



C F V M

Chichester
Film & Video Makers

November/December 2016

FAST FORWARD

Chairman's Chat

From the Editor

The Journey So Far

Course Film Show

The Wonderful World of Claymation

The Lindeman Competition

Creating Professional Zooms using Google Earth

Registered Charity No. 1110816

www.cfvm.org.uk

YEAR COPY DEADLINES

1st January	for	Jan/Feb Issue
1st March	for	Mar/Apr Issue
1st May	for	May/Jun Issue
1st July	for	Jul/Aug Issue
1st September	for	Sept/Oct Issue
1st November	for	Nov/Dec Issue

Copy to Clive Hand
Email: chichesterfvm@gmail.com

Fast Forward is published on the 14th day of each of the above publication months. Articles for inclusion in Fast Forward should be forwarded to the Editor by email.

Although articles for club nights will be produced by the Editorial Team we would love to receive any film related articles and photos from you, particularly about your filmmaking experiences.

FAST FORWARD EDITORIAL TEAM

EDITOR
Clive Hand

PROOF READER
Robbie Grieve

WRITERS
Tina Keller
Rupert Marks
Pam Baker

PHOTOGRAPHER
Mike Morris

Comments or suggestions for the Editorial Team are welcome. Please forward to chichesterfvm@gmail.com

COVER PHOTO

Vincent Gray with his wonderful full size sculpture the poet John Keats.

IN THIS ISSUE

PAGE 3

Chairman's Chat
by Mike Morris

PAGE 3

From the Editor
by Clive Hand

PAGE 4

The Journey So Far
by Clive Hand

PAGE 5

Course Film Show
by Clive Hand

PAGE 6

The Wonderful World of Claymation
by Rupert Marks

PAGE 7

The Lindeman Competition
by Mike Morris

PAGE 8

Creating Professional Zooms in Google Earth
by Clive Hand

PAGE 9

Dates for your Diary

The views expressed in this magazine are those of the contributors with which the Club may or may not agree. Excerpts from the magazine may be published without further permission as long as the source is acknowledged. The editor would appreciate if this could be done accurately, i.e. words not added when they emanated from elsewhere. FAST FORWARD magazine is sent electronically to all members and other interested parties.

CFVM CONTACT DETAILS

Editor: clivehand113@googlemail.com
Webmaster: chichesterfvm@gmail.com
General Secretary: rupertjmarks@gmail.com



CHAIRMAN'S CHAT

by Mike Morris

Our current concerns about the 2017 Albany centre around the reducing number of entries. When the Albany was first set up the number of competing clubs was limited to 14. Gradually as clubs have folded or merged the list has reduced to 8 clubs. Last year we had 7 films from 5 different clubs. This year so far we know of 5 films from 4 different clubs and we have two clubs who say they definitely will not be entering.

As I write this it looks like we will have enough members signed up to make it worthwhile going ahead with the Christmas meal again this year, this time returning to our private room at the Robin Hood, as a change from the Chichester Cathedral venue was requested.

It's always difficult trying to think of planning for an event at the end of December when summer is hardly over but these places get booked up quickly and forward planning is necessary. My thanks to Paula for taking this task on, in addition to her other work for the club.

As soon as Christmas is over we have to get down to the detailed planning for the Albany competition which, since we won last year, we have the honour of hosting.

The Newell Hall has been booked for Sunday April 9th but that is the easy part. We now have to ensure we put together a show that is a success and brings credit to CFVM. Not just financial credit – though that aspect is important, and if you doubt it just ask John, our treasurer – but reputational credit too.

CFVM is one of the most successful filmmaking clubs in the south and from what I know of the film we have in progress – theme and working title “Drama Queen” – I have no doubt that we are likely to have another success on our hands. Perhaps not quite as dramatic as last year when we gained three of the five trophies – but then, who knows?

What are the reasons for this? To enter the Albany a club has to make a film not more than 15 minutes long which fits a given theme which is selected by the chairmen of the participating clubs. This year's theme is “Drama Queen” and for the 2018 competition the theme is “Elephant in the Room” and several clubs have said they cannot make films to fit these themes.

Perhaps we have been making the themes too challenging and would be better having more general themes e.g. “A Nice Day Out” or “English Country Gardens”, simpler to film but still with scope to show skill in filming, composition, editing, narration and background music against which the judges could award the prizes.

