REEDER

MEDIA

CENTER

CATALOG

DSLRS & MIRRORLESS CAMERAS

DSLRS

T6i
- 18-55mm lens
- 24.2 MP sensor
- 1080p video
- Crop-sensor

T7i
- 18-135mm lens
- 24.2 MP sensor
- 1080p video
- Crop-sensor

SL1
- 18-55mm lens
- 18 MP sensor
- 1080p video
- Crop-sensor

SL2
- 18-55mm lens
- 24.2 MP sensor
- 1080p video
- Crop-sensor

5D Mark III
- 24-105mm lens
- 22 MP sensor
- 1080p video
- Full-frame

5D Mark IV
- 24-70mm lens
- 30.4 MP sensor
- 4k video
- Full-frame

5DS R
- 24-70mm lens
- 50.6 MP sensor
- 1080p video
- Full-frame

6D
- 24-105mm lens
- 20.2 MP sensor
- 1080p video
- Full-frame

6D Mark II
- 24-105mm lens
- 26.2 MP sensor
- 1080p video
- Full-frame

7D
- 24-105mm lens
- 18 MP sensor
- 1080p video
- Crop-sensor

7D Mark II
- 24-105mm lens
- 20.2 MP sensor
- 1080p video
- Crop-sensor

MIRRORLESS

M6
- 15-45mm lens
- 24.2 MP sensor
- 1080p video
- Crop-sensor

M50 Mark II
- 15-45mm lens
- 24.1 MP sensor
- 4k video
- Crop-sensor

M100
- 15-45mm lens
- 24.2 MP sensor
- 1080p video
- Crop-sensor
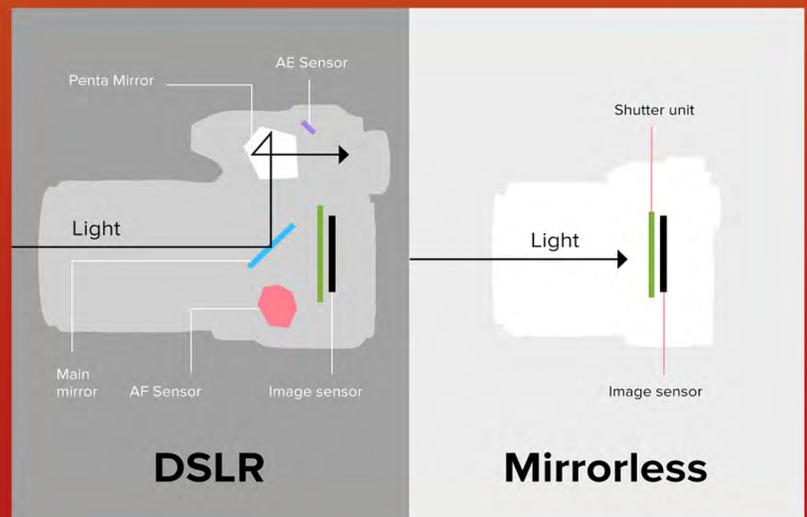
What's The Difference?

While both DSLRs and mirrorless cameras take high quality images and video, there are some advantages to each that are worth noting.

With a DSLR, the optical viewfinder provides a "true-to-life" representation of what the lens sees. DSLRs also boast greater flexibility with a wider variety of lens options to choose from, as well as greater control of depth of field and autofocus.

Mirrorless cameras can use DSLR lenses with the right adapter. They offer better night photography and image stabilization, and are easier to carry with their compact and portable design.

DSLR
- Penta Mirror
- AE Sensor
- Light
- Main mirror
- AF Sensor
- Image sensor

Mirrorless
- Shutter unit
- Light
- Image sensor

MIRRORLESS CAMERAS (CONT.)

R
- 24-105mm lens
- 30.3 MP sensor
- 4k video
- Full-frame

RP
- 24-105mm lens
- 26.2 MP sensor
- 4k video
- Full-frame

R50
- 18-45mm lens
- 24.2 MP sensor
- 4k video
- Crop-sensor

R6 Mark II
- 24-105mm lens
- 24.2 MP sensor
- 6k & 4k video
- Full-frame

R7
- 24-105mm lens
- 26.2 MP sensor
- 4k video
- Full-frame

R8
- 24-50mm lens
- 24.2 MP sensor
- 6k & 4k video
- Full-frame

SONY MIRRORLESS

ALPHA A7 II
- 28-70mm lens
- 24.3 MP sensor
- 1080p video
- Crop-sensor

ALPHA A7 III
- 28-70mm lens
- 24.2 MP sensor
- 4k video
- Crop-sensor

Full-Frame vs. Crop-Sensor

A camera's sensor is the physical rectangle inside that reads the image from the lens.

