

December 18th 2022

Australian Videocamera

This week's industry news stories

plus ...

Shooting for the Stars: Astrophotography

Has Digital Taken Away the Skill?

Tutorial: Manual Shooting, Developing / Processing and Printing

Drones: Another Budget Model From DJI

and much, much more...





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Cover Image: Somewhere in a Galaxy far, far away ...

Shot using Move Shoot Move Star Tracker:

EDITORIAL

Welcome to the last Australian Videocamera e-Magazine!

In December 2006 the magazine Videocamera, of which I was the Editor, abruptly closed. Even I didn't know this was going to happen - a subscriber who tried to renew found out and told me.

In April of the following year, after lots of research in the art of physical publishing and all the necessary things that went with it that I had never been privy to or even needed to know, I launched Australian Camcorder as a paper-based magazine available on subscription and through news agencies, along with a supporting website.

Over the years there has been changes, the biggest being renamed as Australian Videocamera. Now it is headed for a major change, to better reflect the wider expanse of subject matter that the title – now a major website and weekly e-magazine – encompasses.

There is also to be a major name change and a new website.

If all the ducks line up correctly, on January 1st of the New Year, I am launching “**Creative Content**”, a combination of a brand-new website and e-magazine. As the name suggests, it will cover everything to do with creating content of all sorts, but mainly aimed at the audio / visual media of video, film, photography and VR



Of course there will still be camcorder and camera reviews, editing tutorials and all the stuff we have always done, but there will be a lot more besides, better reflecting the needs of today.

The current Australian Videocamera website will of course be retained to act as an archive. and existing subscribers to Australian Videocamera will be automatically passed over to the new publication. But of course if do wish to opt out, that is simply a matter of [letting me know](#).

So, this is the very last Australian Videocamera e-magazine. Thanks so much to everyone who has supported it, and me, over the years. I won't pretend it's been easy, 'cause it hasn't – especially in trying to raise the revenue it needed to keep going. But despite all that, we are still here, and still moving forward.

See you in the New Year!

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News From Around The Industry

Each edition I publish stories and links to stuff that has crossed my desk over the preceding period I think may be of interest to you. Sometimes there is lots, sometimes very little.

If you have material you want the wider world to know about, send it to me via david@ david@auscamonline.com

Firmware Update for DJI Avata

The new update contains:

- Increased imagery bit depth to 10 bit
- Record video at 4K/30fps
- Detect Abnormal Altitude

- Cancel low battery countdown
- Set noise reduction parameters
- Transfer data from aircraft memory to a microSD card

See more information [here](#)

6 Aussie Scriptwriters Selected for NCIS:Sydney

The successful recipients of the NCIS: SYDNEY S1 Script Department Program have been announced today by Screen Australia, in collaboration with Paramount Australia and New Zealand (ANZ), CBS Studios and Endemol Shine Australia (a Banijay Company).

Writers Rachael Alford, Ella Cook, James Cripps, Siobhan Domingo, Josh Sambono and Clare Sladden will work in the script department for the highly anticipated NCIS: Sydney S1.

More info [here](#)

Grass Valley Releases EDIUS X**Workgroup with NDI Support**

Grass Valley has just released EDIUS X version 10.34 as a free update to all EDIUS X users. With this release EDIUS X Workgroup users now benefit from full NDI output support within EDIUS X Workgroup.

NDI (Network Device Interface) is an established advanced video over IP network technology allowing the transport of video and audio signals worldwide via a standard network.

See more information [here](#)

New Rebelle 6 Available

"Try the award-winning, hyper-realistic painting software with phenomenal oils, watercolors, and other wet and dry media with traditional pigment color mixing. The new version introduces exciting innovative features perfectly complementing extraordinary realistic painting tools".

Apparently you can get a trial [here](#)



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Has Digital Taken Away the Skill?

I read a story on [the Australian ABC News website](#) the other day that had me cheering!

It seems there is a small band (and growing) of professional photographers swapping their state-of-the-art digital cameras for old time film cameras.

