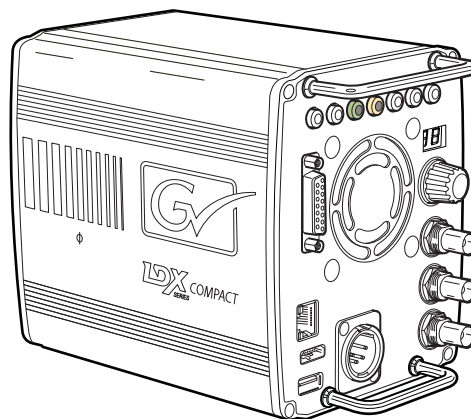


User's Guide

3922 496 32141 January 2014 v1.0

Package v1



LDX Compact Series

Software Upgradable Camera Platform

Declaration of Conformity

We, Grass Valley Nederland B.V., Kapittelweg 10, 4827 HG Breda, The Netherlands, declare under our sole responsibility that this product is in compliance with the following standards:

- EN60065 : Safety
- EN55103-1: EMC (Emission)
- EN55103-2: EMC (Immunity)

following the provisions of:

- a. the Low Voltage directive 2006/95/EC
- b. the EMC directive 2004/108/EC

FCC CLASS A Statement

This product generates, uses, and can radiate radio frequency energy and if not installed and used in accordance with the instructions, may cause interference to radio communications.

It has been tested and found to comply with the limits for a CLASS A digital device pursuant to part 15 of the FCC rules, which are designed to provide reasonable protection against such interference when operated in a commercial environment.

Operation of this product in a residential area is likely to cause interference in which case the user at his own expense will be required to take whatever measures may be required to correct the interference.

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www.grassvalley.com

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End-of-life product recycling



Grass Valley's innovation and excellence in product design also extends to the programs we've established to manage the recycling of our products. Grass Valley has developed a comprehensive end-of-life product take back program for recycle or disposal of end-of-life products. Our program meets the requirements of the European Union's WEEE Directive and in the United States from the Environmental Protection Agency, individual state or local agencies.

Grass Valley's end-of-life product take back program assures proper disposal by use of Best Available Technology. This program accepts any Grass Valley branded equipment. Upon request, a Certificate of Recycling or a Certificate of Destruction, depending on the ultimate disposition of the product, can be sent to the requester. Grass Valley will be responsible for all costs associated with recycling and disposal, including freight, however you are responsible for the removal of the equipment from your facility and packing the equipment ready for pickup.

For further information on the Grass Valley product take back system please contact Grass Valley at + 800 80 80 20 20 or +33 1 48 25 20 20 from most other countries. In the US and Canada please call 800-547-8949 or 530-478-4148. Ask to be connected to the EH&S Department. In on, information concerning Grass Valley's environmental policy can be found at: www.grassvalley.com/about/environmental-policy

Important information

Read these instructions carefully and retain them for future reference. Regularly check the Grass Valley website (www.grassvalley.com) for new updates of this and other user's guides.

During installation and operation of this equipment, local building safety and fire protection standards must be observed.

Whenever it is likely that safe operation is impaired, the apparatus must be made inoperative and secured against any unintended operation. The appropriate servicing authority must then be informed. For example, safety is likely to be impaired if the apparatus fails to perform the intended function or shows visible damage.

Any changes or modifications not expressly approved in this manual could void your authority to operate this equipment.

Cautions and Warnings

Read and comply with the warning and caution notices that appear in the manual.

Warnings indicate danger that requires correct procedures or practices to prevent death or injury to personnel.

Cautions indicate procedures or practices that should be followed to prevent damage or destruction to equipment or property.

Warnings



To prevent fire or shock hazard, do not expose the unit to rain or moisture. If the unit is in a wet or damp environment, a rain cover must be used to protect it for personal safety reasons.



To avoid electrical shock, do not remove covers or panels. Refer servicing to qualified personnel only.



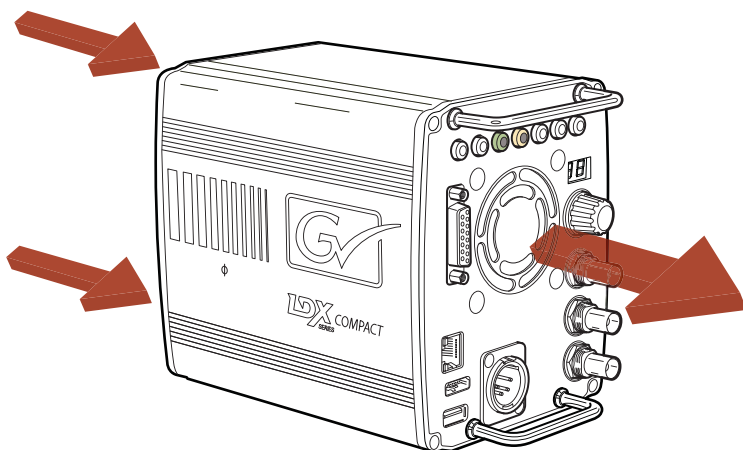
In case of an emergency ensure that the power is disconnected.



Connect the product only to a power source with the specified voltage rating.



To prevent risk of overheating, ventilate the camera correctly. Do not block the hot airflow at the front and back of the camera housing.



Precautions

To ensure continual high performance from the camera take the following precautions into consideration:

- Avoid damp places. If the environment is wet or damp a rain cover must be used to protect the unit.
- Do not subject the unit to severe shocks or vibration.
- Do not expose the camera to extremes of temperature.
- Do not leave the unit in direct sunlight or close to heating appliances for extended periods.
- Do not allow laser beams to shine into the lens as this could damage the imagers.
- Avoid extreme highlights as these can cause various kinds of optical reflections.



Chapter 1

Introduction

1.1 Welcome

The LDX Compact Series comprises a range of high-end live production compact cameras using Xensium-FT imagers. The LDX Compact Series contains optics, imagers and digital image processing electronics. All signals for remote controlling, viewing and connecting are available right at the back panel of the camera.

1.1.1 About this guide

The purpose of this guide is to present a detailed description of how to operate an LDX Compact Series camera head. It provides the information necessary to use the camera in different configurations and with various attachments. This guide describes all operating features of the camera so it can be used to its full potential.

This guide is so designed that it can be used as an introduction to those who are new to the camera, as a simple procedural guide to those who wish to set-up and start shooting immediately, and as a reference work to be consulted as required during the long life of the camera.

1.1.2 Related documents

Before proceeding, check the Grass Valley website at www.grassvalley.com for the latest version of this user's guide and additional information:

- User's guide updates, data sheets, brochures and application notes.
- Camera software updates, release notes and installation instructions.

1.2 Technology

1.2.1 Xensium-FT imagers

An LDX Compact Series camera head uses custom-designed 2/3-inch CMOS Xensium-FT imagers that offer superior performance and ultimate flexibility. Native high-definition video formats 1080p, 1080i and 720p (available video modes are depending on the camera version) are produced at the touch of a button.

