operator is able to ascertain the rate at which he is passing the film through his camera; and it is also a fact that an operator may become so used to his work that he is able to sustain a uniform speed without resorting to any such guide; but to obtain satisfactory results at the time of exhibiting a positive from a negative so produced, it is absolutely necessary, as we have already intimated, that the picture be passed through the projecting apparatus at a regular and corresponding velocity. There is no reason why a standard, both for taking and exhibiting a picture, should not be established, just as we have to-day a certain recognised pitch for perforating films. If some practical hand, with money and brains, would give this question serious consideration, and finally establish a suitable standard for speed, he would be rendering a service to the anima-photography world of incalculable value. We should then rid the art of illusional freaks, which, though curious and interesting, are undesirable. Our beloved art becomes a cause for laughter when men march at a running speed; when artillery guns skate over the ground on carriages with stationary wheels; and when the wheels on the Royal carriage revolve backwards. We should be glad of any data on this subject.



Illusions.

When we note the various illusions to which the art is subject, it becomes a problem taxing the greatest genius, how best to avoid giving false effect upon the screen. Some effects are difficult of dismissal, owing to the complex composition of the subject; thus, in a street scene we have, perhaps, many vehicles coming and going at unequal speeds. If the wheels on one happen to revolve at a speed corresponding exactly to the speed of our apparatus; if we are taking sixteen pictures per second, the wheels on the vehicle turns once per second, and there are sixteen spokes to a wheel; then, though the body of that vehicle is seen to travel, the wheels appear still. It is evident that by adhering to a standard speed for taking, we shall not dismiss such illusions; and the falsehood must be otherwise removed.

400 ARC LAMPS USED FOR CINEMATOGRAPH WORK.

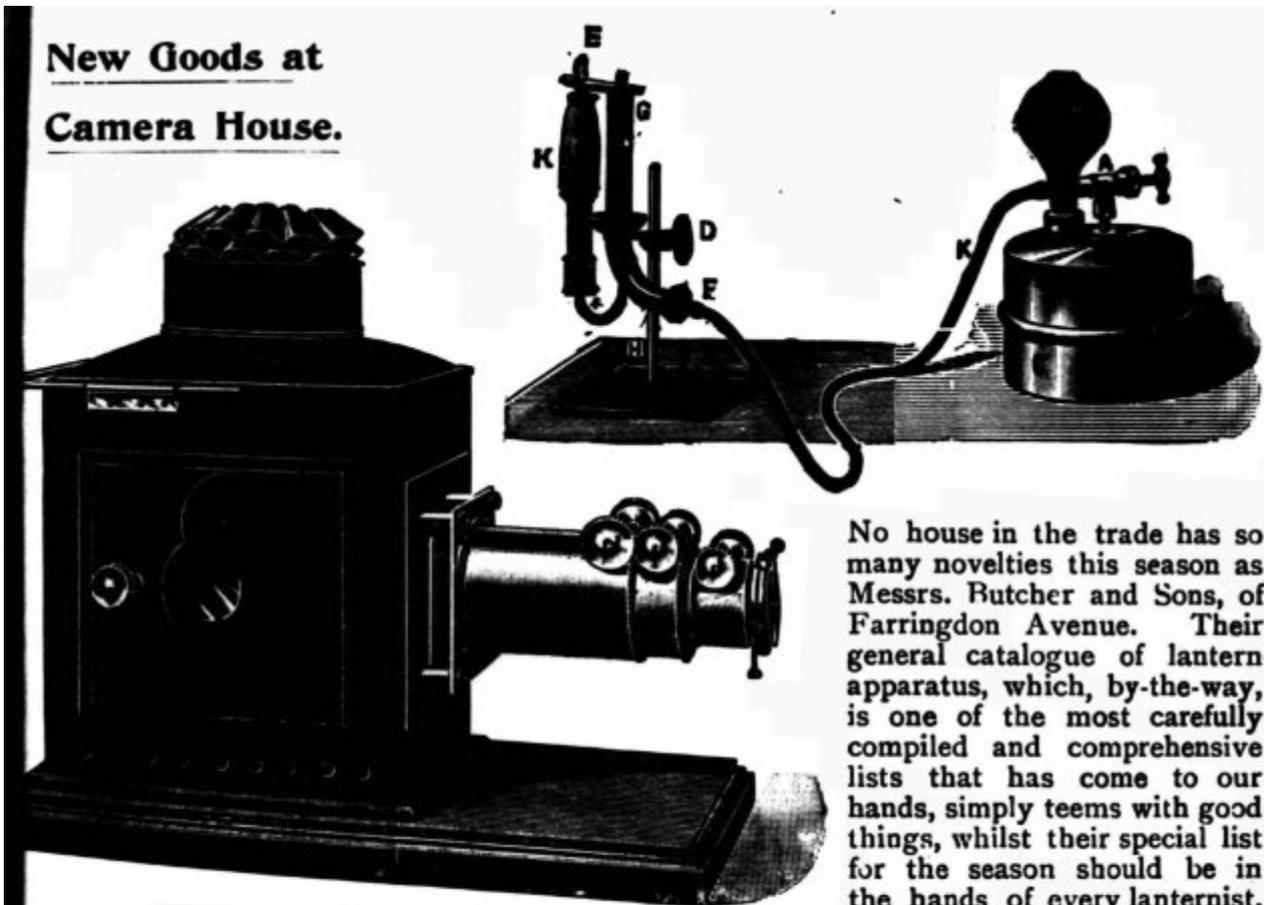
ACCORDING to the *Scientific American*, moving pictures of the "Jeffrey-Sharky heavy-weight contest," undertaken with a cinematograph camera, the subject being illuminated by means of 400 arc lamps suspended above the ring; but it is stated that the heat occasioned much inconvenience to the combatants.