And this is the statement made by one of them, that will either have you howling in anger or like me, cheering.

"It felt like I wasn't a photographer. I was just using a camera and it was doing all the work for me." (Calin Jones – Gold Coast Pro Surfing Photographer).

I imagine this is going to stir a LOT of people. And for those scratching their heads and wondering what the hell is he talking about – let's face it at least one generation has never heard of "film camera" let alone used one – here is a quick primer. It's rough but you'll get the idea.

In the "old days", instead of an image

being "seen" by a digital sensor and then recorded onto an SD card as a string of 0s and 1s, cameras used to use "film". A single film would usually be able to store up to 36 images.

A film is a sort of plastic medium that has certain chemicals embedded that react to light. When the light passes through the lens of the camera and hits the film, a negative image is created and later, a bunch of chemical processes turns those images stored on the film into proper pictures that have been printed on paper by using yet another chemical process.

As you can imagine, this means the time from taking the image to when you actually see the finished product, unlike now which is almost instantaneous, used to take from hours to weeks depending on different factors.

There were actually shops that specialised in this process called D&P (develop and process), and you'd drop your roll of film there in the morning and col-

lect the printed images that afternoon or the next day. Chemist shops used to act as agencies too, and a runner from the main D&P centre would drop by twice a day to pick up and deliver finished packets of prints. And in most cases, it cost.

Some people even did this at home as a hobby, and while monochrome (black and white photography) was relatively cheap and easy, colour was quite a complex process and expensive to set up.

Professionally, it could be a nightmare of logistics.

I started out my journalism life as a photojournalist specialising in motor sport and had to get my photos to Sydney ready for the weekly editing of a publication called *Motoring report* (I also worked freelance for *Auto Action*). Thankfully this was all black and white stuff, and after a race meeting at Wanneroo park Raceway here in WA, we'd race home, process the rolls ourselves,

Has Digital Taken Away the Skill?

print off the best shots, write captions and write a 1000 word story of the race meeting of the day, put it in an airbag, take it to cargo at Perth Airport (this was the days of TAA and Ansett) and get it on the midnight flight to Sydney.

Later things became a but easier as we became friends with the Sport Editor at WA Newspapers who let us use their D&P machine where you put the roll of film in one end, and it would come out the other an hour or so later as a roll of photos.

Today of course, the process is much simpler and professional motorsport photographers can check their photos as they take them and at the end of the day, typically email the best to their editor and job done.

But there is another difference too.

With a film camera, as we were stuck with film made up of 36 shots, you had to be very selective in the way you got your shot, unlike today, where a modern camera can literally take hundreds

of shots in seconds. This means you can say "bracket" an incident and pull out the best one later.

There is no such luxury with film shooting. There is much more reliance on the experience of the photographer knowing exactly when to take the shot, and the best settings to get that perfect shot. Other factors also come into play. Today you can dial in the ISO setting, or let the camera choose it, depending on the light conditions. With film, there are different types of film with different ISOs (called ASA in the old days). Film also had different grains and colour characteristics you can choose from, and it takes experience to get all the right combinations in place in order to get exactly the shot you want.

Hence the quote from Calin Jones at the start of this story.

Even the average person these days can get a half decent shot by setting the camera on all Automatic and just holding down the shutter release.

So, this is the big question; are they then a photographer, or just a camera operator?

Has all the need for skill been removed and we are just churning out millions on million of cookie cutter shots with little or no "art of the photographer" involved? And does that matter?

It reminds me strangely of the guitar shop that has signs up saying "NO playing Smoke on the Water" (or a cartoon I saw yesterday that made laugh, of a piano shop with a sign that said, "NO Toccata and Fugue in D Minor").

Lots of people can do these things, but very, very few of course are musicians. They are guitar or piano players.

What are your thoughts? [Comments are most welcome.](#) but please, keep it civil!

Astrophotography: Shooting for the Stars



I thought I'd stay on the photography theme a little while longer and touch on a subject I have been playing with off and on for a while now, and that is astrophotography.