Progressive frame sampling is the native imaging mode, providing complete frame samples. The entire imager surface is used for image sampling—there are no interline transfer channels which introduce aliasing artifacts.

Xensium-FT imagers have a high dynamic range and high linear sensitivity across all lens apertures. There is no shutter and no vertical smear effect.

1.2.2 Superior digital processing

The advanced video processing of the camera is done with floating point precision while all major camera functions are processed in the digital domain, including knee, gamma, detail, matrix and color correction.

To make images look their best, the LDX Compact Series cameras incorporate TrueTexture™—a unique feature to preserve texture throughout all processing parameters.

Chromatic lens aberration correction (CLASS) offers impressive sharpness improvements on the outer regions of the image by canceling out shifts in color registration. This algorithm works in conjunction with lens data, using industry standard lens interface protocols.

For Première, Elite and WorldCam versions, the Dynamic Detail Equalizer provides more control over image sharpness than ever before. Detail enhancement can be fine-adjusted for each individual tonal range.

For Elite and WorldCam versions, video contrast adjustment offers unmatched creative control over the luminance levels of the picture: shadows, midtones and highlights can be adjusted individually while natural transitions between the areas are maintained.

The LDX Series provides enhanced colorimetry, -matching, and picture performance. Color temperature and tint are just two of the parameters that can be simultaneously adjusted across multiple cameras.

1.2.3 Designed for the operator

The LDX Series offers even more operational excellence. Button layouts as well as control knobs are ergonomically designed to allow the operator to find the right adjustments easily. Full control flexibility is possible thanks to well dimensioned control knobs. With the easily accessible separated info button, operational information can be displayed in the viewfinder instantaneously.

The user-friendliness of LDX cameras has been further improved by using a streamlined camera menu structure that allows operators to access commonly used functions more quickly. The camera menu is arranged around operational, video setup, creative setup and system configuration.

Another imaging innovation is ArtTouch™, an intuitive interface between the operator and hard wired controls, which significantly enhances artistic possibilities during live broadcast. ArtTouch includes smart coupling of video control functions.

1.3 Camera versions

The LDX Compact Series is available in three versions: LDX Première™, LDX Elite™, and LDX WorldCam™. Each camera version offers exceptional performance, with increased functionality as you go up the range.

LDX Première provides standard multi-format 1080i and 720p acquisition and LDX Elite adds 1080PsF, while LDX WorldCam incorporates all of the features of the LDX Elite and adds effortless 1080p production as well—with the same sensitivity as shooting 1080i.

See the table below for an overview of the features of the three different camera versions:

| | LDX SERIES Première | LDX SERIES Elite | LDX SERIES WorldCam |
|---|--|--|--|
| eLicense upgrade program: | can be upgraded to LDX Elite | can be upgraded to LDX WorldCam | |
| Imager | Next-generation Xensium-FT | | |
| Sensitivity @ 2000 lux | F12 typical (all 50 Hz modes) / F11 typical (all 59.94 Hz modes) | | |
| Signal-to-Noise ratio | 60 dB (typical) | | |
| Video modes | 1080i, 720p | 1080i, 720p, 1080PsF | 1080i, 720p, 1080PsF, 1080p |
| Sensitivity modes | Nominal, High Quality | Nominal, High Quality, High Sensitivity | Nominal, High Quality, High Sensitivity |
| 1080p with full sensitivity | No | No | Yes |
| Effects filters (optical) | Yes | Yes | Yes |
| CLASS | Horizontal + Vertical | Horizontal + Vertical | Horizontal + Vertical |
| PowerCurves Knee Control | No | Yes | Yes |
| Depth of Field (DoF) indicator in the viewfinder | No | Yes | Yes |
| Reverse Scan (Horizontal/Vertical flip) | Yes | Yes | Yes |
| TrueTexture™ | Yes | Yes | Yes |
| Skin Detail 2.0 (depending on Zoom and Focus level) | Yes | Yes | Yes |
| Dynamic Detail equalizer | Yes | Yes | Yes |
| Variable Color Protect | No | Yes | Yes |
| Dynamic Aperture correction | No | Yes | Yes |
| Color Temperature Measurement | Yes | Yes | Yes |
| Horizontal + Vertical image Shift | Yes | Yes | Yes |
| Secondary Color Correction | 2 sets | 6 sets | 6 sets |

1.4 GV-eLicense Program

The unique LDX Series Grass Valley eLicense program offers great flexibility in format support and feature set availability. Within the eLicense program there are two different ways to upgrade a camera: using a perpetual or a temporary (7-day) license.

- A perpetual license provides a permanent upgrade from any lower camera model in the range to any higher model in the range.
- A temporary license provides a 7-day upgrade, so the same flexibility is available, but for a lower weekly cost.

Multiple licenses may be purchased to upgrade cameras by more than one level (e.g., LDX Premiere to LDX WorldCam) or to extend 7-day upgrade licenses.

1.5 Key features

LDX Series/LDX Premiere features:

- Ultimate flexibility with next-generation Xensium-FT imagers:
 - Frame Transfer (FT) technology ensures no smear
 - Increased sensitivity
 - Improved digital noise reduction
 - TrueTexture™: texture is preserved throughout all processing parameters
- Unmatched operational performance:
 - ArtTouch™: Smart coupling between many video functions.
 - Perfect picture matching across the complete LDX Series and the LDK installed base
 - Ergonomically designed camera head with easy access to control buttons, articulated areas and a large rotary control.
 - The clever PickMe button places the camera operator in the middle of the action and provides a great help for fast event handling in the field
 - Suitability for 3D productions
 - Horizontal chromatic lens aberration and sharpness solution (CLASS) compatible with many digital lenses
 - Advanced secondary color corrector with 2 sets for color hue, saturation and luminance adjustment.
- Switchable video formats: 1080i50/60 and 720p50/60
- Horizontal and vertical chromatic lens aberration and sharpness solution (CLASS) compatible with many digital lenses
- Dynamic Detail Equalizer with an extensive range of parameters
- Advanced secondary color corrector with 6 sets for color hue, saturation and luminance adjustment.