FULL-FRAME

Advantages	Disadvantages
• Dynamic range • Low-light performance • Shallow depth of field • More light & detail • Wider field of view	• Expensive • Requires large camera body • Produces larger file sizes

CROP-SENSOR

Advantages	Disadvantages
• Crop factor can be used as a boost for magnification • Less expensive • Compact • Produces smaller file sizes	• Image quality suffers in low-light conditions • Tight focal length

Full Frame: 36mm x 24mm

APS-H (1.3x crop): 28mm x 19mm

APS-C (1.6x crop): 22.5mm x 15mm

Smartphone sensor

*not actual size

Do I Need An Adapter?

Every DSLR and mirrorless camera has a lens mount built in to the camera body. The lens mount will display at least one of the four markers shown. The marker(s) signify which types of lenses are directly compatible with that specific lens mount. Some lens mount types are more compatible with certain lens types than others.

Green boxes indicate compatibility, yellow boxes indicate the need for an adapter, and red boxes indicate no compatibility at all.

DSLR MOUNT		MIRRORLESS MOUNT	
EF	EF-S	EF-M	RF
8 pins	8 pins	12 pins	12 pins
🔴	⬜	⚪	🔴
EF lenses	EF lenses	EF lenses	EF lenses
EF-S lenses	EF-S lenses	EF-S lenses	EF-S lenses
EF-M lenses	EF-M lenses	EF-M lenses	EF-M lenses
RF lenses	RF lenses	RF lenses	RF lenses

LENSES

EF LENSES

16-35mm	17-40mm	24-70mm	24-105mm
f/4 IS USM	f/4 USM	f/2.8 II USM	f/4 IS II USM

35mm	40mm	45mm	50mm
f/2 IS USM	f/2.8 STM	f/2.8 TS-E	f/1.8 II

70-200mm	70-300mm	85mm	300mm
f/2.8 IS III USM	f/4-5.6 IS USM	f/1.8 USM	f/4 IS USM

EF-S LENSES
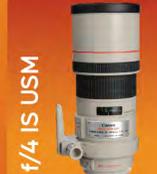
10-18mm	10-22mm	24mm	55-250mm
f/4.5-5.6 IS STM	f/3.5-4.5 USM	f/2.8 STM	f/4-5.6 II STM

EF-M LENSES

11-22mm	22mm
f/4-5.6 IS STM	f/2 STM

RF LENSES

16mm	50mm
f/2.8 STM	f/1.8 STM

Terminology Key

EF: "Electro-focus." EF lenses handle auto-focus via a dedicated electronic motor.

EF-S: "Electro-focus short back focus." These lenses sit physically closer to the sensor.

EF-M: "Electro-focus mirrorless."

RF: "Re-imagined focus." These lenses have increased speed and data transmission, extra fast autofocus, and real-time digital lens optimization.

TS-E: "Tilt-shift" functionality. These lenses allow separate control of DoF and aperture.

USM: "Ultrasonic Motor." Achieve fast, quiet focus.

STM: "Stepper Motor." Converts digital pulses into mechanical rotation.

IS: "Image Stabilizer." These lenses allow one to capture images at slower shutter speeds.

DO: "Diffractive Optical element." These elements help control chromatic abberation.

I, II, III: Generation number of the lens.

Zoom vs. Prime Lenses

Zoom lenses have flexible focal lengths that can be traversed with a zoom ring. Prime lenses do not have zoom rings, so they have fixed focal lengths. Focal length range will always be indicated on the body of the lens.

Anatomy of a Lens

focus ring

zoom ring

UV filter

focal length

mount cap

LENSES (CONT.)