I first approached this at the beginning of the millennium when I still lived on the Northern Beaches of Sydney. I had interviewed someone who as it turned out lived close by and was somewhat famous in this area of photography

and videography, [Steve Massey](#).

It Starts With a Telescope

This got me all fired up and so I went out and spent serious money on a telescope and a film based Minolta SLR camera, and spent many happy hours shooting images and video of the Moon primarily.

When I moved back to Western Australia and down to the deep forests of the south-west of Western Australia,

I upgraded the telescope and also abandoned the Minolta in favour of a Canon 5DS dSLR.

The absolute lack of ambient (and therefore interfering) light was offset by the amount of cloud we used to get, so the actual telescope time was minimal. And then a particularly ridiculous accident I went into knocked the telescope and its tripod over rendering the focussing mechanism impossible to use.

Astrophotography: Shooting for the Stars

Shortly after I moved back to civilisation 200Km south of Perth, and with COVID hitting decided to try and revive my damaged telescope.

The spare parts were available, but all things being what they were it took nearly 9 months to actually get them here!

In the interim, I discovered a little gizmo called the [MSM, or "Move-Shoot-Move"](#).

Science

A little bit of science is needed here to fully explain what the MSM does and why.

When you first get a telescope, you suddenly became acutely aware that the Earth moves through space, and pretty damn quickly at that. It first struck home when I finally managed to get an image of the Moon in the 'scope that was nice and sharp. I had to go inside for something another – only gone a minute or two – and when I came back out, my image had gone!

Of course, the Earth is ripping through space at something like 500 metres per second or around 1600Km / hour at the equator. Hence the image of the Moon is moving across the field of view of the telescope at the same rate, so you get about a minute depending on the magnification of the telescope.

If you are lucky enough to be able to get, say Jupiter or Saturn in sight AND focus, then you have mere seconds.

But to get decent still shots, which require lots of light, you need more than this, so there is the dilemma.

You can buy mechanisms for telescopes to follow the earth's rotation and also lock in on celestial objects, but this tends to get very expensive for the hobbyist

So, enter the [Move-Shoot-Move \(MSM\)](#).

MSM

The MSM is a small black box that mounts onto a tripod. There, that was

easy.

But there is a lot more to it than that of course. You see, once it is charged up, and via various mounts, a camera attached – either DSLR or Mirrorless – the inbuilt motor rotates so that when you have locked onto a subject in the night sky, it will always stay in place as the camera rotates with the Earth.

You set the camera using either its inbuilt intervalometer or an add on one and set the aperture and ISO accordingly. If all goes well, you get shots like these.

Inter-what?

An intervalometer is either an inbuilt function of the camera – and many have it – to tell the shutter to stay open for a specific period of time, beyond the normal 1/500th or 1/20th sec for example. To get shots like shown here, shutter times of up to 10 minutes or more are used.

The smart ones can also be set for mul-

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Astrophotography: Shooting for the Stars

tiple shots that are timed and other functions.

If your camera does not possess an internal intervalometer, go to your favourite camera store and ask for an external one that suits your make / model. An example of one I can recommend is the [Hahnel Captur Timer Kit](#) from Leederville Cameras.

And while you can fluke it and get a great shot with a single image, those that are REALLY good at this stuff take many, many images of the subject in order to get as much data as possible, and then using [specialist software](#), much of it free, "stack" these together to create a single composite image.

Polar South

Of course, there is a catch, sort of. You'll recall when I stated the Earth's movement rate, I was careful to clarify that this speed is "at the equator". The Earth rotates at different rates depending on where you are, and so the MSM

needs to be calibrated in order to get the exact setting.

In the Northern hemisphere this is relatively easy as they have a celestial body in the sky (where else I suppose?) called the Pole Star which to all intents and purposes is based exactly at True North. By calibrating the MSM, using a laser scope that comes with the system, to the Pole Star, you are good to go.

In the Southern Hemisphere we don't have that luxury, and while there are ways to do this with methods using other stars, these are relatively complicated. So, there is a far better way, and it has added bonuses too.