In the same paragraph an account is given of the use of the highly active Cooper Hewitt mercury vapour electric lamp, which was used in producing the series of photographs required for showing on the screen the effect of a machine shop about a quarter of a mile long. The camera was placed on a platform fifteen feet from the ground, suspended from an electric travelling crane; and the crane was moved slowly down the long aisle, about fifty feet in the rear of the Cooper Hewitt lamps, the latter being also suspended from a travelling crane moving at equal speed. The sixty-four lamp tubes were hung in sets of eight, on eight frames. They required only 30 to 40 kilowatts, or about one-fifth of the energy consumed by the four hundred arc lamps mentioned above.

There is no doubt but what the resultant series of pictures showed quite an appreciable illusion of stereoscopic effects when projected upon a screen, for the conditions under which the subject was taken seem to comply with those required in the production of a picture giving such results.

This is currently out-of-stock on Amazon -

New Goods at Camera House.



No house in the trade has so many novelties this season as Messrs. Butcher and Sons, of Farringdon Avenue. Their general catalogue of lantern apparatus, which, by-the-way, is one of the most carefully compiled and comprehensive lists that has come to our hands, simply teems with good things, whilst their special list for the season should be in the hands of every lanternist,

operator or user, who desires to be up-to-date. Among the lanterns, the Iron Duke, a cut of which we reproduce, is worthy of special mention. It is specially built for electric light, but can be suited to any other form of illuminant. It is made of a handsome iron body, of large size, with oval cowl, door and sight-hole, with three-draw telescopic front. The diameter of the lens is $2\frac{3}{8}$ inches, while the condenser is $4\frac{1}{2}$ meniscus and biconvex in brass cell. Their new Exhibition tripod stand, with turntable top, is a useful portable addition to any outfit, and has the advantage of being quite rigid when in use. The "Eclipse" Spirit Incandescent Lamp, illustration of which we also show, gives 130 to 150 candle power without a reflector, and is free from danger in use.

The British Newspaper Archive is available here -

<https://www.britishnewspaperarchive.co.uk/>

If you know what you are looking for a Pay as you go subscription to fully access and download 40 pages is an option but if you wish to browse whole papers a monthly, 3 monthly or annual subscription may be your best option. The longer the subscription, the lower the effective monthly cost. Make sure to stop auto-renewal if you want the subscription to end after the paid for period.

I have a three month subscription. If you are interested I will try and find some interesting articles for future issues of Lockdown.

vMix

By Geoff Partridge

In my article 'Over The Top' in issue 5 I briefly introduced vMix.

Apart from virtual sets, that let me pretend I am in an TV news studio, vMix has a lot more to offer.

If you are in a live situation where you might wish to switch between two or more cameras, including remote cameras, different sound sources, run a PowerPoint presentation, play a video on your PC, play a DVD from your DVD drive, show pictures or display a web page, there are a number of ways of doing this.