MACRO LENSES

100mm	60mm	35mm	85mm
EF MACRO	EF-S MACRO	RF MACRO	RF MACRO
f/2.8 USM	f/2.8 USM	f/1.8 IS STM	f/2 IS STM

EXTENDERS

2X	2X III
CANON EF	CANON EF

NON-CANON

50mm	35mm	18-35mm	24-70mm	70-200mm	150-600mm
ROKINON	SONY	SIGMA	SIGMA	SIGMA	SIGMA
EF T1.5 CINE	f/1.8 SEL-35F18	f/1.8 EF ART	f/2.8 EF ART	f/2.8 EF SPORTS	f/5-6.3 EF

DIGITAL CAMERAS
(POINT & SHOOTS)

G7X
- 24-100mm FL
- 20 MP sensor
- 1080p video
- DIGIC 6 processor

G7X Mark III
- 24-100mm FL
- 20.2 MP sensor
- 4k & 1080p video
- DIGIC 8 processor

ELPH 190 IS
- 24-240mm FL
- 20 MP sensor
- 720p video
- DIGIC 4 processor

SX420 IS
- 25-1008mm FL
- 20 MP sensor
- 720p video
- DIGIC 4 processor

SX740 HS
- 24-960mm FL
- 21 MP sensor
- 4k & 1080p video
- DIGIC 8 processor

ELPH 360 HS
- 25-300mm FL
- 20 MP sensor
- 1080p video
- DIGIC 4 processor

What is an F-Stop?

WIDE				APERTURE			NARROW
f/1.4	f/2	f/2.8	f/4	f/5.6	f/8	f/16	f/22

Light floods in and less is in focus. Shallow depth of field occurs.

Light funnels in and more is in focus. Deeper depth of field occurs.

Also called an "f-number," an f-stop value represents the amount of light that is being let into the lens. When thinking about F-stops, it can be useful to compare them to human eyes.

When we are trying to see in the dark, our pupils dilate; when we go outside into the sun, they shrink. Aperture works the same way. A lower f-number lets in more light, while a higher f-number lets in less.

As an f-number changes, so does the "depth of field (DoF)." Depth of field is the distance between the closest and farthest objects in a photo that appear sharp. With narrow DoF, only a small slice of the image is in focus. Conversely, with a large DoF, much more of the scene is sharp.

VIDEO CAMERAS

PANASONIC HC-VX981K
- 4k video
- SD card
- In-camera edits
- 20x zoom

CANON VIXIA HFG30
- 1080p video
- SD card
- MP4/AVCHD
- 20x zoom

CANON VIXIA HFG50
- 4k & 1080p video
- SD card
- 21.1 MP UHD sensor
- 20x zoom

CANON XC-15
- 4k video
- SD card
- In-camera edits
- 20x zoom

CANON XA-10
- 1080p video
- SD card
- 2 XLR inputs
- 64GB HDD

CANON XA-15
- 1080p video
- SD card
- 2 XLR inputs
- Max aperture 16

CANON XA-25
- 1080p video
- SD card
- 2 XLR inputs
- Max aperture 8

CANON XA-30
- 1080p video
- SD card
- 2 XLR inputs
- MP4/AVCHD

CANON XA-35
- 1080p video
- SD card
- 2 XLR inputs
- 2.9 MP HD sensor

CANON XA-60
- 4k video
- SD card
- 2 XLR input
- 20x zoom

CANON XF-100
- 1080p video
- CF card
- 2 XLR inputs
- Timelapse

CANON XF-205
- 1080p video
- SD/CF card
- 2 XLR inputs
- 20x zoom

CANON XF-405
- 4k & 1080p video
- SD card
- 2 XLR inputs
- 30x zoom

CAMERA ACCESSORIES

ADAPTERS
- EF to Sony E
- EF to EOS R
- EF to EOS M
- EF to Sony E Speed Booster

FLASHES
- 270 EX II
- 320 EX
- 430 EX II
- 430 EX III-RT
- 470 EX-AI
- 580 EX II
- EL-5

REMOTES
- SONY VPR1
- CANON TC-80N3
- CANON RS-60E3

TRIPODS

PHOTO TRIPOD

VIDEO TRIPOD

LARGE PHOTO TRIPOD

LARGE VIDEO TRIPOD

What's The Difference?

Video tripods include a panning arm, while photo tripods do not. Our regular tripod options have a max height of about 59 inches, while our larger options have a max height of about 67 inches.

LAPTOPS

2021 MACBOOK PRO M1

Reeder Media Center laptops are all Macs. Unlike most other media center items, they check out for periods of up to two weeks at a time.

Since our laptops come equipped with the full Adobe Suite and other creative apps, they are to be checked out for media production purposes only.