PhotoPills

I have mentioned the [PhotoPills](#) app before in stories, in order to calculate sun and moon rise times and locations in order to get the right positioning and timing to get specific shots.

But another piece of magic [PhotoPills](#) does is let you align the MSM quickly and easily to correctly set it for shooting deep space shots and stars. A combination of the inbuilt compass and a virtual reality overlay, with your smartphone attached via a mount to your MSM, lets you align perfectly to Polar South by simply lining up cross hairs to a central target.

With that done, you can then mount your camera, adjust the appropriate settings for aperture, ISO and the intervalometer and you are good to go.

In theory.

Final Tips

Of course, to get the perfect shot takes lots of practice and patience. I'd recommend a few things to make life easier.

1. *Initially don't be too ambitious. Just get some shots to get a feel for what you are doing and learn*

Astrophotography: Shooting for the Stars

what settings may be best. And make notes, or better, shoot RAW so the camera settings are embedded into the meta of each image

2. *To learn where planets, stars, constellations, asteroids, meteor showers and other stuff up there are, download a copy of the free program [Stellarium](#) for your PC, Mac, tablet whatever. It is absolutely bulging with information and can also create virtual skies based on locations and times.*
3. *Get yourself a headband light that has the red-light option. This way, you'll be able to see what you are doing but not stuff up your night sight.*
4. *Use a decent tripod. The one thing you do not want to happen is for your camera to move in any way at all. I use a [Miller Solo75](#) and can highly recommend it.*
5. *The MSM is rated to a specific*

weight so this limits the lens you can use. Even my Canon 5DS with an 80-200mm is too heavy, so these days I use a Fujifilm X-T20 with a 16mm f/2.8 which is pretty close to what it appears the experts in the field use. But even if you have a base camera with a 28mm or something similar, you can still get some breathtaking shots.

6. *Apart from no camera movement (apart from that given by the MSM of course) the other thing that is imperative is focus. You must have your subject in absolutely pinpoint focus. Some cameras allow you to zoom into the image on the LCD for focussing, so if you have this use it. Otherwise focus to infinity but pull it back just a fraction. Some people place a piece of tape to lock the lens in place once they have that sweet spot worked out.*
7. *Learn your camera. Shooting stars and planets etc is NOT the place*

for "A" for "Automatic!"

8. *Keep away from as much external light splatter as you can. The darker you can get it the better. Avoid streetlights, light from windows, car headlights and even the light of the Moon as much as possible.*
9. *Look at as many YouTube tutorials, read as many online articles and so on as you can. There is always something to learn. There are some great tutorials on the MSM web site as a starting point, and you'll also find some really good YouTube channels you'll like. [L started with this one.](#)*
10. *Above all be patient. Hopefully you'll jag a great shot within your second or third attempts, but if you haven't, just keep trying as when you do, it's worth the wait and effort trust me!*

Manual Shooting, Processing, Printing

Some things come at you absolutely left of field and are unexpected. This was one of them.

The other day [I wrote a piece about the resurgence of film photography](#), and I have to say, the response has been phenomenal! So many people wanted to know how to get into it, what you need and what it might cost, as well as the techniques to actually process and print film.

So I decided to write about it. The hard bits first.

Buying a Film Camera

To actually shoot on film, you need a film camera, right? That goes without saying, however as the starting point for your film journey, it's not quite as easy as waltzing into your nearest camera shop and plonking down the readies on a new Fujifilm, Canon or Nikon film based SLR say.

Why? Simply because they don't make 'em anymore. What they do make are disposal film cameras that are designed to be taken back to them where they rip them apart, p r o -



cess the negatives and then digitally print off the resultant photographs, charging a price for the privilege. And its quite profitable too just quietly.

No, the way to do it says Lachlan from [Leederville Cameras](#), is to go to a reputable camera dealer, tell them your needs, level of expertise and a price range, and they will be usually be able to suggest a second model they have in stock that has been checked over and / or refurbished.