LDX Elite features

- All LDX Series camera features
- All LDX Première camera features
- Switchable video formats: 1080PsF (artistic), 1080i50/60, 720p50/60
- PowerCurves knee control provides an almost unlimited control over the wide dynamic range of the imaging system
- Depth of field indicator to aid the operator while shooting

LDX WorldCam features

- All LDX Series camera features
- All LDX Elite camera features
- Switchable video formats: 1080p50/60 (3G), 1080PsF (artistic), 1080i50/60, 720p50/60
- Effortless 1080p50/60 acquisition with no increased lighting requirement

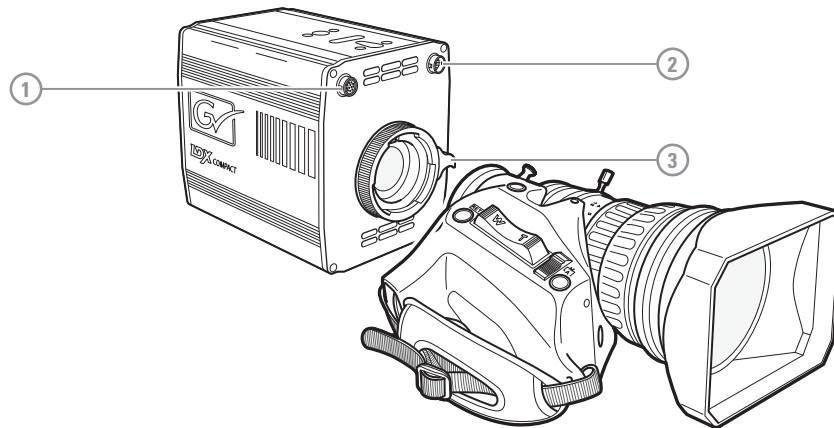
Chapter 2

Installation

2.1 Mounting a lens

To attach a lens to the camera head proceed as follows:

1. Ensure that the lens locking ring is in the unlocked position (turned counterclockwise).
2. If present, remove the dust protection cap.
3. Slot the lens into the lens mount.
4. Turn the lens locking ring [3] clockwise until the lens locks firmly in place.
5. Connect the lens cable to the lens connector [1] on the front of the camera.
 - When an analog remote controlled (or teleconference style) lens is used, connect the lens remote control cable to the lens connector [2].



Caution

Do not attach a lens weighing more than 5 kg (11 lbs) to the camera.

When a new lens is fitted to the camera it may be necessary to carry out some adjustments to optimize its use, for example, back focus or shading. For more information about these adjustments refer to the lens manufacturer's documentation.

2.2 Mounting the camera

The camera housing has several mounting holes to attach a wedge plate or tripod adapter plate. The mounting holes are located at the top and bottom.

- M3: for mounting the wedgeplate on different positions.
- M8: for mounting on a robotic head or tripod adapterplate.
-

Chapter 3

Setup

3.1 Connecting power

Attach a lens and any other accessories to the camera. Connect a power supply to the XLR-4 DC input power connector at the back panel of the camera. Once power is connected, the camera starts up, indicated by the indicator LEDs lighting up on the back panel. After a short while the camera is operational.

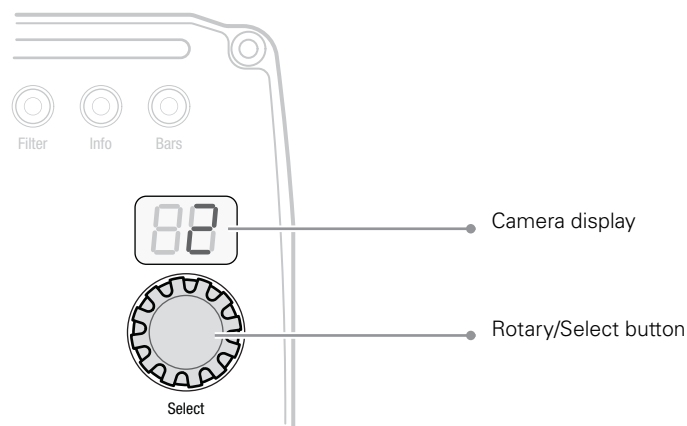


Note

There is no power switch, by default power is on. However, power can be switched off by connecting pin 4 of the Auxiliary connector to ground. Refer to [“Auxiliary connector \(AUX\)” on page 84](#).

3.2 Setting the camera number

The camera number is the unique identification of the camera in the C2IP (camera control) network. It is used to assign the camera to a control panel such as the OCP 400. The control panel must be set to the same number to connect to the camera.



Press and hold the **rotary/select** button for a few seconds until the camera display starts flashing. Turn the **rotary/select** button to select the camera number from 1 to 99. Press the **rotary/select** button again to confirm the new settings.

3.3 Viewing

The HDMI and the viewing HD-SDI outputs can be used for viewing the camera video signal, including superimposed text information such as the camera menu, markers and indicators. Connect a compatible video monitor to view the camera video signal.

Chapter 4

Operating instructions

4.1 Controlling the camera

There are several ways to operate the camera:

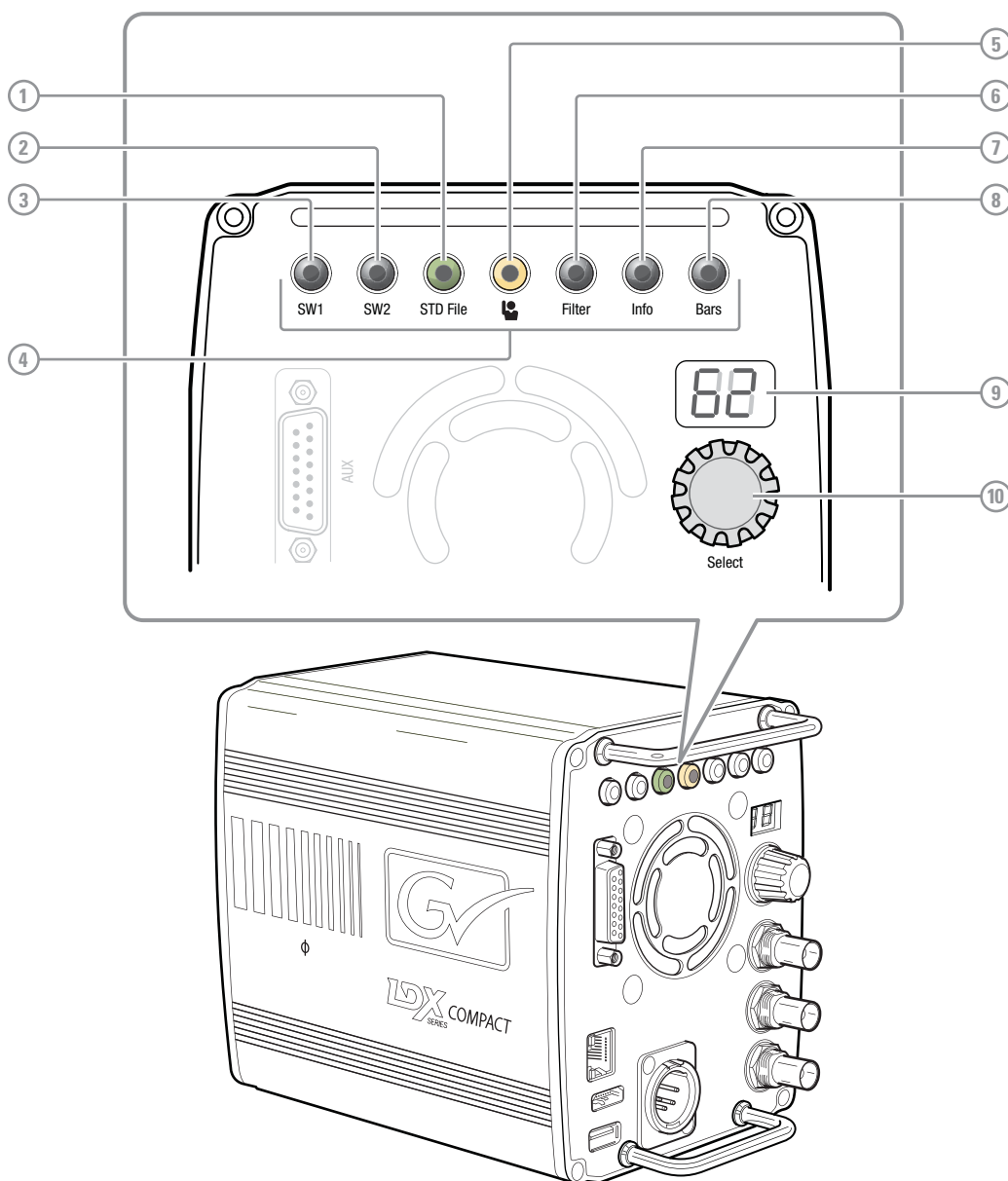
- Using an Operational Control Panel (OCP 400) connected to the C2IP network: this is the default method of operation;
- Using the operational switches on the camera;
- Using the camera menu to select functions;
- Additionally, using a Master Control Panel (MCP 400) connected to the C2IP network;



