

A Scandinavian Hit

We at Ilford have been exporting film all over the world for many years. But we're always a little proud when one of our exclusive ideas becomes as popular abroad as it is over here. Like the Colorcine Holiday Pack, for example. This summer you'll be seeing them in dealers all around Scandinavia and Holland. They are the same Holiday Packs you're accustomed to using here, except that we've written the instruction sheet both in English and the language of the country. People everywhere like the economical way of buying Colorcine film — we like the export business that does its bit towards easing the balance of payments problem.

COLORCINE NEWS

Issue Number 1

A Quick Check

We often receive films that have been run through the camera only once — and sometimes we receive films that have been through the camera three times and are partially double exposed.

A quick check that your film has been through the camera only the necessary two times is to make sure that all films you send for processing are on Ilford camera spools. Of course it won't guarantee that you've exposed the film at all — or run it through four times — but it's a 99% accurate guide.

And Double Check

Keep that strip of white tape that seals each Colorcine container. When you've exposed both sides of your film, pop it straight back in the container — then stick the tape across the container, so you'll know for sure that the film is exposed. And if you're using a Colorcine Holiday Pack, why not write the number of each film on the tape — this way you'll be certain to have your films in the right order when you send them for processing.

Just For You

Ilford Colorcine News is exclusive to the movie making fraternity among our customers. As with our other publications, we want to include material that is of interest to you. So if you have any suggestions about what you'd like to see in future issues, please let's have them. And in case you have any doubts, our Customer Services people are just as anxious to help you with your movie making problems as they are to help the still photographer. So don't hesitate to write!

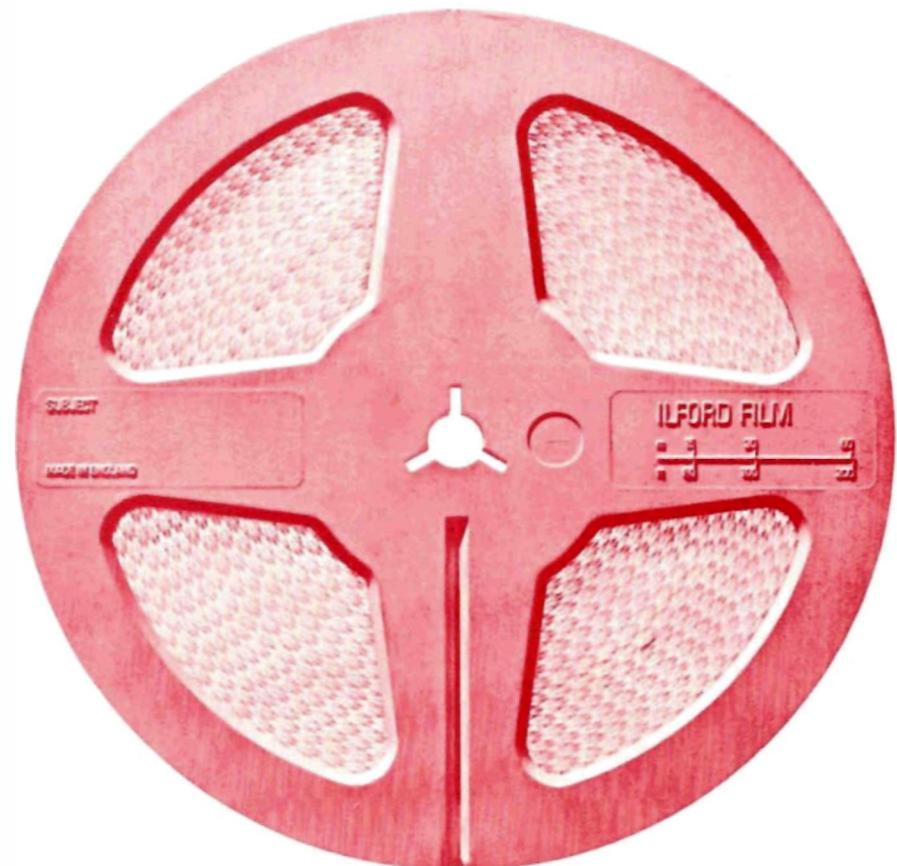
Here are the addresses :

George Zygmund
Editor
Colorcine News
Ilford Limited
Christopher Martin Road
Basildon, Essex.