I would not recommend buying online through eBay or Gumtree in this instance as a film camera is an even more precision piece of equipment than a digital one due to the moving parts necessary for film transport etc.

Reputable brands from my experience include Minolta, Pentax, Olympus and of course the aforementioned Fujifilm, Canon and Nikon. The model I started with was a Minolta SRT101 (pictured). I have seen a few around the traps in great condition for under AUD\$250.

The other thing to be aware of is that

Manual Shooting, Processing, Printing

not all film cameras are equal. Unlike a digital camera that stores images on an SD card (usually), film cameras of course use film, and the best to get is a camera that is 35mm compatible.

But you see, if you didn't know this, you have ended up with another film size based camera that would make the processing of the film and the printing much harder. These include 110, 120 and even 2 1/4 square.

Lenses

The next thing to consider is what lens to use on the camera, and you are best guided here again by the dealer says Lachlan.

You don't want to buy a camera that has a lens totally unsuitable for the type of photography you want to do – and this applies equally to dSLR and mirrorless digital cameras too of course.

Film

Now that you have the camera sorted, you next need some film. Unlike a digital camera where you set the ISO in the camera, with film, you buy the film



that has the ASA rating you need for the job at hand. In case you are wondering, ISO replaced ASA but they are effectively the same thing, the name was changed to represent an international rating.

For everyday outdoors photography ISO/ASA 100 or 200 film will be fine. For sports photography I'd jump to ASA 400. Again, check with your camera dealer as to the best advice for which

film based on your shooting circumstances.

There is also the brand of film to choose to consider. At this time, I am concentrating on monochrome (black and white), and to me, over many, many years of usage, I'd recommend Ilford film. Ilford has been around forever and so, despite the downturn in film usage over the "digital era" they survived so they must have something right, yes? Unlike say Kodak, who initially went bust. If you are thinking of colour, I like Fujifilm followed by Agfa by the way.

Again, unlike digital, film can also be bought in different emulsion, colour saturation and gran types. For example, [Fujifilm has Provia, Velvia, Astia and Classic Chrome](#).

In the early days of your film experiences, I would basically ignore these side tracks and get used to shooting

Manual Shooting, Processing, Printing

and processing film before getting into these finer points.

I'll skip the nuances of shooting film over digital in this article – that's for maybe another time.

Suffice to say best start learning about aperture, shutter speed, using a light meter, depth of field etc. There ain't no "A" for Automatic here folks. This is REAL photography!

Developing

The next thing then is to get the film processed; in other words, get the exposed film from the inside of the camera into a negative form you can use to make actual pictures.

This process involves chemicals, developing tanks, trays, water

baths and a distinct absence of light! The last thing you want is to expose the raw exposed film to ANY light as this will destroy whatever is on the negative post shooting.

I was lucky when I started as an 11 year old, as my dad owned a photographic studio and therefore had all the gear necessary. I asked Lachlan at [Leederville Cameras](#) what the best way was to get all the bits and bobs you need, and it turns out there are starter kits you can buy put out by companies such as Ilford and Paterson containing all the goodies you need, including comprehensive "How To" instructions.

In short, you process the film inside a light proof tank using set of chemicals. Once this is done, the film is washed and allowed to dry before the next process.

These kits contain a special light proof bag with hand holes that allow you to remove the film safely from its cannister and get it into the developing tank on

a special spiral mechanism.

Printing

Now this is normally the real fun part; watching an image slowly appear as you hold your breath and see the results of your work for the very first time. Did I get the framing rate? Is it in focus? Is it light enough. Dark enough? Contrasty enough?

In terms of correct exposure, there are some tricks of the trade you can use that, in name anyway, have moved over to the digital Photoshop world such as Dodge and Burn.

But there is a small catch. In order to do these things in this way, you need to print the photo manually using a piece of equipment called an enlarger. This allows you to expose light through the negative and a lens onto photo sensitive paper. This paper (and it comes in various sizes depending on the size photo you want) is then

Manual Shooting, Processing, Printing

subjected to a developing fixing and washing and drying process to get the final result.