Note

If you cannot access some camera functions or you wish to restrict access, refer to ["Access and security"](#) on page 33.

4.2 Location of controls



[1] STD File (green) button

Press and hold for two seconds to recall the camera's standard values.

[2] User button (SW2)

Can be assigned to Extended Iris, Focus Assist, Zoom, External video 1 (default), External video 2, Production intercom (talk) , Intercom Engineering intercom (talk)

[3] User button (SW1)

Can be assigned to Call, External video 1 (default), External video 2, Production intercom (talk), Engineering intercom (talk).

[4] On Air indicators

The built-in LEDs of the buttons on the control panel show the On Air status of the camera. You can select from 1 to 7 LEDs to use for On Air Status.

[5] PickMe button

Press to send an attention signal to the studio back room.

[6] Filter selection button

Press to select the optical filters (ND or Effects)

[7] Info button

Press and hold to view information on the viewing channel.

[8] Bars button

Switches the color bar(s) on or off.

[9] Camera display

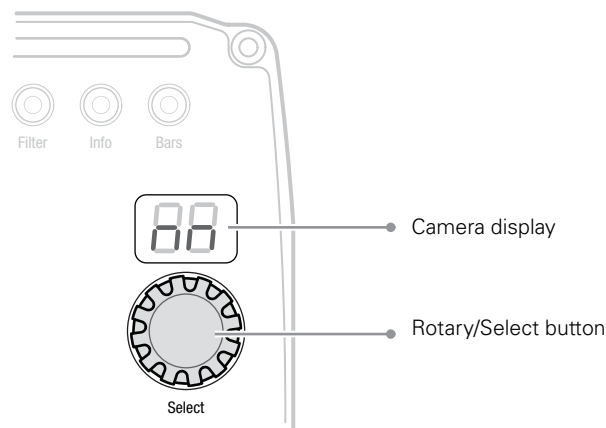
Shows camera number, optical filter selection or menu status.

[10] Rotary/Select button

Used to navigate the camera menu, select the camera number or adjust intercom volume.

4.3 Using the camera menu

The camera menu can be viewed on the viewing outputs (HDMI and HD-SDI) and navigated by means of the **rotary/select** button which is located at camera's back panel:



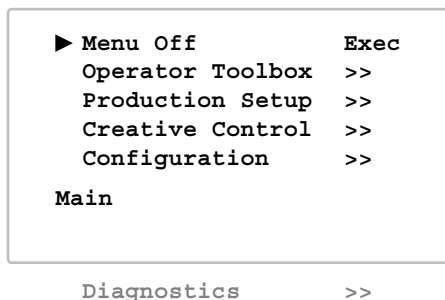
The functions of the camera are grouped into a structure of menus and sub-menus. Each of the menus gives you access to a particular group of functions. Spend some time using the controls and menus to discover the various functions. You will quickly learn to operate the camera intuitively.

**Note**

Some of the menu items may not appear if the user level is not set to 3.

4.3.1 Entering the camera menu

Press the **rotary/select** button after the camera is switched on. The message **MENU OFF** appears on the viewing channel. Press the **rotary/select** button again while this text is showing, the **MAIN** menu appears.



The **MAIN** menu screen shows five items. The name of the menu is shown below these. More items are hidden but become visible when you scroll down using the **rotary/select** button. The cursor shows your position in the menu. The **rotary/select** button moves the cursor up and down.

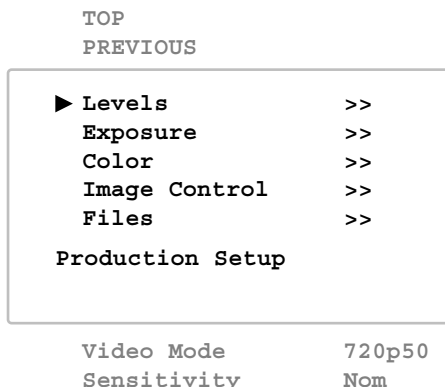
4.3.2 Finding your way

Use the **rotary/select** button to move the cursor through the menu items. If a double arrow (>>) is visible, then pressing the **rotary/select** button brings you one level lower in the menu system. Only five items are visible in each menu. Scroll up or down to see any additional items. When you first enter a menu (other than the **MAIN** menu) the cursor is positioned next to the first item.

The **TOP** and **PREVIOUS** items are not immediately visible but are located above the first item. Use the **rotary/select** button to scroll up to them.

- Select **TOP** to bring you back to the **MAIN** menu.
- Select **PREVIOUS** to go back to the menu that you were in before the current one.

The **PRODUCTION SETUP** menu, for example, shows the items displayed when you first enter the menu. The other items are available by scrolling up or down with the **rotary/select** button.



4.3.3 Leaving the camera menu

If you are deep within the menu structure, the best way of leaving the menu is:

1. If necessary move the cursor to the left column with the **rotary/select** button.
2. Scroll upwards until the cursor points to **TOP** (this is the **MAIN** menu).
3. Press the **rotary/select** button. The cursor now points to the **MENU OFF** item of the **MAIN** menu.
4. Press the **rotary/select** button again to leave the camera menu.

If you do not use the menu it disappears after a few seconds. This delay can be programmed in the **OPERATOR TOOLBOX** menu.

When you press the **rotary/select** button again you enter the camera menu at the last position of the cursor and not at the top of **MAIN** menu.



Tip

To prevent confusion the next time you enter the camera menu, it is advisable to leave the menu by returning to the **MAIN** menu and selecting **MENU OFF**.

4.3.4 Making value changes

To find out where you have to go to change a function, consult the [“Camera menu reference” on page 55](#) to discover under which menu group or sub-group the function you want to change is located. If the cursor points to an item (and there are no double arrows to indicate a sub-menu) then the item pointed to has a value. This value can be:

- a toggle value (only two values, like on and off)
- a list value (more than two values)
- an analog value (in most cases variable from 0 to 99)
- unavailable.