It has been suggested we throw away the Albany concept and let clubs enter a programme of 20-30 minutes of several short films with no theme but we think this would be a retrograde step too similar to the interclub competitions we have anyway.

So the Albany 2017 is likely to be somewhat depleted unless CFVM as hosts can do something to stimulate interest. We will try and persuade clubs to encourage their members to come along to swell the numbers and keep the interest

alive, even if their club has no film entered this year, at the same time proposing themes for the future which more clubs can accept as filmable.

FROM THE EDITOR

by Clive Hand



Over the last year it has become increasingly difficult to operate the ‘duty scribe’ rota for various reasons, which I won't go into now. After discussion at a recent committee meeting it was agreed that we should try moving towards an editorial team that would report on the club evenings.

So I would like to welcome onboard Tina, Rupert and Pam who have very kindly agreed to get involved on a trial basis to see how it goes. I would like one more member so we have a team of 4 writers. If anyone would like to join the team and contribute to the magazine please contact me.

I also like to include plenty of photos in the magazine but very often get distracted and forget to take them on the evening. Mike Morris has very kindly offered to take this on, so we will also have a photographer on the team.

We also have Robbie who has been my proof reader over the last year, giving us a team of six to spread the workload.

However, I would not like the other members to think they are off the hook. I want to encourage other members to submit articles about your filmmaking experiences. Rise to the challenge and contribute something to your magazine.

THE JOURNEY SO FAR

It was the first club night of the new season and we were lucky enough to have a guest speaker. Vincent Gray, a local sculptor was introduced to members following the usual announcements by Chairman Mike Morris. Vincent has a Master of Arts degree and is a Member of the Royal British Society of Sculptors.

Vincent began his illustrated talk by telling us a little bit about his background. He has extensive skill and experience as a sculptor, both in the UK and Sweden, including in the television and film industry.

Vincent explained that as part of his journey to becoming a well-established sculptor and developing a portfolio of work it was necessary to take on freelance projects from various sources to make a living and it was within this capacity he entered the film industry.

Vincent told us that during a meeting at Shepperton Studios some years ago he noticed the original maquette of the Trojan Horse used in the film 'Troy'. A maquette is a small scale model of clay, wax or other material which provides a three-dimensional representation of a proposed full size sculpture. Vincent explained how the Maquettes are used in the film industry to produce full sized sculptures from polystyrene.



Vincent's work as seen in Exodus: Gods & Kings.

Vincent was approached by Jody King, Head of the Sculpture Department for Ridley Scott's 'Exodus Gods and Kings' to work on the horse

armour and soldiers' breastplates. He also worked with Creature Inc. renowned for work on prosthetics, and gave us a first hand account of modelling the sacrificial ox in Exodus: Gods and Kings. In the film the ox is literally on the screen for a few seconds and is punctured in the neck by an arrow, with all the blood and gore of a blockbuster movie. Vincent showed a short clip of the ox being tested prior to filming. In reality, it was operated using animatronics and was positioned over a cover pit concealing 4 operators.



The sacrificial ox used in Ridley Scott's film Exodus: Gods & Kings.

Next came the 30 foot crocodiles also appearing in the same movie. These were again animatronics filmed in the outdoor bluescreen water tank at Pinewood Studios. I can only imagine the cost of making 2 animatronic crocodiles, creating the set and the vast number of cast required to film this major scene. Guess what?



One of the crocodiles produced for Exodus: Gods & Kings later replaced by CGI.

Ridley Scott didn't like the way they floated and rejected all that work, which was replaced by CGI.

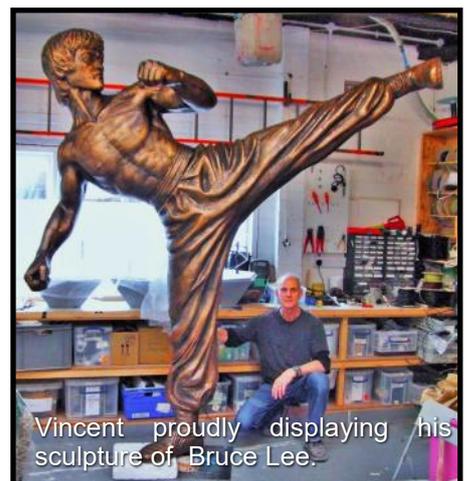


Dracula's throne from the film Dracula Untold.

