

Shooting Analog: 16mm and 8mm Motion Picture Film

3rd Year Arts Award Outcome Report

Lucas Piette

With the assistance of the Miller Arts program and the Arts Award funding, I was able to successfully purchase two film cameras: one Super 8 and, with great joy to myself, a Super 16 camera. Specifically, I purchased a used Nikon R10 in practically mint condition and a Super 16mm modified Bolex H16 Reflex 1 camera. Along with these cameras, I was able to use the remaining budget to purchase various Super 8 and 16mm film stocks. These stocks, varied in their ISO properties, provided a breadth of shooting options which allowed me to gain great familiarity with these cameras. At the time of writing this, I have shot in a sweaty house-show basement, outside while on the Rivanna, on the beach, in a theme park, and during a snowstorm here at UVA.

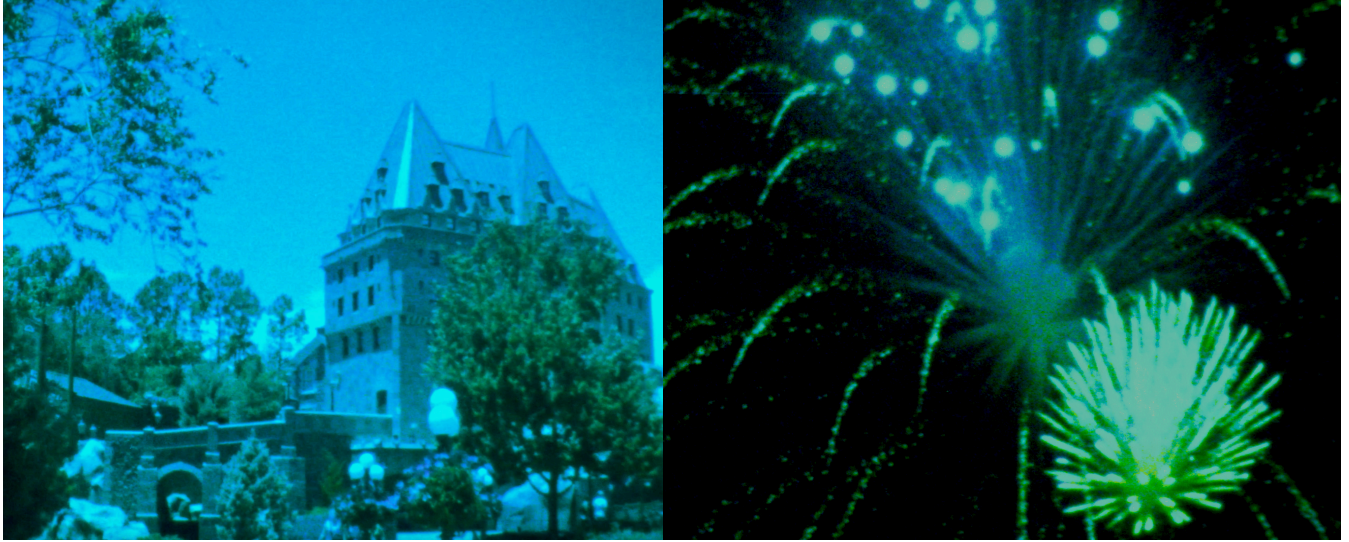
The process of choosing these cameras proved to be more difficult than I previously thought. Firstly, there was such a wide array of options that I was overcome with the paradox of choice. Did I want a camera that could do slow motion? Automatic exposure adjustment? A quieter camera? There were a lot of things to consider, and though I had a substantial budget with flexibility, it was a hard decision to make. With guidance from Kevin Everson, my faculty mentor, a boatload of research, and a lot of online perusing, I found my first camera: the Nikon R10. This is a Super 8 camera which *That Vintage Lens* blog calls “The Cadillac of Super 8 Cameras.” It features slow motion, fast motion, and normal speed filming in addition to a bunch of different in-camera editing controls like cross fades and fade outs. Some time after, I stumbled upon a listing for Super 16 converted Bolex H16 Reflex 1 that a filmmaker was selling in order to upgrade her setup. I felt some comfort knowing that a fellow filmmaker had used this camera and had test footage from projects where the camera was used. All the cameras arrived with no apparent issues, and I shot a couple of test rolls. Both turned out great, but I found that the Bolex had a slight light leak, which was easily corrected by securing the edges of the door that protects the film take-up spool mechanics. I am happy to say these cameras have served me great, given me few issues, and should last a good while.

Looking to the future, I hope to continue my filmmaking journey as I am set to enroll in Advanced Cinematography I in the Fall. In addition, I hope to do some film work this summer in accordance with a documentary project about the history of the Washington Society at UVA. Owning these cameras will allow me to be flexible in my approach to documentary filmmaking as I won’t have to put any burden on the Studio Art equipment managers, and the hassle that comes with non-academic year work. The Arts Award has given me an opportunity unlike any I’ve had before, greatly enhancing both my artistic skills and professional development.

Final Budget:

Miller Arts Scholars Budget, Lucas Piette					
Camera Expenditure					
<i>Cost of both a 16mm and Super 8 camera</i>					
Expenditure item:	Bolex H16 Reflex 1 (with Super 16 conversion)				\$1,956.81
Expenditure item:	Nikon R10 (Super 8)				\$697.99
Film Stock and Equipment Expenditure					
<i>Cost of purchasing various film stocks from Kodak</i>					
Expenditure item:	Super 8 film x 7 and 16mm x 3				\$375.93
Super 8 film:	50D x 2, 200T x 2, 500T x 3				
16mm film:	50D x 1, 200T x 1, 500T x 1				
Total					\$3,030.73
Budget Income, Funding, or Other Awards					
<i>Include income from private sources, the funding you're asking from Miller Arts Scholars,</i>					
Income item:	MAS Third Year Award				\$3,000.00
Total Remaining				-	\$30.73

Film stills:



(Super 8)



(Super 16)