

Video in print

There's no doubt that with the marketing hype behind 4k, video is the new hot potato but discussing it in all its facets is actually quite difficult in a 'printed' magazine.

Despite being in the digital age there are still lots of conventional magazines dedicated to photography where still images and the techniques behind them are displayed in print and discussed in the written word. The moving image - or video- however has been almost impossible to feature successfully in print because pages can't include video clips.

In a funny sort of a way UwP is rather like a conventionally printed magazine in that it too is limited as to how it can convey and discuss video footage and techniques. Sure we could embed video clips to go with the text but that would make the downloadable file size far too big which would take away from UwP's advantage.

The perfect domain for video is the web with sites like YouTube where you can link to them or even embed their link as being the best way to discuss and illustrate everything from storyboarding to shooting to editing with actual moving examples on screen.

That doesn't mean that UwP can't feature video and 2 articles

Editorial

in this issue confirm just that. Rob Duncan has written a very informative account of the transition from shooting video as opposed to stills and Eric Hanauer discusses the vital ingredient of any successful video clip be it 1 minute or 50 minutes long - storytelling.

Enjoy.

Balance and buoyancy

Believe it or not I was recently asked "How do you get your video footage to be so steady?" and once my artistic ego has shrunk to normal again I explained that balance and buoyancy are the basic ingredients for success and they apply equally well to stills as well as video shooters.

With video my personal preference is to get the balance of my system - housing, arms and lights - to be ever so slightly negative underwater and that, ideally, if you were to let go of it, it would ever so slowly sink but remain level. That can be achieved in most cases by adding buoyancy in the form of closed cell foam floats but also by getting the centre of gravity as low as possible. This will result in stability.

Being lighter means less wrist strain and, with the added bulk/

volume of the float arms, you are pushing something much larger/ bulkier through the water which has a dampening effect on any movements. With stills it also means you can hold the system much steadier so should be able to get away with slower shutter speeds.

If your system is quite heavy underwater I recommend you try buoyancy floats as I think they will make a big difference.

I learned all this from watching and diving with the late great Peter Scoones whose video housings were perfectly trimmed and balanced. I remember watching some footage he had shot that day and I remarked how good and smooth it looked. "Ah", he said, "I'd forgotten the camera was still rolling then". Such was the balance and buoyancy that even his unintentional footage was good.

4k frenzy

People are funny, aren't they? Well, not funny exactly but more weird.

Take 4k video, for example. You'd think video has just been invented and that prior to 4k the moving image was not worth considering.

Now everyone is leaping into 4k and even the top GoPros can shoot it but my suspicion is that there will only be a few who stick with it and produce watchable end products. There is so much more to do with video from the story idea, actually shooting the right footage to tell that story and then editing it and adding sound or narration.

With stills your work is mostly over when you press the shutter but with video your work has only just begun.

Parting Shot

Eagle eyed readers will notice that this issue's Parting Shot is not only written by me but is also not really the 'story within a story' that the format is designed to encourage.

Those readers who will accuse me of giving myself priority over other contributors would actually be quite wrong for this is only the second time in UwP's 82 issue history that there have been no Parting Shots submitted.

So if you have an interesting shot which has a 'story with a story', UwP would love to hear from you and you could be the next Parting Shot.

Peter Rowlands
peter@uwmpag.com

www.uwpmag.com