And the catch? Black and White and Colour enlargers are almost impossible to buy new these days. My research shows they do exist but are usually a



special order that can take months to arrive and for an unknown cost at time of purchase, being subject to variances in exchange rates, freight costs and so on.

So, we are back to the second-hand market again, and hopefully, also again, your friendly local dealer will be able to assist and advise accord-

ingly. Brands to look for include Paterson, Durst and Leica units. A quick look at eBay found a few there and they range in price from \$150 to just under \$1000.

To do darkroom enlarging (yes, we are back to a dark room, but this time you can use a special red light so you can see what you are doing), you'll also need an area in the dark room for some developing and washing trays and access to running water, plus the ability to string up a line so you can peg your prints to it to dry.

Another easier, but nowhere near as fun, option is to get a negative scanner. This is an electronic device that reads your developed negatives and creates a JPG or TIFF file from each image which can later be printed on a good inkjet printer.

I have little experience of these so asked Lachlan at [Leederville Cameras](#) and he suggested either [Plustek 8100 \(\\$599\)](#) or [Plustek 8200i \(\\$899\)](#) models

are the go here.

At least, they are a good starting point, and if you do get the whole manual film processing bug, you can get into the enlarger / printing thing later.

Conclusion

There is a huge satisfaction doing a shoot on film, processing the negatives, and then manually printing the shots. When you get to see that perfect photo gradually at the end of the process, there is no way rummaging a computer folder of hundred of images can compare.

I guarantee it!

Quick and easy just using your smartphone may be, but just as there is no comparison between a microwaved ready meal and a dish you prepared lovingly from scratch, so I don't think you can beat this basic form of photography to its digital counterpart.

And seriously, it's not that hard.

Drones: Budget Model from DJI, Mavic 3 Mini



DJI has released yet another drone, this time a cut down version of the Mini 3 Pro.

So, what do you get for your AUD\$829?

Well, you get the base Mini 3 drone and the standard controller. The Mini 3 weighs in under the magical (and somewhat mythical in Australia *) 249

grams and impressive is DJI rating the Mini 3 at being operable in winds up to 38kph, which is right up there with the bigger and heavier (595g) Air2S I own.

If you run the standard battery, you'll get around 38 minutes of flying time, but the "Intelligent Flight Battery Plus" is said to boost that to 51 minutes.

The Mini 3's camera has a 1 1/3" CMOS sensor with dual native ISO and chip level HDR technology – which basically means better and more accurate imaging no matter the light levels. There is also a 4X zoom built in.

If you are heavily into social media imagery, you'll also be pleased to know

Drones: Budget Model from DJI, Mavic 3 Mini

the Mini 3 can shoot horizontally and vertically by the way. This has been achieved by clever gimbal technology apparently.

The usual Quickshots – Dronie, Circle, Helix, Rocket and Boomerang are all there and the Quick Transfer system allows you to send the results of your shoot to your smartphone or tablet for saving and sharing.

The digital video range is 10km – a bit of a moot point in Australia if you stay within CASA regs and restrain from flying out of visual range.

What don't you get?

Importantly, especially for the beginner, the only sensor on the Mini 3 is the downward facing one, used for landing. So, trees and the like, if they get in the way, will win every time. Because of this I very much suggest if you decide to get a Mini 3, get the prop guard system with it. At least you'll have a modicum of protection, although in a full speed wallop, I wouldn't be holding

my breath.

For that, also recommend the DJI Care system in the early stages at least too. This way if something does go awry, at least you get a replacement for a minimal cost.

In short, the improvements over the Mini 2 are primarily imaging based and a better flying time due to improved battery technology.

If you spend a further \$190, you can also get the upgraded remote controller, the DJI RC-N1 which gives you an-controller screen which I also recommend, instead of using a smartphone or tablet.

Or if you upgrade to the Mini 3 Fly More combo (AUD1378), you get the drone, standard controller, 3 Intelligent Flight batteries, charging hub, shoulder bag, spare props and other goodies.

For more info, see <https://www.dji.com/au/mini-3>



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