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What's Up Doc?

Introduction by Peter Frost

Our Documentary Competition on 6th September produced no less than nine entries, all of which were of a high quality.

Well titled, in some cases inventively so, visually well shot with some very informative, thoroughly researched and clearly delivered commentaries and captions, coupled with good editing. Music choice was very appropriate and the level behind the commentary complimented it rather than drowning it.

It's a 'well done' for all this year's batch and we'll find out just after you receive this issue of Border Post, which film the audience voted the top entry. For my money, that honour could go anywhere, so there are certainly no losers.

Now it's over to the individual film makers to give us some background information about their films.

KASHMIR VALLEY

Text and Photos by Peter Stratford

I picked the last part of my "Himalayan Highways" film, shot last year, for my competition entry as it was just under 20 minutes long and was a "quick and easy" job to repackage.

Although it is Part 4 of a 1½ hour long movie, it can just about pass for a "stand alone" film. It could be re-edited into shorter segments featuring the Zoji Pass and Dal Lake that might better fit the competition format, but some of the context and continuity would be lost.

I was one of a small group on an adventure travel trip and the only one taking video.



Text and Photos by Gordon Sutton

There was no time for setting up shots using a tripod and no space for bulky equipment anyway. It was shot on an unobtrusive hand held Canon HF G40 camcorder - on this sort of trip, the lower one's profile, the better. This avoids unwanted attention from security officials - also, locals continue to act naturally on camera.

The movie was edited using Edius 5.51 with a Mercalli video stabilisation plug-in, which proved a very necessary tool for the post production! As my movies are not intended for a public audience, I like to use music that enhances them rather than bland royalty free music. This means there may be copyright issues if they are shared on unrestricted viewing platforms.

Photos: Below - The Zoji Pass, a challenging journey with 1000 ft drop to a raging rain and melt water torrent. Above - The relative tranquillity of Kashmir and the river market where local farmers gather to sell their crops.

Close to St. John the Baptist Church in Bisley (the home of this film maker) is a spring known as St. John the Baptist Well. Reputedly, this ancient well has never run dry nor frozen up and has therefore provided a dependable supply of fresh drinking water for centuries.

For some 50 years prior to the new millennium, the well had been covered by an incongruous slab of concrete, by no means befitting its status as a grade II listed building.

In preparation for the well's refurbishment, several conceptual designs were produced in the 1990's. A system incorporating an open top with safety grille was finally approved by the authorities.

Photo - Lifting the slab



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The film records the restoration undertaken over a three year period by volunteers to remove the slab, strengthen the stonework, fabrication and fitment of a protective grille just below the water level and improve the approaching steps down to the continuous spring water discharge point.

The film was recorded on Hi8 tape, edited in Final Cut 5 in 2003 (4:3 aspect ratio) and copied to DVD in 2009. For the Sept 2018 documentary competition it was projected from an Apple iPad. A copy is held by Woking Library.



Photos - Rebuilding the stonework around the newly fitted grille; The finished project with steps to reach it safely



Text and Photos by Martin Boyman

Many years ago I'd been on a couple of cruises and had always promised my wife that one day we would go cruising together. She was keen but also a bit reluctant.

So in 2013 we went on a short cruise down the Iberian coast. Well she loved it and we have cruised every year since. The last port of call on that first trip was Lisbon and we were both captivated, not



On the Edge

Text and Photos by Jim Reed

Early this year, I had the idea to make a documentary about Southend Pier. We quite often visit Southend, as my sister in law lives there, and the footage for this video came from three different visits.

The curator of the Museum gave me quite a lot of insight into the piers history over the phone and, together with a bit of internet research, I was able to pull the story together. I had wanted to get access to the Museum, but it didn't open until May.

Despite my offer of a monetary donation to let me pop inside and take a short video, I was told some convoluted tale that if they opened it early the police would have to become involved, and anyway I wasn't allowed to take photographs. I could however buy some postcards instead if I wanted!

Some of the footage was recorded in



March this year. Unfortunately, it was the same time that we had that bitterly cold spell, and to make it worse the wind on the coast that day was around 40 mph!

The camera shake from the wind blowing the tripod was a nightmare, and loads of the footage had to be stabilized to make it half decent. If you look at some of the shots you'll see how people are dressed and how the wind is blowing them about.

Fortunately though, the day was bright, and when mixed with the other footage, some recorded the previous year and the rest recorded in April, it all seemed to work ok.

just by the city but especially by the views from the river as you approach Lisbon from Belem, a distance of about five miles including three very special monuments and an amazing bridge.

I've filmed this trip four times now, trying to do something a bit different each time. So, this year we took a bus to Belem and walked the river bank back to Lisbon, boarded the ship and admired the same



views travelling towards the open sea.

I use a Canon XA25 recording at 28mbps 50fps, and burnt to Blu-ray disc.