TABLETS

WACOM ONE

Wacom One tablets are a powerful and convenient tool for many kinds of creative work. The 13" full HD display offers an 11.6" x 6.5" work area. Users can use the Wacom One pen to interact directly with the display as a drawing surface or second monitor. The tablet surface boasts 4096 levels of pressure sensitivity, and a 26ms response rate.

This tablet is designed as a compact drawing surface for digital artists. Simply connect a single USB-C cable to a desktop or laptop to activate the display, and open up a piece of software commonly used for digital drawing, like Adobe Photoshop, KRITA, or Clip Studio Paint. Keep in mind that the Reeder Media Center has Adobe software on all workstations - so feel free to plug and play!

AUDIO RECORDERS

ZOOM F1
- Vocals, music
- Lavalier mic
- 3.5mm out
- MP3/WAV
- Portable

ZOOM H1N
- Vocals, music
- 3.5mm out
- WAV
- Stereo XY mic formation

ZOOM H2N
- Vocals, music
- 3.5mm out
- WAV
- 5-mic array
- 4-channel recording

ZOOM H4N PRO
- Vocals, music
- 3.5mm out
- WAV
- Portable

ZOOM H5
- Vocals, music
- 2 XLR 1/4" inputs
- WAV
- interchange-able capsule

ZOOM H8
- Vocals, music
- 4 XLR & 2 XLR 1/4" inputs
- WAV
- interchange-able capsule

What Is Field Recording?

Field recording refers to any kind of recording practice that occurs outside of a controlled studio environment. Recordings in the "field" can mean ones that include the sounds of personal spaces, nature spaces, urban spaces, transportation sounds, or found sounds. Each of the audio recorders listed above are designed to be portable and handy field recorders for easy capturing of quality stereo sound.

Note: Reeder Media Center audio recorders come with batteries, but patrons must replace them should they expire.

AUDIO ACCESSORIES

ALL AUDIO RECORDERS INCLUDE:
• SD card • Power supply or charger • USB cable

These accessories are used for minimizing wind noise, as well as other harsh vocal sounds. Handles or tripods can dramatically reduce the noise that can come from handling a recorder. XLR and 1/4" cables are used to connect to microphones, instruments, and interfaces.
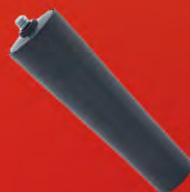
WINDSCREEN

"DEAD CAT"

POP FILTER

TABLE-TOP TRIPOD

1/4" HANDLE

XLR CABLE

1/4" CABLE

XLR TO 1/4" CABLE

MICROPHONES

RODE NT1A

- Guitar, vocals
- Cardioid condenser
- XLR connection

SHURE SM57

- Drum, guitar, vocals
- Cardioid dynamic
- XLR connection

SHURE SM58

- Studio & stage use
- Cardioid dynamic
- XLR connection

SHURE DRUM KIT

- 6-pieces & mounts
- 4 dynamic mics, 2 condenser mics

LEWITT LCT440

- Drum, guitar, vocals
- Cardioid dynamic
- XLR connection

ASTON ORIGIN

- Vocals & instruments
- Cardioid condenser
- XLR connection

RODE NT3

- Studio & stage use
- Cardioid condenser
- XLR connection

AT4040

- Drum, guitar, vocals
- Cardioid condenser
- XLR connection

RODE REPORTER

- Speech, interviews
- Omni dynamic
- XLR connection

What's The Difference?

Dynamic microphones, like the SHURE SM58, are known for their durability and lower price point. They can produce quality sound across a wide variety of sources, but perform especially well with louder sources such as drums and guitars.

Condenser microphones, like the AT4040 from Audiotechnica, are known for their use in studio recording settings. Unlike dynamic mics, condenser microphones need phantom power (+48V) to operate. Their extra sensitivity makes them ideal for use in vocal and acoustic settings.

Microphone Polar Patterns

Polar patterns are visual representations of how different microphones "hear" sound waves. They show a microphone's "directionality," which refers to a microphone's sensitivity to sound relative to the direction or angle from which the sound arrives.

There are three main types of directionality: unidirectional, bi-directional, and omnidirectional.