If the value is unavailable it cannot be changed. This is indicated by three dashes (- - -). This can occur, for example, when a function is switched off. The analog values associated with that function are then unavailable.

If there are only two values associated with the function, then pressing the **select** button toggles between these two values. If a value is displayed next to a function that is one of several possible values, then pressing the **rotary/select** button places the cursor in a list menu indicating the value currently selected. Use the **rotary/select** button to point to a new value. Press the **select** button to return the cursor to the function list.

If an analog value is displayed next to a function name, then pressing the **rotary/select** button places the cursor in front of the value and the **rotary/select** button is used to change the analog value. Press the **rotary/select** button to return the cursor to the function list.

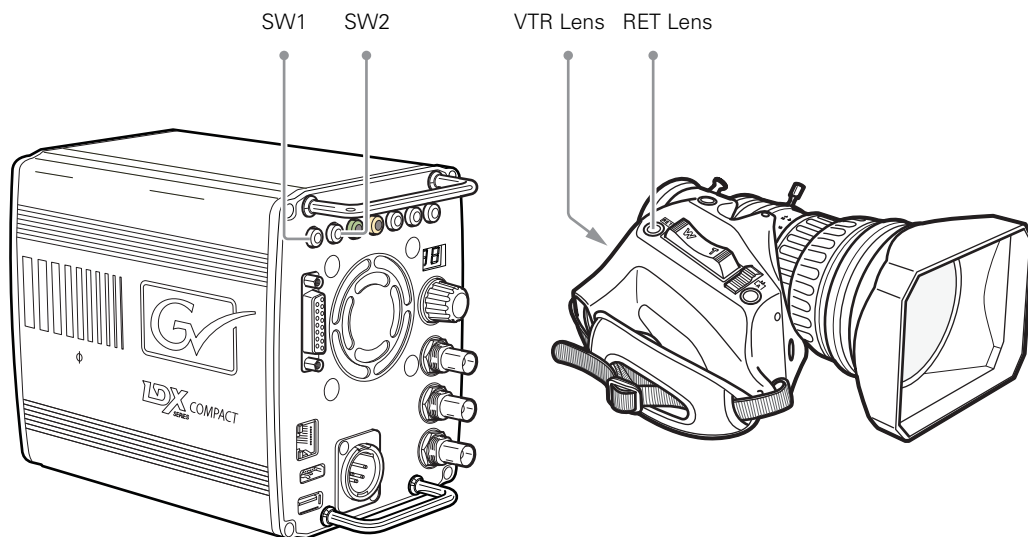
4.3.5 Undoing changes

If you make changes to the video settings in the camera menu and you decide not to keep them, use the green **STD File** button to recall a standard set of values for the video parameters.

4.4 User buttons

The camera has two assignable user buttons on the back panel (SW1 and SW2). The operation of the RET and the VTR button on the lens can also be assigned.

The assignment and mode (momentary or alternating) of these buttons are set in the OPERATOR TOOLBOX > USER BUTTONS menu.



User button SW1 can be assigned to:

- Send Call signal (Call)
- Switch to external video 1 (Ext1) - default
- Switch to external video 2 (Ext2)
- Production intercom (Prod)
- Engineering intercom (Eng)
- Menu Select (Select)

User button SW2 can be assigned to:

- Extended Iris (Elris) - default
- Viewing zoom function (Zoom)
- Focus Assist (FocAst)
- Switch to external video 1 (Ext1)
- Switch to external video 2 (Ext2) - default
- Production intercom (Prod)
- Engineering intercom (Eng)

The VTR Lens button can be assigned to:

- Production intercom (Prod)
- Engineering intercom (Eng)
- Viewing zoom function (Zoom)
- Switch to external video signal 1 (Ext1)
- Switch to external video signal 2 (Ext2)

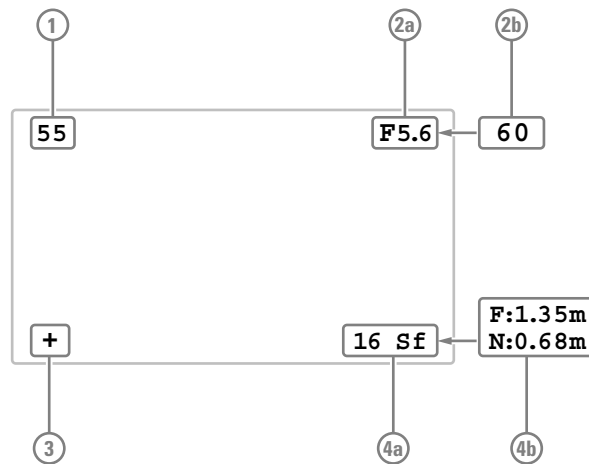
The RET Lens button can be assigned to:

- Switch to external video (Ext) - default
- Switch to external video 1 (Ext1)
- Switch to external video 2 (Ext2)
- Viewing zoom function (Zoom)
- Focus Assist (FocAst)

4.5 On screen information

4.5.1 Indicators

Navigate to the OPERATOR TOOLBOX > INDICATORS menu and select the on screen indicators you want to display on the viewing output. The following on screen indicators can be set up:



[1] Zoom indicator

Shows the percentage to which the lens has been zoomed out or in, ranging from 0 (wide angle) to 99 (telezoom). It shows 50 if the lens does not support this feature.

[2a] Iris indicator

Shows the iris opening (or F-value) of the lens. Typical range is from F1.4 to F25. The indicator shows 'Closed' when the lens is closed or capped.

[2b] Focus indicator

Shows the percentage of the lens focus distance. Typical range is from 0 (close-up) to 99 (infinity).

[3] Precision Focus indicator

Shows the Precision Focus indicator (if supported by the lens).

[4a] Filter indicator

Shows the selected optical filter(s).

[4b] Depth of Field indicator^{1) 2)}

Shows Depth of Field (DOF) of the current lens position. F = Far limit in meters, N = near limit in meters.

¹⁾ Not available in LDX Première version.

²⁾ Must be supported by the lens.

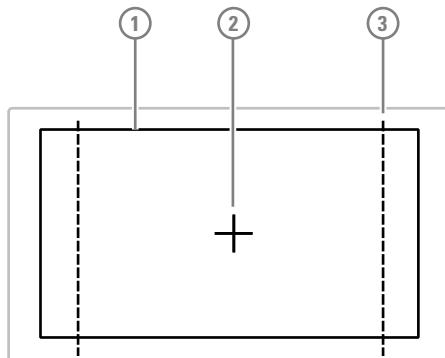


Note

When the Iris indicator (2a) is switched on, the Focus indicator (2b) is automatically switched off and vice versa. When the Filter indicator (4a) is switched on, the Depth of Field indicator (4b) is automatically switched off and vice versa.

