

HMC-150 tips

Camera Set-up

Choosing **Frame Rate and Format**

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

You must use SD HC cards (class 6 recommended)

On the camera Choose MENU

Using the selection Joystick navigate to RECORDING SETUP

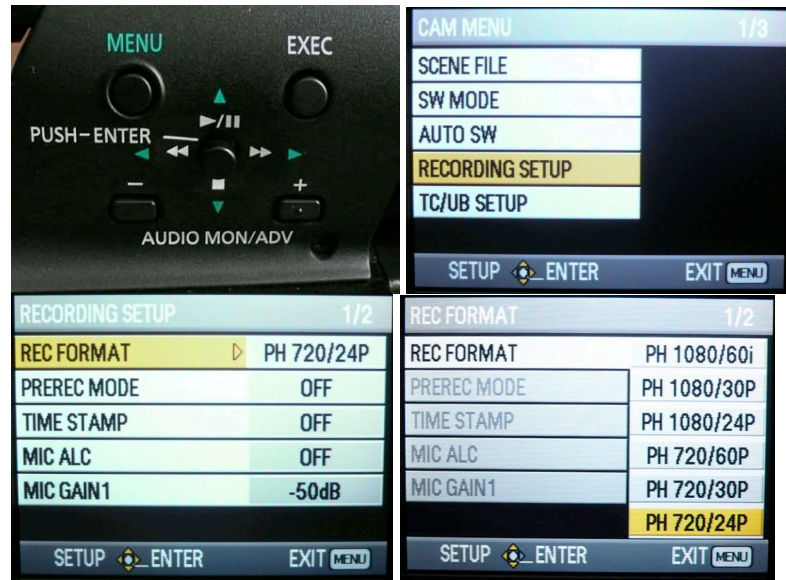
PUSH TO ENTER

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



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.



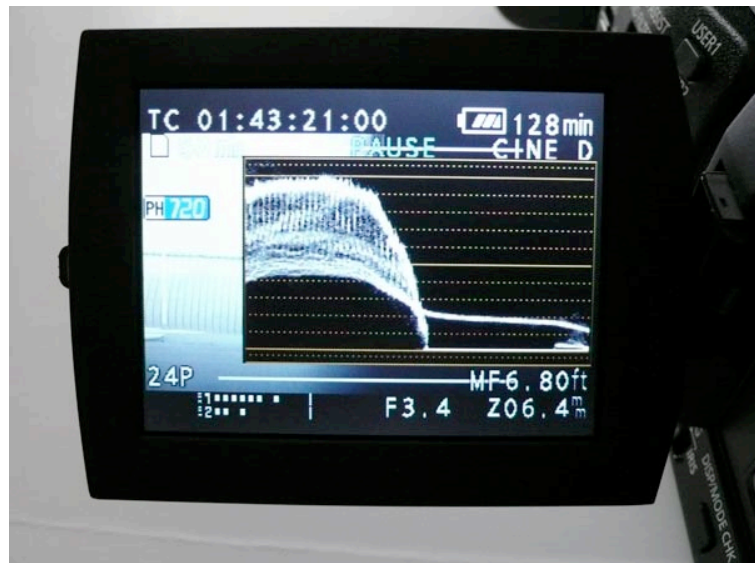
WFM – Wave Form Monitor

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

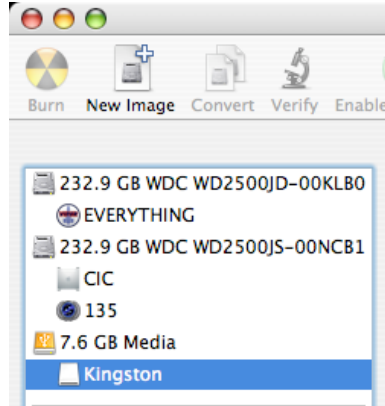
Remove SDHC card from camera and insert into USB reader.