Cardioid and super-cardioid microphones are considered "unidirectional" because they favor a dominant side from which to pick up sound. "Figure-8" microphones are considered "bi-directional" because they are sensitive to sound from both the front and the back, but not the sides. Omnidirectional microphones are sensitive to sound from all angles.
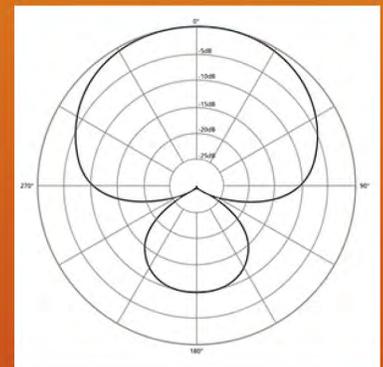
A polar pattern graph assumes that the microphone is in the center, and that 0 degrees represents the front.

For more information on more varieties of microphones and their polar patterns, visit the online resources provided by Shure.
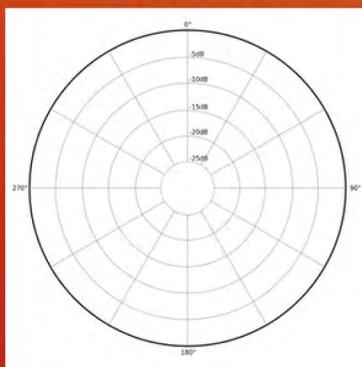
FUN FACT: The term "cardioid" comes from the heart shape of the polar pattern!
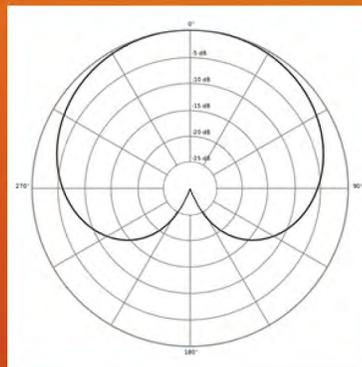
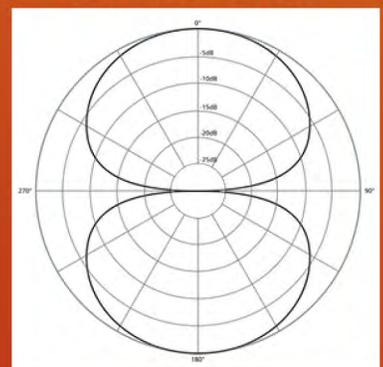CARDIOID

SUPER-CARDIOID

OMNIDIRECTIONAL

FIGURE-8

SHOTGUN MICS

RODE NTG2
- Speech, interviews
- Super-cardioid condenser
- Phantom or battery power
- XLR connection

RODE NTG3
- Speech, interviews
- Super-cardioid condenser
- Phantom power required
- XLR connection

SENNHEISER MKE 600
- Speech, interviews
- Super-cardioid condenser
- Phantom or battery power
- XLR connection

AT 875R
- Video, broadcast
- Mono-channel lightweight condenser
- Phantom power required
- XLR connection

RODE BOOMPOLE

Shotgun mics have a "lobar" polar pattern, which achieves an especially high degree of unidirectionality. These kinds of microphones are really good at picking up what is directly in front of them, making them perfect for interviews or other single-source needs.

In professional contexts like video or broadcast, shotgun microphones are often seen mounted on boom poles, concealed by a noise-reducing accessory like a windscreen or "dead cat."
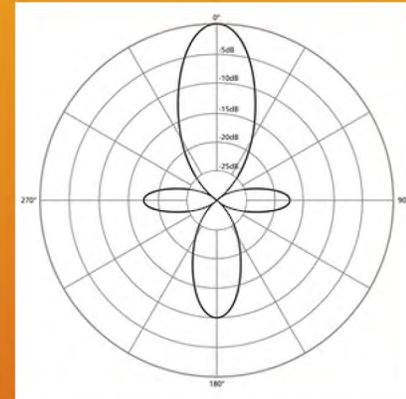
LOBAR/SHOTGUN

VIDEO MICS

RODE VIDEOMIC

- Super-cardioid condenser
- For cameras and portable recorders
- 3.5mm TRS cable
- Windscreen
- 9V battery power (<100 hours)
- Customizable audio settings
- Dual mono output
- Integrated shock mount
- Shoe-mount to camera

The Video Mic in Action

windscreen

9V battery pack

audio settings

shotgun mic (inside)

shock mount

shoe mount

camera's mic input

3.5mm out

WIRELESS MICS

Why Go Wireless?