Derrick Lello
Customer Services
Ilford Limited
Christopher Martin Road
Basildon, Essex.

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TITLING WITHOUT TEARS

Titles add so much to a home movie — which is why we add one to every processed Colorcine Holiday Pack. Some amateurs take great pride in producing titles that are expertly hand lettered or even typeset, and if you're a dab hand with the lettering brush, or with a titling outfit, you'll have lots of fun. But for most of us, off-the-cuff titles are the rule of the day. With a bit of imagination, even your more casual efforts can be very successful, and they'll add that professional touch to your movies.

Here are some suggestions.

Travel films — Try 'self-titles' (railway station or town limit signs) to indicate the location. Or don't use any words at all — an introductory shot of the Eiffel Tower indicates Paris better than any words.

Seaside holidays — Use a stick to write your title in the wet sand. Even if the lettering isn't too good, the effect is. An extra touch is to let an incoming wave 'wipe' your title to introduce the holiday action.

Weddings — How about that 'Just Married' sign on the back of the newlyweds' car? It makes an excellent title — and someone else will have lettered it for you!

Just three ideas that you can apply to your own film. And once you've started thinking how you can use such off-the-cuff titles, you'll be surprised how quickly the ideas start coming.

USING CAMERA SPEEDS

Many movie cameras offer a choice of filming speeds - but have you tried making use of them? If your camera is set to less than the standard 16 or 18 frames per second (say 12 or 8 fps.), action will appear speeded up when you project your film. To get a slow motion effect, all you do is to run your camera at a faster speed than normal — use 32 or 64 fps., for example.

Both fast and slow motion can be used to add interesting effects to your movies. Fast motion, particularly when applied to people, gives that old 'Keystone Cops' effect — so very useful when you're making a family comedy film or when you want the family saloon to perform like a racing car. Slow motion comes in handy not only when you're after a 'dreamy' effect, but also when you want to minimise any unsteadiness of the camera. For example, you might want to use it if you're taking a shot of a landscape, or if you're filming from a car or train.

Remember that you will need to adjust your lens setting when you use fast or slow motion. Check your camera instructions carefully before you shoot — or look at the 'special effects' guide on the leaflet packed with your Ilford Colorcine film.

Another point to remember when you use these different filming speeds is that a shot won't remain on the screen for the same time as the camera was running. At a speed of 8 fps. you're condensing time, so keep the camera running for twice the time you want the shot to last on the screen - film for half a minute at 8 fps. and you'll have only 15 seconds on the screen. With slow motion there's the opposite effect — if you're filming at 32 fps. the shot will last twice as long on the screen. So keep your slow motion shots short or they'll tend to drag.



BUILDING A SEQUENCE

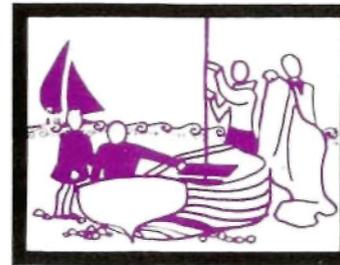
Simple pre-planning can improve every holiday film. Here's an example of building up a short sequence of launching a sailing dinghy — you can apply the same principles to any other action.



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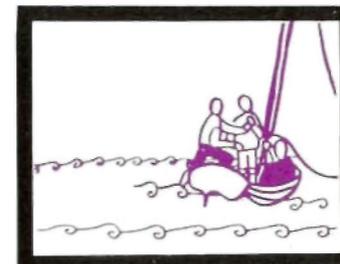
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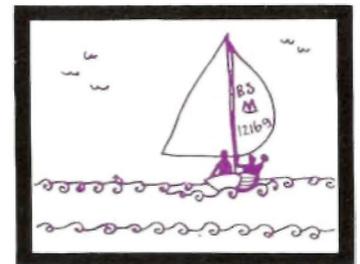
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8

These eight frames show the basic outline of the sequence. To condense time, without making the people — and the dinghy — appear to 'jump' position between shots, use 'cutaway' close-up. In picture four the little girl is watching the sail being raised. A very short close-up of a spectator or one of the participants allows you to skip part of the main action without a 'jump-out'. You're not always limited to using people for your 'cutaways' — you might, for example, use a shot of a sea gull in flight between pictures seven and eight.

Remember to change camera angle and distance between shots as well — this gives added variety and interest to your sequence.