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)



(This can be done on any Mac)

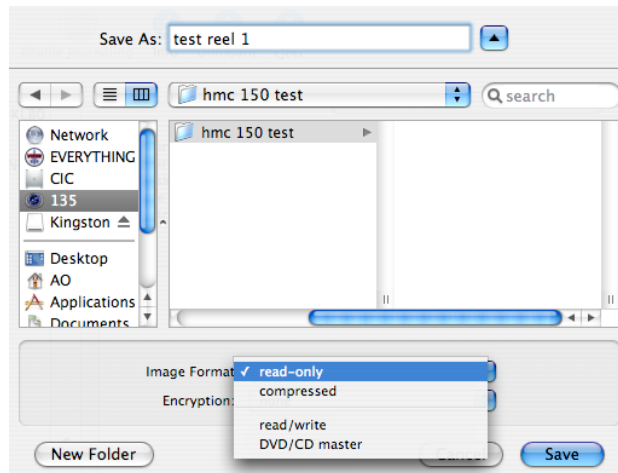
Click **New Image**

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.



Importing your HMC-150 footage into Final Cut Pro

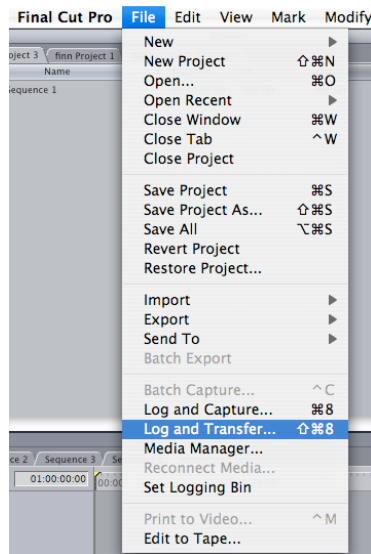
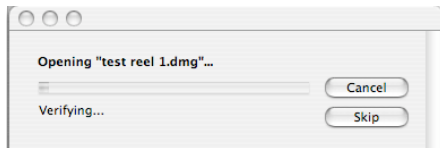
This must be done using an Intel Mac with FCP 6.0.5 or higher. Check with EQ room for suite number.

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



Open FCP

After setting your Capture Scratch to your drive

Select: File / **Log and Transfer**

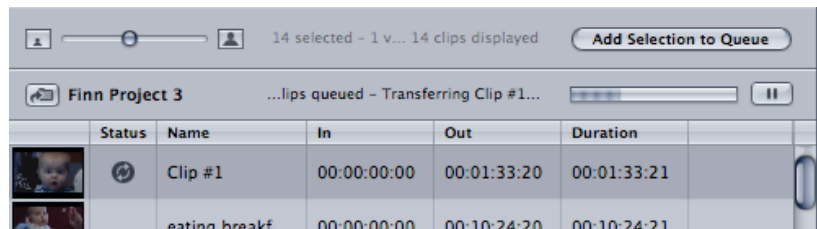
A new window will open and FCP will recognize your disk. The clips will be displayed on the left with a viewer pane on the right.

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.

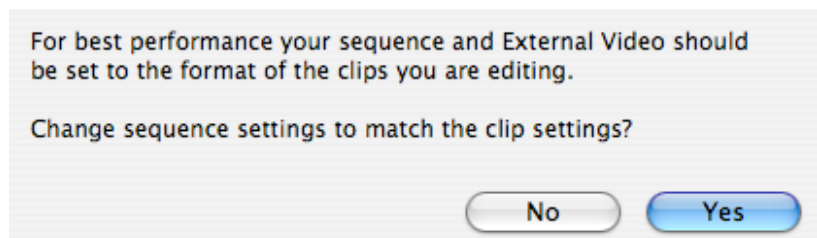
After all clips have been ingested you can close the Log and Transfer window and begin editing.



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**



| Name | 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 ProRes 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. |