Vincent was also called in at the eleventh hour to produce Dracula's throne for the film 'Dracula Untold', directed by Gary Shore. The throne, supposedly in Dracula's lair in Transylvania, turns out to be on location at the Giants Causeway. The throne had already been made but the Director didn't like it and got rid of it. Enter Vincent to produce Dracula's throne version 2.

Vincent also produced the background for a children's TV programme while living in Sweden and was also commissioned to produce a full size statue of Bruce Lee to celebrate Chinese Tourism and the Chinese film industry.

Continued on next page....



Vincent proudly displaying his sculpture of Bruce Lee.

COURSE FILM SHOW



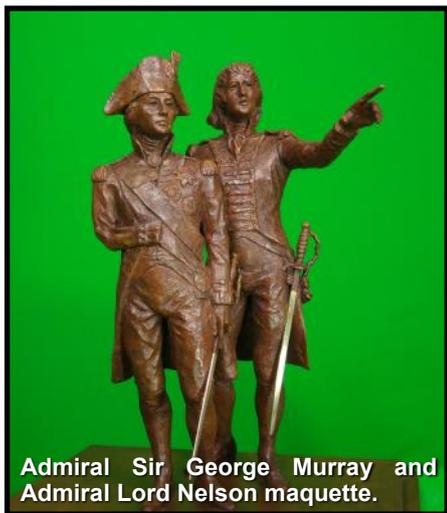
Vincent with a full-size fibreglass Version of his Keats statue.

...Continued from previous page

After the break Vincent talked about his project to have a sculpture of the poet John Keats in Eastgate Square, Chichester and showed photos of the full size sculpture cast in resin.

He went on to talk about his involvement in the Admiral Sir George Murray project after he was approached by Richard Plowman to produce a maquette of Murray standing alongside Nelson. The whole process has been filmed by Clive Hand and made into the documentary 'Hero in Bronze'.

To finish off the evening, a teaser trailer of the documentary was shown followed by the unveiling of the maquette, which Vincent had brought along to show members.



Admiral Sir George Murray and Admiral Lord Nelson maquette.

It was a really interesting talk and obviously well received by members, judging by the number of the questions at the end. A very big thank you to Vincent for an excellent talk.

By Clive Hand

It was a big night for some of our newer and some long standing members. The films that they had made as part of the Introduction to Filmmaking course project were to be shown.

Before the film show started I had the pleasure to hand out the certificates of attendance to those who took part in our inaugural course. It was particularly pleasing to give Greg and David their certificates as our newest members, joining us as a result of the course. We then sat back to watch and enjoy the six films that our filmmakers had been working hard on over the last three months.

I am not going to cover the films in the usual details as they are eligible for the Lindeman Competition and will be covered by our duty scribe.

The six films were:

Computer Conundrum by Ren Curtis, giving the audience a close up view of his new computer being assembled.

The Power Struggle by Pam Baker showing her family erecting a fence to keep her cute puppy making her mark on the lawn.

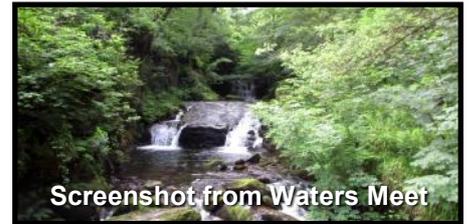
Kagando Kwan by David Vallance, documenting the good work that goes on at Kagando Hospital in Uganda.

Why Isn't Portsmouth in Bosham—The Legend of King Canute by Greg Birkinshaw which was an amusing look into famous legend.

The Quaint Gardens of Luss by Mike Morris filmed during a recent visit to Scotland.

Waters Meet by Richard Plowman showing the beautiful waterfalls in Yorkshire.

I would particularly like to congratulate Greg and David



Screenshot from Waters Meet

who produced extremely good films. When you consider it is their first films produced and shown to an audience they were both excellent efforts and clearly very much enjoyed by the audience. Well done to both of you!

All filmmakers received a written critique from the tutors based on the course objectives with the intention that they will be able to make improvements to their films before entering them into the Lindeman Competition.

After the break Clive discussed exporting movies to media, focusing on creating DVDs. A regular question from members is why a DVD plays on their PC but will not play on a DVD player. Typically, this is as a result of burning to re-writable DVDs and not 'finalising' the disc.

