HMC-150 tips

Camera Set-up

Choosing Frame Rate and Format

On the camera Choose MENU

Using the selection Joystick navigate to RECORDING SETUP

PUSH TO ENTER

Click over to change

Format and Frame Rate

Enter to Select

Note: The PH settings are the Highest Quality.

Focus Assist: Focus in HD is critical

Press this button for a digital zoom on the shot. Focus and press it again to return to normal field of view. The word **Expanded** will be on the display.

This does not affect your image.

ND Filter: For use under bright conditions

Zoom: turn to manual to release the servo motor for zoom by hand with the ring.

Iris button: To switch between manual and Automatic Iris control.

Gain: For additional exposure – increases noise

White Balance: Preset to either 3200K or 5600K or custom A or B

The HMC-150 can shoot in a variety of rates and either 720P or 1080

You must use SD HC cards (class 6 recommended)





BARS: Select to display color bars

SHUTTER: Select to change shutter speed 1/48 is standard for 24P material

LCD: Adjust brightness of display

ZEBRA: OFF, 80%, or 100% use to display areas of over-exposure

EVF DTL: Electronic Viewfinder Detail -Sharpens the image on the display to help with focus but does **not** alter the image.

OIS: Optical Image Stabilization Use this for Hand-Held shots. **DO NOT USE** with tripod shots or 35mm adaptors.



WFM – Wave Form Monitor

Use the wave form monitor to check your levels of exposure

Adjust bright exposures that you want to retain detail in below the top bold line.

The image of the monitor will not be recorded on your clip.

You can see an unobstructed image in the viewfinder while using the WFM.



Post-Production

Remove SDHC card from camera and insert into USB reader.

Insert reader into any computer Intel Mac **NOT** required

Open **Disk Utility**: Applications/Utilities/Disk Utility

Select Disk.

Select Location to save Image (your drive)

0	0			
	÷	1	2	
Burn	New Image	Convert	Verify	Enable
2	32.9 GB WD0	C WD250	JD-00	KLBO
6	EVERYTHIN	G		
3232.9 GB WDC WD2500JS-00NCB1				
1	CIC			
6	135			
2.7	6 GB Media			
	Kingston			

(This can be done on any Mac)

and select Read Only under the

Image Format pull down

Click Save

You have now created an Image of the disk.

This is your master, your back-up, your digital negative.

Put the SD HC card back in the camera and reformat before returning camera.

Press MENU Camera Menu Card Functions Card Format

You can also delete the contents of the card while mounted on the computer.

Save As: test reel 1	
▲ ►)	50 test 🗘 🗘 search
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AD	
B Documents	
Image Format Encryption: New Folder	read-only compressed read/write DVD/CD master

CAM MENU	2/3	CARD FORMAT	
AV OUT SETUP			
DISPLAY SETUP		SD CARD	
CARD FUNCTIONS		FORMAT?	
USER FILE			
META DATA		YES	
		NO	
SETUP 🚸 ENTER	EXIT MENU	Setup 🚸 Enter	EXIT MENU

Last updated August 2009 – Adam Olson

Importing your HMC-150 footage into Final Cut Pro

This must be done using an Intel Mac with FCP 6.0.5 or higher. Check with EQ room for suite number.

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ce 2

Using an Intel Mac with FCP 6.0.5 or higher you can **Ingest** your footage.

As with any project, set your Capture Scratch to Your Drive

Mount (double click) the disk image(s) of your footage.

Select **skip** at the prompt

000	
Opening "test reel 1.dmg"	
	Cancel
Verifying	Skip

A new window will open and FCP will recognize your disk. The clips will be displayed on the left with a viewer pane on the right.

In the lower right you can rename your clips and add other data.

After renaming choose **Add** selection to Queue under the viewer or in the lower left of the window

The lower left pane will show you the clip being processed, the logging bin and other information.

After all clips have been ingested you can close the Log and Transfer window and begin editing.

The Sequence settings may not be correct for the format of the footage.

When you drag or insert your first clip into the Sequence Timeline FCP will prompt you to change the Sequence setting.

Select YES

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Open FCP

After setting your Capture Scratch to your drive

Yes

Select: File / Log and Transfer

Reel:	Kingston	- 2
Name:	Clip #1	- 6
Scene:		• 🗳
Shot/Take:		• 🗳
Angle:		• 🖻
Log Note:		Good

¥	0	14 se	elected - 1 v 14	clips displayed	Add Selectio	n to Queue
🔎 Fin	in Projec	t 3lips	queued – Transfe	rring Clip #1		
	Status	Name	In	Out	Duration	
ta je j	Ø	Clip #1	00:00:00:00	00:01:33:20	00:01:33:21	ſ
1		eating breakf	00:00:00:00	00:10:24:20	00:10:24:21	

For best performance your sequence and External Video should be set to the format of the clips you are editing.

No

Change sequence settings to match the clip settings?

Man Nan	ne 🔻	Frame Size	Vid Rate	Compressor	Data Rate	Aud Rate	Aud Format
Clip #1		1280 x 720	23.98 fps	Apple ProRes 422	7.0 MB/sec	48.0 KHz	16-bit Integer

This is a snapshot of the browser showing the format of the clip. The size of the Frame is 1280X720 720P/24P material will have a frame rate of 23.98 The compressor should be ProRess 422 Audio is 16 bit / 48 khz

Scene File Settings

Detail Level	Controls the Edge Enhancement. Too much and it creates a more electronic image.
V Detail Level	Controls Vertical contrast. Enhances the space between horizontal lines. More subtle than Detail Level
Detail Coring	Helps to smooth noise of Enhanced image.
Chroma Level	The amount of Color Saturation
Chroma Phase	Adjusts the color along the yellow-green and purple axis. Tint on NTSC TV.
Color Temp	Adjusts the color along the orange-red and blue axis. Stronger than Phase adjust.
Master Pedestal	Adjusts the way the camera handles darker sections of the image. Acts as a contrast control. The lower the number the richer the blacks become. -15 to -25 for most shooting.
Gamma	Adjusts how the camera processes the image. Cine-D gives the most latitude. Cine-V has more contrast.
Knee	Adjust how the camera circuitry will handle overexposure. It will attenuate the signal to adjust the highlights. Set to HIGH it will not adjust until the image brightness is at 100% out of 109%. Set to AUTO and the camera gets to decide.
Matrix	The overall color balance. Set to Cine for richer saturated colors.
Skin Tone DTL	Helps to smooth imperfections on people's skin. Works similar to coring but only on skin tones and much milder.
Name EDIT	Customize names
Load / Save / Init	You must save the settings or they will be lost after powering down.
	Init will return the camera to the Factory settings.