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Re-Building a Daimler Dart (or Darting about for a Year)

Text, Photos and Imagery by Alan Brown

When I learnt that my neighbour, Dave Melton, was going to rebuild a Daimler Dart sports car I thought 'this could make a good film!' He seemed keen on the idea so there began a 12 month project!

The problem, of course, was fitting in with filming all the stages of renovation and construction with my own commitments over such a long period. Also I decided to film all his interviews at the beginning in order to obtain the shots I needed as cutaways later.

Sounds simple but of course I hadn't factored in that aspects of the build might change along the way and they did! For example, he was originally going to spray paint the car himself and stated this in the interview but subsequently changed his mind which meant a re-shoot.

No problem you may say, but of course people get their hair cut, can't find the shirt or jumper they were wearing last time, the lighting needs to be the same, etc. etc. Then you fiddle with the colour grading and it all becomes that little bit more complicated.

That said, a very interesting and worthwhile project.

*Photos from Top
Alan records his interviews; Original state of the fibre glass bodywork; A neglected engine; Engine beautifully restored; Body repaired and resprayed; Dave on camera.*



A FLORIDA HISTORY

Text and Photos by Gillian Gatland

2016 was the first time we holidayed in Kissimmee, rather than going to the coast.

We weren't interested in Theme parks but near our rented house was the Osceola County Historical Society Welcome Building, which we visited. This had lots of 'cowboy' looking exhibits and information specifically about **Hamilton Disston**, who drained the land and effectively put Kissimmee, which already had ranches nearby, on the map; and also **Henry Partin**, who bought ranchland right next to Kissimmee and who the Society credited with bringing in the first Brahmin cows to Florida, thus improving the quality of Florida beef and making his ranch the largest in Florida in the 1950s.

We also made a trip down to Lake Kissimmee State Park (which, confusingly, is a different lake to the one where Kissimmee town is situated) where there was an exhibit of an 1880s 'Cow Camp'. It is the home of one of the State's two herds of original Cracker cattle – which having been crossed with other breeds, were in danger of dying out.

It seemed to me there was a film in there somewhere and I came home and did loads of research, but it took me both the 2017 and 2018 visits to get enough film of cattle, from four different ranches, as well as the State park, to cover everything I needed to say.



Thank you to all the entrants in the Documentary Competition for their information about their films.

Good luck when the results of the audience vote is announced at our October meeting but whoever wins the vote, the standard was so high that any one of the nine entries could be a winner.

What a successful event it is!

Twyford Water Works

Text, Photos and Imagery by John Mills



Twyford Water Works was the first documentary that I have actually completed, having had to make two visits to the waterworks on two open days that they have held this year.

I have struggled with making documentaries and had a Eureka moment when I realised that I had to write the script first and then shoot footage. Sounds rather silly in retrospect.

Doing it the other way round, which is what I have been doing, means you end up with an incomplete story due to a vital piece of footage missing. It sounds obvious but nowhere in any of the training and education videos that I have seen and watched was this simple workflow process explained.

I used my Panasonic the VX 870 for the filming with an on-board separate Rode microphone. Shot in 4k and exported compressed to 1080p.



Photos: Boiler house chimneys; The last set of water tube boilers left in the country; Lime used for water treatment

Stationary Steam Engine

Text, Photos and Imagery by John Mills



The stationary steam engine video was very much one done on the fly using my iPhone and my wife's iPhone to capture the sound using a Lav microphone with a wind muffler.

I was particularly impressed with the quality of the sound recording using the iPhone which I now do quite a lot at weddings. The Rode recording app has proved itself to produce very high quality sound that can easily be manipulated in post.

The quality of the iPhone footage, given that this was handheld, is also quite impressive as were the exposure and colour balance which required very little in the way of modification in post.

The iPhone really has changed the way video footage can be recorded. I now make a point of carrying a small man bag complete with spare iPhone for sound, a lab mic, small tripod and spare battery pack so that I can always start filming and don't miss an opportunity.

Shot on iPhone in 4k and exported compressed to 1080p.



Photos: Shots taken at Hollycombe Steam Collection in Hampshire



Britannia

Text and Photos by Philip Morley

This thought only came 4 days before the event, so required some late night work! Having always respected the level of dedication the Royal Family have shown towards the promotion GB Ltd in the world, I decided to make a story about the most effective sales tool they had which was the Royal Yacht Britannia. Fortunately I had visited the vessel earlier this year and just happened to have my camera with me!!

A substantial part of the movie was shot with my Sony HRX NX30 in 1080p. The gimbal balanced lens made the moving shots easier and I were further steadied with Final Cut Pro. Unfortunately, in such close surroundings even a monopole was out of the question.



The main difficulty was to try and get shots where the milling crowds of other visitors were missing. This needed quite a few attempts as there were so many close quarters shots.

Although this glimpse at the secret world of the Royal Yacht was enhanced by recorded descriptive material, via an interactive telephone as you pass through the ship, the rushes revealed items that were not



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