Clive had prepared a Fact Sheet for members that covered different DVD and BluRay formats and their differences, DVD and BluRay Writers, FAQs and Glossary of Terms.

By Clive Hand

Blank Disc Fact Sheet

DIFFERENT DVD FORMATS

When you burn a blank DVD, you may or may not notice whether it has a (-) or (+) DVD format. Those two formats are much like the format war between Blu-Ray and HD DVD, with Blu-Ray winning. The -/+ war is still ongoing and will probably never be over with DVDs, as the format will head to its own obsolescence within the next 5 to 10 years.

MANY CHOICES

Along with those two formats, each format has a few different disc choices. DVD-R/DVD+R, DVD-RW/DVD+RW and DVD-R DL/DVD+R DL are all different types of optical formats available to consumers. The problem is that not all devices are able to read/write to every format. Some devices are built especially for DVD-R and some are built for DVD+R specifically. Consumers complained long and loud because of the vague differences between the two formats; something had to be done.

DVD SUPER MULTI DRIVE

The Super Multi Drive is capable of reading/writing any format of DVD with great speed, thus allowing the consumer the ability to buy and use any format he likes. The added bonus to using the Super Multi Drive is that the consumer now has the ability to use the higher capacity DVD+R DL, which has two layers on the disc. This is especially useful for data files larger than the 4.38GB available on single layer discs. You can buy these for around £15.



The Wonderful World of Claymation

Four tables, four tablets pre-loaded with the Stop Motion Studio App and four Morph kits.....

That was how the evening started when four teams were set the task of making their own short animated films using claymation.



imagination to end up with four very different stories.

To help us on our way, Clive had downloaded a Morph kit – a storyboard, a diagram showing you how to make a Morph model, and a guide of things to consider when making a Morph movie for each team to use and provided a pack of plasticine. We were then even treated to a few films from the experts, featuring childhood favourite, Morph.



Not long after the final Morph epic, then the fun really started and we quickly realised that there was much more to this than we first thought!



The main idea of the evening was to animate, and edit on camera, a short sequence with props, using a minimum of three different shots (Not easy when you remember there are 25 frames for every second).

It was amazing what you could do with not much more than 30-40 minutes, a lump of plasticine and lots of

Towards the end of the night came the screenings, the chance for the teams to see the finished results of what they had each achieved - There was the reworked tale of David and Goliath; a romantic story of two lovers; a robber imaginatively accessorised with swag bag and eye mask; and a very unusual story featuring snakes in the fountain.



This evening was fun, where we learnt just what we could do, and that, with even more plasticine, time and practice; the possibilities of what could be done are endless!

By Rupert Marks

DEFINITELY TRY THIS AT HOME!

Newplast plasticine is reputed to be the best material for Claymation and apparently used by Ardmann. Modelling clay is not recommended as this tends to dry out.



If you would like to have a go at Claymation at home you can buy Newplast plasticine online at Animation Supplies — www.animationsupplies.net for £1.99 (500grm Bars) plus postage in a range of 26 colours. It is also available from Amazon but a bit more expensive.



A set of 14 modelling tools is available from Amazon at a cost of £2.48 with free postage. Ed.

THE LINDEMAN COMPETITION

On 19th October 2016 I went to St Pancras Church Hall for the Lindeman cup. 11 films were entered and the judges were Allan Hepburn, Rupert Marks and Michael Rice.

The 1st film was 'The Power Struggle' by Pam Baker (4m12s) about a cute puppy who causes brown patches on her lawn. Pam got her son, son-in-law and Grandson to put up a fence to keep the dog out but nobody was in charge and the braces failed the spirit level test. The judges thought the film was amusing, entertaining, pleasant and humorous with a good mixture of shots but I think they underestimated the dog!

The 2nd film was 'Malta RAF 1955' by Ray Puleston (7m20s). This was a black and white silent cine transfer showing Ray and his national service mates at work, rest and play. The judges thought that nobody would know much about the subject matter but that the film would be a good record for anybody who did. Allan thought it needed a narration.

The 3rd film was 'Kagando Kwan' (17m) by David Vallance about the grim reality of life in



Screenshot from Home Computer Conundrum

poverty stricken Uganda and the work done at the Kagando Hospital. The judges thought it needed extensive editing, more tripod shots and an explanation about a small clay pot that David made to stoke charcoal. I thought this was the best film because I learned most from it.