A wireless microphone system can provide several advantages to their wired counterparts. These include greater versatility, ease-of-use, and a design that prioritizes closer proximity to a source. Unlike wired systems, wireless mics can be affixed to a greater range of objects like cameras, handles, or clothing. They also offer a much higher degree of portability. With wireless mics, users can take advantage of a "run-n-gun" approach in which they are able to move at greater intervals without sacrificing audio pickup range or quality.

RODE GO II

- 2 clip-on transmitters for 2-person interviews
- Record to camera
- 3.5mm mic inputs
- 7 hours onboard storage
- 7 hours of battery & USB charging
- Stereo or dual mono option
- Up to 8 mics on set at once

DJI

- 2 clip-on transmitters for 2-person interviews
- Record to camera or phone
- 3.5mm mic input
- 14 hours of memory
- 5-7 hours out-of-case battery power
- Internal transmitter backup
- "Fast Pairing" functionality

How Do Wireless Mics Work?

A wireless microphone system consists of a transmitter and a receiver. The transmitter receives an audio signal from a source, and then processes it. The receiver takes the processed audio signal, and sends it out via connection to a camera, phone, or other external device.

USB MICS

RODE PODCASTER

- Broadcast
- Cardioid dynamic
- USB-B
- Headphone out
- Mac & PC

RODE NT-USB MINI

- Live sound
- Cardioid condenser
- USB-C
- Headphone out
- Mac & tablets

SHURE MV5

- Live sound
- Cardioid condenser
- Micro-USB
- Headphone out
- Mac & PC

SHURE MV7

- Broadcast
- Cardioid dynamic
- XLR & USB
- Headphone out
- Mac & PC

Types of USB Connection

USB-A   USB-B   USB-C

If you need an adapter in order to connect a USB mic to your computer, ask an employee!

AUDIO EQUIPMENT

MIDI CONTROLLERS

AKAI MPK MINI

- 25 keys
- Octave and pitch control
- 8 programmable pads and knobs
- Music and sound software included

AKAI MPD218

- 16 programmable pads and 6 knobs
- USB-B power
- Note Repeat & Full Level functions
- Free software included

ARTURIA MINILAB 3

- 25 keys
- Octave and pitch control
- 8 pads & knobs; 4 sliders; display
- Music and sound software included

What is MIDI?

MIDI (Musical Instrument Digital Interface) is a technical standard. Unlike microphones, MIDI does not transmit recorded sound. Instead, it transmits and stores musical data like musical notes, timings, and pitch, which then gets translated to the sound library of the receiving device. MIDI was developed in the early 1980s to provide interoperability between digital music devices - in other words, MIDI gives digital keyboards, drum machines, and synthesizers the ability to talk to each other!

AUDIO INTERFACES

ZOOM U-22

- 1 XLR/TRS input
- 1 preamp with phantom power via USB or battery
- DI input for guitar
- Zero-latency monitoring
- Ultra-compact design

ZOOM U-24

- 1 XLR/TRS input
- 2 preamps with phantom power via USB or battery
- Onboard MIDI I/O
- DI input for guitar
- Pocket-size design

TASCAM 2X2

- 2 XLR & 1/4" inputs
- Onboard MIDI I/O
- USB-C power
- Headphone and speaker line outs

TASCAM 4X4

- 4 XLR & 1/4" inputs
- Onboard MIDI I/O
- USB-C power
- 2 headphone and speaker line outs

SCARLETT 2i2

- 2 XLR & 1/4" inputs
- "Air" mode
- USB-C power
- Headphone and speaker line outs

MACKIE ONYX 2X2

- 2 XLR & 1/4" inputs
- Onboard MIDI I/O
- USB-B power
- Zero-latency monitoring

RODE AI-1

- 2 3.5mm mic inputs
- 1 headphone out
- Bus powered
- Zero-latency monitoring

PODCASTING KITS

PODTRAK P4

- 4 powered XLR inputs
- 4 programmable pads
- 4 headphone outs
- Compact design
- Remote-in guests
- 4 RODE PodMics, 4 stands, 4 cables, power, and 4 headphones included

RODECASTER DUO

- 2 XLR inputs
- 6 programmable pads
- 2 headphone outs
- Compact design
- Remote-in guests
- Internal wireless receivers for connecting to RODE Wireless GO II

PODTRAK P8

- 6 powered XLR inputs
- 9 programmable pads
- 6 headphone outs
- Remote-in guests
- 4 RODE PodMics, 4 stands, 4 cables, power, and 4 headphones included