4.5.2 Marker indicators

Navigate to the OPERATOR TOOLBOX > INDICATORS menu and select the marker indicators you want to display on the viewing output. The following marker indicators can be set up:



[1] Safe Area

Shows the minimum area that can be seen on a television screen. Different aspect ratios for the safe area can be set in the menu.

[3] Marker

A dotted white line or a shaded area that shows the limits of a 4:3, 15:9 or 14:9 picture.

[2] Center Cross

Marks the center of the picture.

4.5.3 Focus assist

The focus assist function can be switched on or off in the OPERATOR TOOLBOX menu. This function adds a motion effect to objects in sharp focus.

4.5.4 Viewing zoom

The viewing zoom function is another feature that helps you focus. This function enlarges the center of the image on the viewing output. Choose one of the following buttons and the way it operates (momentary or toggle) to control this function in the OPERATOR TOOLBOX menu:

- The SW2 user button at the back panel of the camera;
- The VTR button on the lens,

When the zoom function is in use, the on screen markers are switched off to improve the clarity of the display.

4.6 Lens operation

4.6.1 Back focus adjustment

When you fit a lens to the camera you may need to adjust the back focus. Refer to the lens manufacturer's instructions to find out how to do this. The **LENS** menu allows you to choose and, if necessary, adjust other parameters to suit your lens type and your personal preferences.

4.6.2 CLASS

The Chromatic Lens Aberration and Sharpness Solution (CLASS) compensates for chromatic aberration by using lens data. Most major lens manufacturers support this feature.



Note

Make sure that the lens interface is set to **Digital** in the **CONFIGURATION > LENS > LENS SETTINGS > LENS IF TYPE** menu.

When a lens is attached to the camera for the first time, the camera reads the lens data at startup. This is done only once and may take some time to finish. Reading the lens data is a background process and does not influence normal camera operation.

Some lenses also require a manual calibration of the lens ring positions. If this is the case, a message ("CLASS: Turn lens rings") is briefly shown on the viewing output. Turn both zoom and focus ring all the way from one end to the other.

After startup when CLASS is active, a message ("CLASS: Active") is shown on the viewing output.



Note

In the (very rare) occasion that lens aberration data becomes corrupted, a reset of the lens data can be forced:

Go to the **CONFIGURATION > LENS > LENS SETTINGS > CLASS > RESET CLASS DATA** menu and select **Start**.

4.6.3 Auto Iris

If required, switch on the Auto Iris function in the **LENS** menu. You can also change the settings associated with Auto and Momentary Iris in this menu.



Note

When your lens has an **Auto Iris switch**, make sure it is set to the **on** position.

4.6.4 Extended Iris

The Extended Iris function automatically adjusts the video signal level by adjusting the iris opening, the gain level and the exposure time to suit the ambient lighting conditions.

**Note**

Make sure that the SW2 button is assigned to **Elris** ('Extended Iris') in the OPERATOR TOOLBOX > USER BUTTONS > SW2 menu.

To switch on the Extended Iris function use the assignable button **SW2** at the back panel of the camera. When this button is pressed once, the current value of the Extended Iris function is displayed. Press the button twice in quick succession to toggle between on and off.

Settings for the Extended Iris function can be changed in the PRODUCTION SETUP > EXPOSURE > EXTENDED IRIS menu.

**Tip**

You can use Extended Iris to maintain a constant depth of field while shooting.

4.6.5 Precision focus

The camera supports the precision focus feature which is offered by some advanced (digital) lenses. This system automatically focuses the image within a user defined focus frame on the screen. When precision focus is enabled on the lens, the focus frame is superimposed on the viewing output image. The frame can be moved and resized by the controls on the lens or on the focus handle.



An indicator in the bottom left corner of the viewing output shows the current focus information:

| Indication | Focus information |
|------------|-------------------|
| -- | focus is behind |
| - | focus is behind |
| 0 | area is in focus |
| + | focus is in front |
| ++ | focus is in front |

Refer to the documentation of the lens manufacturer for more information about the precision focus feature.

4.6.6 Lens indicators on the viewing output

The zoom indicator in the viewing output shows the percentage to which the lens has been zoomed out or in, ranging from 0 (wide angle) to 99 (telezoom). It shows 50 if the lens does not support this feature.

The focus indicator shows the percentage of the focus distance range from 0 (close-up) to 99 (infinity). This feature is only available when a digital lens is used.

4.6.7 Communication

PickMe button

Press the yellow PickMe button on the back panel of the camera to send an attention signal directly to the program director. This function can be used when the camera operator is shooting critical or high priority footage that needs immediate action by the director.

Typically, the Grass Valley Connect Gateway server routes this signal to the production control room and an automated action is executed, for example switching the camera signal directly to the program channel (On Air).

Call

Press the Call button on the back panel to send a signal to the operational panels in the production control room calling for attention.

4.7 Managing files

You have access to 15 different files. This number can be extended by using additional scene files stored on a USB flash drive. The Files menu is used to recall and store these files. There are three types of file:

- scene files
- operator files
- lens files

A scene file contains values related to the picture performance. The operator file contains values related to the operation of the camera (viewing and control parameters). Lens files contain lens related settings.

The tables in ["Camera menu reference" on page 55](#) and further indicate the functions that are stored in the scene file, functions that are stored in an operator file and those that are stored in a lens file.

4.7.1 Scene files

Four scene files are stored in the camera itself (SCAM1, SCAM2, SCAM3 and SCAM4) while more scene files can be stored on a USB Flash Drive. A Standard scene file (preselected as either factory or customer defined) is stored in the camera.



Note

The standard Customer Scene file is stored via the **SECURITY** menu, not the **FILES** menu. The decision to use the factory defined file or the customer defined file as the standard file is also made in this menu.

The **FILES** menu enables the scene files to be stored and recalled using the store and recall entries of the menu system. If the message **NOK** is displayed, the old values are restored.



Note

If the camera is on air and a scene file is recalled, the recalled values do not become active until the camera goes off air.

4.7.2 Operator files

Four operator files are stored in the camera itself (OCam1, OCam2, OCam3 and OCam4) while more operator files can be stored on a USB flash drive. These files contain information for setting up the non-video configuration of the camera. A **STANDARD** operator file (factory or customer defined) is stored in the camera.



Note

The standard Customer operator file is stored via the **SECURITY** menu, not the **FILES** menu. The decision to use the factory defined file or the customer defined file as the standard file is also made in this menu.

4.7.3 Lens files

Lens files contain settings related to the lens configuration (e.g. white shading). Up to four lens files (LCam1 to LCam4) can be stored in the camera.

4.7.4 Standard files

By default, the green **Std File** button on the back panel camera recalls the standard Scene file. This file contains default parameters for picture performance. A standard Operator file can be recalled via the **FILES** menu. This file contains parameters for the set-up of the camera.

Customer standard files

You can define a customer standard file for the standard Scene file and for the standard Operator file. The contents of the customer files for both these standard files is stored via the **CONFIGURATION > SECURITY >** menu.