The 4th film was 'Don't Look Back' by Ray Puleston (1m37s) in which Ray's granddaughter discovers that her great-aunt was really a man. The judges thought it was simple and well-executed with a cheeky twist.

The 5th film was 'Home Computer Conundrum' by Ren Curtis (5m) in which Ren filmed Clive assembling a load of mail

order computer parts to robotic music and rhythmic verse. The judges didn't know what was happening or what part went where but thought that the movie was challengingly well-executed.

The 6th film was 'Auckland New Zealand' (12m), another cine transfer by Ray Puleston. It shows Ray emigrating to New Zealand on a £10 pom ticket, setting up home and raising a family. The judges thought parts of call/sound/music could have been added and that the film may have been more suitable for a family audience. But I thought Ray skilfully captured the pride of new parenthood and the wonder of young children.

The 7th film was 'Furry Dance' (7m) by Richard Plowman. Set in the Cornish village of Helston, brass bands play the Floral Dance while villagers twirl around a bowling green. The judges thought it clear and interesting with good quality shots, script and narration.

The 8th film was 'An English Country Garden' by Ray Puleston (2m6s).

Continued next page.....



Greg appearing in The Legend of King Canute

Continued from previous page...

It included pretty birds, colourful flowers, a crisp green lawn and traditional folk soundtrack. The judges thought it was clear, sharp, clever and nice, but lacked originality.

The 9th film was my epic, 'The Legend of King Canute' (9m 30s). The judges thought it was interesting, humorous, fun and informative although occasionally wandering with a slight loss of synchronisation. I only wish I could have shot the full version but we weren't allowed to dunk King Canute even though it was only a film and we had the victim's consent.

The 10th film was 'The Quaint Gardens of Luss' by Mike Morris (3m 7s). This was a gentle film of a Scottish resort on Loch Lomond where going to the toilet costs 30p. The judges thought it was pleasant and well-narrated with high quality shots, editing and script narration.



The 11th film was 'Love Story' by Ray Puleston (2 m) in which a young lady discovers that her granddad died from heart failure while making love. Apparently he had been rocking in motion to the church bells but became overexcited when the chimes of a passing ice cream van upped the tempo. The judges thought this was a cheeky observation of life and death.

The result of the competition was as follows: 1) A Home Computer Conundrum 2) The Legend of King Canute 3) The Quaint Gardens of Luss.

By Greg Birkinshaw



The use of Google Earth in professional filmmaking is now common, particularly on the news. You frequently see the earth from space, zooming into a location on a map showing the viewer where the film is about. Have you ever wondered how they do this? Well, wonder no longer. Now you can create your own professional looking video clip using Google Earth.

If is not possible to cover the process in detail here but this article will hopefully point you in the right direction.

Firstly, you will need to download Google Earth Pro (please use link below), which is now free. You cannot do this with the basic version of Google earth as it does not have movie maker. With the Google Earth Pro version, you

can create 1920 x 1080 HD movie clips to add a touch of class to your films.

You will then need to follow the tutorial 'Earth Outreach Tutorial: Making Movies in Google Earth'. This is on the Earth Outreach YouTube Channel. The tutorial is 34 minutes long so you will need to be patient and follow the tutorial carefully. The tutorial covers the process of using movie maker in Google earth to create an HD video tour. Once you have learnt the techniques you will then be able to apply the basics.

Why not try this out for your next holiday film or documentary and fly in from space to show the country of city you visited.

Tutorial: [LINK](#)

Google Earth Pro: [LINK](#)



DATES FOR YOUR DIARY

8th April 2017

2017 SERIAC FILM FESTIVAL

Closing date 31st January 2017

The Oast Theatre, Tonbridge

Website: www.seriac.org.uk

9th April 2017

2017 ALBANY COMPETITION

Theme: Drama Queen

The Newell Centre, Chichester

Hosted by Chichester Film & Video Makers

21st to 23rd April 2017

BIAFF BRITISH INTERNATIONAL AMATEUR FILM FESTIVAL

Closing date 31st January 2017

Market Harborough, Leicestershire

Hosted by CEMRIAC

Visit the IAC website for full details: www.theiac.org.uk

19th—22nd October 2017

IAC CONVENTION & AGM

Sittingbourne, Kent

Hosted by SERIAC

Visit the IAC website for further details: www.theiac.org.uk