ACTION &
WEB CAMS

LENOVO WEBCAM
- 1080p 2MP video
- Dual stereo mics
- USB connection
- Privacy shutter

DJI ACTION 2
- Magnetic 4k cam
- 4 stereo mics
- Timelapse, slow motion, zoom

DJI OSMO ACTION 4K
- 4k 12MP video
- Clear mono sound
- Shake-free video, 8x slow motion

DJI OSMO POCKETCAM
- 4k 12MP video
- iPhone connection
- FaceTrack, time-lapse, night mode

GO PRO MAX 360
- 5k 360° video
- 6-channel sound
- Timelapse, pano, angle variety

PHONE
PRODUCTION

MICROPHONES

ZOOM iQ6 MIC
- iOS connection
- H4N condensers
- Large gain wheel
- Headphone out

ZOOM iQ7 MIC
- iOS connection
- Adjustable mic tilt
- Broadcast quality stereo recording

RODE iXY MIC
- iOS connection
- 2 condenser mics
- Broadcast quality stereo recording

RODE VIDEOMIC ME
- Smartphone connection
- Shotgun mic
- Headphone out

ON-THE-GO

RODE VLOG KIT
- Lightning shotgun mic connection
- Cable, filters, light, tripod included

RODE MOBILE INTERVIEW KIT
- 2 lav mics connect to iOS receiver
- Headphone out
- Stereo & mono

DJI OSMO 6 GIMBAL
- Magnetic clamp
- Dynamic zoom
- ActiveTrack 5.0
- Timelapse, pano

MOUNTS & MORE

PHONE RIG

DSLR RIG

DSLR SUCTION CUP

SKATE DOLLY RIG

ACTION GRIP

SPEAKERS & PA SYSTEMS

JBL PARTY BOX ON THE GO

- 6 hour battery
- Bluetooth
- Waterproof
- Wireless mic included
- Mic & instrument inputs
- Pair 1 other JBL Party Box
- Synchronizable light show

BOSE MICRO SOUNDLINK

- 6 hour battery
- Bluetooth
- Waterproof
- Party Mode & Stereo Mode

JBL CHARGE 4

- 20 hour battery
- Bluetooth
- Waterproof
- USB-C charging
- Pair other JBLs

MACKIE FREEPLAY LIVE

- Bluetooth connect to phone, tablet, or computer
- Plug in mics or instruments via 2 XLR/ 1/4" hybrid inputs
- Up to 15 hours continuous operation
- FreePlay Connect app
- Integrated adapter for mic stand

JBL FLIP 5/6

- 12 hour battery
- Bluetooth
- Waterproof
- Tough & durable
- PartyBoost feature

JBL BOOMBOX

- 24 hour battery
- Bluetooth
- Waterproof
- Aux connection
- Pair other devices

STORAGE & EXTERNAL MEDIA

For more details on our storage and disk drives, check out our website!

SAMSUNG 1TB

SANDISK 1TB

ELEMENTS 2TB

MYPASSPORT 2TB

The Reeder Media Center also has a collection of disk drives that have read/write capability. You can also use them as DVD or Blu-Ray players!

LIGHT KITS & BACKDROPS

LIGHT KITS

LUMIPAD LIGHT KIT

- 3 Bi-color soft LED panels
- 3 folding light stands
- 6 batteries, 3 power adapters
- 3200-5600K dial-controlled color temperature range
- 0-100% brightness control
- Slim design

LUMIPAD LIGHT PANEL

- Bi-color soft LED panel
- Shoe mount, stand mount
- 2 batteries, 1 power adapter
- 3200-5600K dial-controlled color temperature range
- 0-100% brightness control
- Slim design

RING LIGHT

- 18" Bi-color LED ring light
- Light stand included
- Phone mount, shoe mount
- 1 AC power adapter
- 3200-5600K dial-controlled color temperature range
- 0-100% brightness control

BACKDROPS

COLLAPSIBLE GREENSCREEN

- Wrinkle-resistant
- 61x72" screen
- Optimized for chroma keying
- Quick setup with pull-up X frame
- Positionable feet
- Carry handle

### COLLAPSIBLE BLACK AND WHITE BACKDROP

- 1 black and 1 white side
- 61x70" screen
- Video production, projection
- Quick setup with pull-up X frame
- Positionable feet
- Carry handle

What is Three-Point Lighting?