The selection of a factory defined or a customer defined file for use as a standard file is also made in this menu. You can only access the functions of the **SECURITY** menu with the PIN code of the camera.

4.8 Access and security

4.8.1 User level

The user level function in the `CONFIGURATION > SECURITY` menu restricts access, in varying degrees, to the operational controls of the camera. You can only access the functions of the `SECURITY` menu by entering the PIN code of the camera.

4.8.2 Selecting the user level

There are four user levels: user 0, user 1, user 2 and user 3. The purpose of the user levels is to restrict the set of functions which can be changed by whoever is using the camera. In this way a more centralized and uniform control can be achieved and the danger of the camera operator accidentally changing critical functions while shooting is reduced.

User level 0 is a special protection level which locks most of the operational controls of the camera. Use this level to ensure that a camera that has been set-up is not tampered with. User level 0 is not normally used for operational purposes as it is too restrictive for normal circumstances. The recommended minimum user level is 1. For full control set the level to 3. When you switch off the power, the access rights that were obtained by the use of the PIN code are disabled and the camera starts at the assigned user level when switched on again.

- User 0: Limited operation, no video control, restricted operational control (for example: crane or robotic camera operation).
- User 1: Standard operation, basic video control, full operational control (for example: studio or event camera operation).
- User 2: Stand alone operation, full video control (for example: solo operation, motor bike sports registration).
- User 3: Installation tasks, full video control, full configuration control (for example: camera engineers, testing or rigging up operation).

4.8.3 Disable camera

The disable camera function is a protection function which prevents unauthorised interference with the camera and provides an additional level of security. Setting disable camera to **On** is similar to using User level 0 to protect the settings of the camera.

4.8.4 Access control

A PIN code is used to access special setup and security features of the camera. The PIN code of the camera can be viewed and changed in the `CONFIGURATION > SECURITY` menu. The camera's PIN code when it leaves the factory is set to **0000**. It is strongly advised that this code be changed by the owner on receipt of the camera. This ensures added protection against unauthorised access to the Security menu.

Chapter 5

Video setup

5.1 Video settings

5.1.1 Standard settings

To make sure that some of the camera functions are not set to unusual values, a standard file has been defined that contains the default values for most video functions. The [“Camera menu reference” on page 55](#) lists the values that are set when the standard file is recalled.

To recall the standard values for the various video functions, press the green **STD File** button on the back panel of the camera and hold it for two seconds. The standard values only take effect when the camera is not On Air.

The standard file can be selected as either a factory or a customer standard file. Changing the standard file can only be done in the **SECURITY** menu if a PIN code is used.

5.1.2 Video mode

Depending on the LDX camera version, several video modes can be selected.

OCP

Press the **SETUP MENU** button and enter the **CAM** menu. Use the **VIDEOMODE** item to choose a video mode and use **SELECT** to switch to the selected video mode.

CAM

In the camera menu, go to the **PRODUCTION SETUP > VIDEO MODE** menu item and select the video mode you wish to use for your production.

5.1.3 Sensitivity mode

To obtain the best results under different lighting conditions, the camera's sensitivity mode can be selected.

OCP

Press the **SETUP MENU** button and enter the **CAM** menu. Select **SENSMODE** and select the mode you want to use for your production.

CAM

In the camera menu, navigate to the **PRODUCTION SETUP > SENSITIVITY** item and select the sensitivity mode.

The following sensitivity modes are available:

- High Quality mode (“HiQ”) - for studio locations and other environments with very good lighting conditions. This mode provides superior quality pictures with very low noise.¹⁾
- Nominal mode (“Nom”) - for general purpose situations with variable lighting conditions. This mode provides very good pictures with low noise.
- High Sensitivity mode (“HiSens”) - for situations with poor lighting conditions. This mode results in acceptable quality pictures.^{1) 2)}

The following settings and ranges are in use with the different sensitivity modes:

| | High Quality mode | Nominal mode | High Sensitivity mode ¹⁾ |
|--|--------------------|---------------------|-------------------------------------|
| Basic sensitivity ²⁾ | typ. F8 @ 2000 lux | typ. F12 @ 2000 lux | max. F17 @ 2000 lux |
| Video gain range | -3 .. +12 dB | -3 .. +12 dB | -3 .. +18 dB |
| Signal-to-noise ratio | 64 dB | 60 dB | 54 dB |
| Texture representation | Excellent | Very good | Fair |
| PowerCurves exposure input range (available only in Elite and WorldCam versions) | up to 300% | up to 800% | up to 800% |
| Exposure time range | down to 1/1000 s | down to 1/1000 s | 100 Hz/120 Hz to Nom. |

¹⁾ Not available in the LDX Première version.

²⁾ Actual basic sensitivity depends on selected video mode/frame rate.

5.1.4 Color bar

The color bar is the standard test signal that is used to set up and check the camera before shooting. When the color bar is selected the following functions are temporarily switched off: Black Stretch, White Limiter, Zebra and the Safe Area and cadre indicators. The lens iris closes automatically when the color bar is switched on.

OCP

Press the **BARS** button to switch on the color bar. Initially, the standard color bar is switched on and the button will light. Press it again to switch on the sawtooth signal. The button lights orange. Press again to switch off all test signals.

CAM

On the camera, press the **Bars** button on back panel for switch on the standard color bar. Press it again to switch on the sawtooth signal. The button lights green. Press again to switch off all test signals.

5.2 Gain

Depending on the available light level it may be necessary to adjust the video gain settings of the camera.

OCP

Press the **GAIN** button to open the Gain menu. Select **GAIN +** or **GAIN -** to select higher or lower gain presets. Press **VAR MGAIN** to vary gain in steps of 0.1 dB using the rotary control.

The actual value of the gain in dB is assigned to these presets in the **PRODUCTION SETUP > LEVELS > GAIN > GAIN PRESETS** menu.

| Gain Preset | Gain (in HiQ and Nom mode) | Gain (in HiSens mode) |
|-------------|----------------------------|--------------------------------------|
| - | is always -3 dB | is always -3 dB |
| 0 | is always 0 dB | is always 0 dB |
| + | can be set to +3 or +6 dB | can be set to +3, +6, +9 or +12 dB |
| ++ | can be set to +6 or +9 dB | can be set to +6, +9, +12 or +15 dB |
| +++ | can be set to +9 or +12 dB | can be set to +9, +12, +15 or +18 dB |



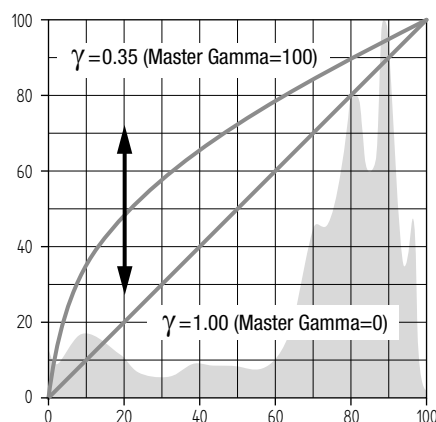
Note

Selecting high gain levels may introduce more noise into the image.