If you are conducting a meeting and presentation on Zoom, the easiest way is to share your PC screen with the required application running. This is OK if you are just showing one type of material, but if you need to switch between a PowerPoint presentation and a YouTube video there are likely to be delays in your overall presentation.

In Zoom, it is possible to switch to another camera and share this instead of the desktop screen. This is a feature I only discovered the

other day.

Another approach, and one that Ken uses, is a hardware video switcher such as the Roland V-1HD or one of the Blackmagic ATEM switchers. These can be connected to a PC and act as a virtual web camera input to Zoom.

Most take 4 HDMI inputs. You could connect a couple of cameras, a DVD player and the HDMI output of a laptop or tablet and feed these into zoom. They also handle live chroma keying (green screen). But they are not cheap.

The alternative is software based video mixing. There are several contenders varying in price from free to very expensive. OBS is free and I could probably do all I need with that. But at the moment I prefer vMix.

Most of these software options allow you to live stream to platforms such as YouTube, Vimeo and Facebook.

They can also be used as a standalone recorder.

Depending on how much you are prepared to pay, vMix offers a range of features. There are 5 levels -

Basic Free - Maximum resolution 768 x 576 - 4 inputs

Basic HD - Max res 1920 x 1080 - 4 inputs - \$60

HD - Max res 1920 x 1080 - 1000 inputs - \$350

4K - Max res 4096 x 2160 - 1000 inputs - \$700

Pro - Max res 4096 x 2160 - 1000 inputs - \$1200

The HD, 4K and Pro versions have the vMix Call function. This allows a remote caller to be connected into the production from a web-browser app over the internet. The HD version supports 1 call, 4K 4 calls and the Pro 8 calls. The 4K and Pro versions have other features such as Instant Replay and MultiCorder (allows separate recordings of each input). 4K and Pro versions can also control compatible PTZ cameras (pan, tilt and zoom). A full comparison is here - <https://www.vmix.com/purchase/#comparisontable>

The software is primarily a live production package and has gained considerable use during the Covid Pandemic. It is being used by churches to live-stream services, by minor sports leagues to broadcast matches, by companies to run AGMs, etc. It is also being used by theatres.

Very often bigger events will use companies that specialise in the use of vMix and these companies will provide the equipment, operators, cameramen and sound-man (other sexes available).

As I found out during my talk on Captions and Subtitles, things can go wrong even if you test and rehearse before hand. This was largely due to overloading the PC, an incorrect setting in vMix, and a technical oversight causing a USB failure. I have solved most of these with a new PC but may still hit some limits as I try more features. Running Davinci Resolve and vMix at the same time would probably be pushing it, but when I get a new GPU for the new PC (as mentioned earlier I have used the GPU from the old PC in the new build) I will be able to run Davinci Resolve on one and feed the display into vMix on the other, if I decide to demo Resolve.

It can be quite a handful trying to manage all this while presenting but there are tools to make this easier -



Top-left - 3 pedal foot switch, Bottom-Left - Elagato Stream Deck, Right - Akai Midi controller

These devices can be assigned shortcuts that can be directed to specific inputs, and the Stream Deck and midi-controller can also have their display or switch colour changed to reflect the status of an input, e.g. where the input is in the preview window or the live program window. A button could be set to switch to a specific video, picture, or PowerPoint slide, switch cameras, etc.

I could spend a lot of time putting the features of vMix into words when a video would suffice, so I suggest looking at this YouTube video <https://youtu.be/bFPnPvWpzCM>

vMix offers a 60 day free trial of the full pro version. If you want to play with it, have a go. But don't get hooked.

I have the Basic HD version of the software but am considering upgrading to the HD version but wonder if I will find enough use for it when all the Covid restrictions end. I find 4 inputs a little restrictive and may be able to achieve what I would like to by adding another copy to my other PC and daisy-chain the output of one to the input of the other. Alternatively I could use OBS or a hybrid of both. Time will tell.

Next Issue

Will there be one? Do you want another one? It's up to you.

Would an article on GPUs be of interest? What is a GPU, who makes them? What are CUDA cores and OpenGL? Do I need one?

More cuttings from Kinematograph Weekly?

The next issue will probably be in January, unless I get a sudden flood of articles.

For your diaries -