Three-point lighting is a standard method commonly used in video production and photography. It involves placing three main light sources (a key light, fill light, and back light) at an approximately 45° angle from a subject in order to set a desired mood for a scene. The key light and fill light are placed in front of a subject, and the backlight is placed behind a subject. A key light is the dominant light source placed on a subject, while a fill light fills in the shadows that the key light creates. The backlight adds an extra layer of depth between a subject and the background or backdrop. By changing the position, intensity, and color temperature of the light sources, it is possible to control how light and shadow fall on a subject, creating different moods.

BACKLIGHT

Object

KEY LIGHT

FILL LIGHT
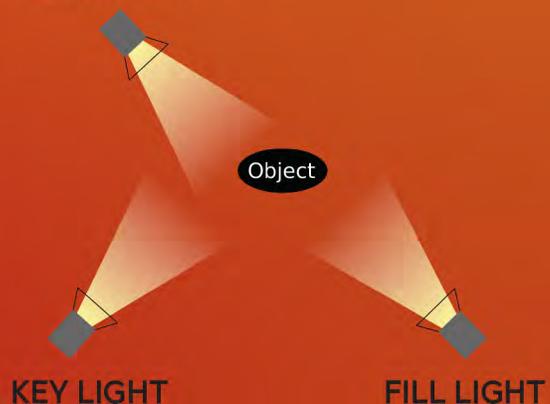
PROJECTORS &
STREAMING

PROJECTORS

OPTOMA HD243X

- 3,300 lumens
- 1080p resolution
- HDMI connection
- DVDs, PC, console

EPSON 1080 LCD

- 3,400 lumens
- 1080p resolution
- HDMI, DVD, PC
- Screen mirroring

NEBULA MARS II

- 500 ANSI lumens
- 720p resolution
- HDMI, USB 2.0
- Android TV 7.1

BENQ GS50

- 500 ANSI lumens
- 1080p resolution
- Powerful sound
- Android TV 7.1

STREAMING

RODE STREAMER X

- 4k streaming
- HDMI in/out
- 4 SMART pads
- 1 XLR input

BLACKMAGIC ATEM MINI SWITCHER

- 4-channel HDMI
- 2-channel audio per source
- Transitions, FX

BLACKMAGIC WEB PRESENTER

- HDMI/SDI source live streaming via USB or Ethernet
- Webcam out

What Are Lumens?

Lumens are a unit of measurement that quantify the amount of visible light detectable by the human eye. There are three different kinds of lumens: light source lumens, ANSI lumens, and LED lumens. ANSI (American National Standards Institute) lumens rate projector brightness most accurately. The recommended lumen count for indoor projection is 417 ANSI lumens (1,000 lumens).

Measuring Brightness

ANSI lumens are measured across a 9 zone average, using a Light Meter.
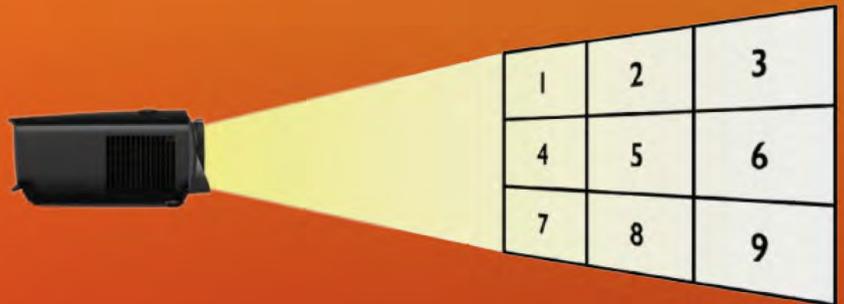
ANALOG SYNTHS

DFAM MOOG

- 8-step sequencer
- 24-point patchbay
- Pitch and velocity control
- External audio input

MOTHER 32

- 32-step sequencer
- 32-point patchbay
- MIDI input & CV converter
- Pulse width control

SOFTWARE &
SPACES

ADOBE

Ps Ai Pr Ae Id
Lr An Ch Me Au

The Reeder Media Center offers local access to the entire Adobe Creative Cloud Suite for all students, faculty, and staff. After booking a space, simply log in with your W&M credentials, and let your creativity flow! Note: When using Lightroom, select Lightroom Classic.

VIDEO & FILM

AUDIO & MUSIC

MISC MEDIA

SPACES

WORKSTATIONS

COLLAB BOOTHS

STUDIOS

STUDIO 2

PRODUCTION ROOM

RODE PODCASTER

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3

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