5.3 Gamma

5.3.1 Gamma correction

To compensate for the non-linear response of display devices, a gamma correction is applied to the video signal. The gamma correction adjusts the tonal response of the standard transfer curve.



5.3.2 Gamma curve

The gamma curve defines the distribution of tonal values. The following standard gamma curves are available: ITU709 (default), BBC04, BBC05 and BBC06, ARD, Gamma-J and Gamma-S.

OCP

Press the **GAMMA** button and select **GAMMA CRV** to select the gamma curve you want to use.

CAM

In the camera menu, navigate to the **PRODUCTION SETUP > LEVELS > GAMMA > CURVE** item and select the gamma curve you want to use.

5.3.3 Gamma presets

The gamma preset selection determines how mid-range tonal values are reproduced. Available gamma presets are:

- Nom (nominal) setting: Master Gamma = 76 (slope = 0.45)
- Lin (linear) setting: Master Gamma = 0 (slope = 1.00)
- Var (variable) setting: Master Gamma is adjustable between 0 (slope = 1.00) and 99 (slope = 0.35).

OCP

Press the **GAMMA** button and use the **GAMMA SEL** item to select the Gamma preset.

CAM

In the camera menu, navigate to the **PRODUCTION SETUP > LEVELS > GAMMA > PRESET** function and select the Gamma preset from the list.



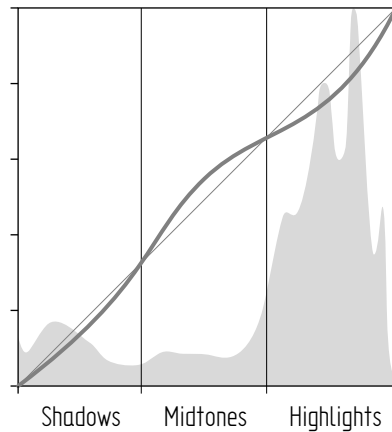
Note

It's also possible to change Gamma for each channel (R,G,B). Changing the slopes of the individual color gamma changes the representation of white in the mid-range tonal values.

5.4 Contrast

5.4.1 Contrast adjustment

To create more or less contrast in the picture, luminance levels can be adjusted independently for three tonal ranges: shadows, midtones and highlights.



OCP

Press the **GAMMA** button, the **NEXT** button, the **NEXT** button again and switch on **CONTRAST**. Select **SHADOWS**, **MIDTONES** or **HIGHLIGHTS** to adjust the luminance level for each range between 0 and 99.

CAM

In the camera menu, navigate to the **CREATIVE CONTROL > LEVELS > CONTRAST** menu and switch **CONTRAST** on. Use the **SHADOWS**, **MIDTONES** or **HIGHLIGHTS** items to adjust the luminance level for each tonal range between 0 and 99.

Values below 50 decrease luminance levels while values above 50 increase levels.

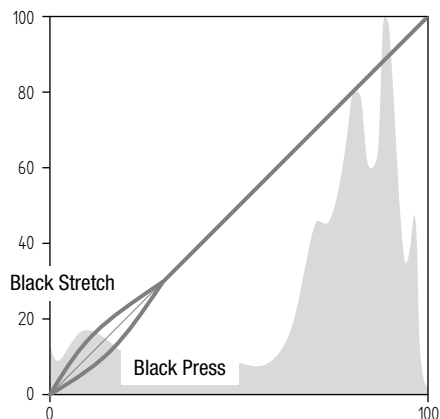


Note

Contrast adjustment is always applied after Gamma.

5.4.2 Black Stretch

The Black Stretch function changes the level of tones in the shadow areas of the picture without affecting the rest of the picture.



OCP

Press the **BLACK** button and switch on the **BLACK STR** item. Use the **BLACK LVL** item to adjust the Black Stretch level from 0 to 99.

CAM

In the camera menu, navigate to the **PRODUCTION SETUP > LEVELS > BLACK** menu and switch on the **BLACK** item. Adjust the Black Stretch level from 0 to 99 using the **BLACK STR LEVEL** function.

Values below 50 are Black Press, values higher than 50 are Black Stretch.



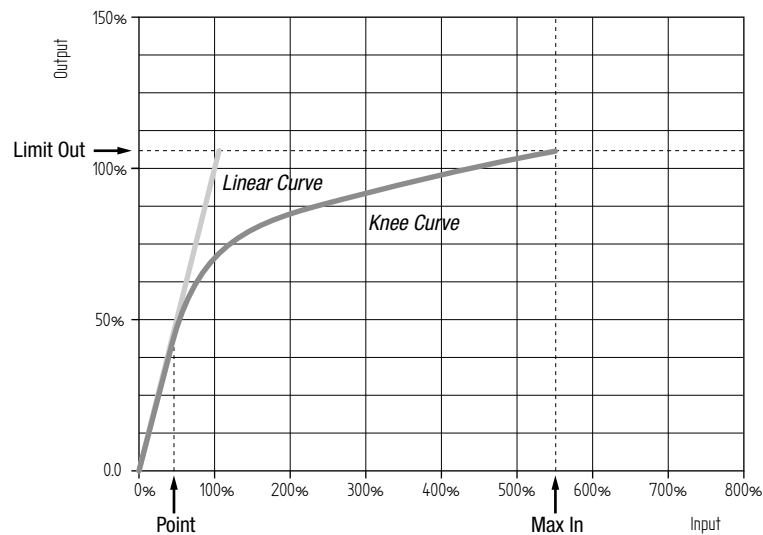
Note

Black Stretch is applied independently from Gamma.

5.5 Knee

Knee is a function that compresses the wide dynamic range of the video signal coming from the imager into the more limited video output range.

5.5.1 Knee (in PowerCurves mode)



Knee can be set up as an automatic or variable function. It can also be switched off, which is the default setting.

OCP

Press the **KNEE** button. The **KNEE SEL** item is shown. Use this item to select Auto, Var or Off.

CAM

In the camera menu, navigate to the **CREATIVE CONTROL > LEVELS > KNEE > KNEE** item and select Auto, Var or Off.

Auto Knee

In Auto Knee, the Knee Point is fixed to 50% and Max In is set to 400%. The Limit Out can still be adjusted between 100% and 118%. The circuitry automatically fades between the fixed Knee curve and the linear curve.

Variable Knee

The following parameters in the Knee menu can be used to set up variable Knee in PowerCurves mode:

- **Kn Point/Point (0% to 90%)**: this is the video input level from which Knee starts compressing.
- **Kn OutLim/Limit Out (100% to 118%)**: the highest video level that is produced at the video output.
- **Kn Max In/Max In (100% to 800%)**: the maximum allowed video input level.

**Tip**

Use the **KN FADE / FADE LEVEL** item in the Knee menu to fade between the set up Knee curve (fade level = 0) and the linear curve (fade level = 99).

To use Knee in the compatibility mode, follow the steps below and refer to the next chapter for more information.

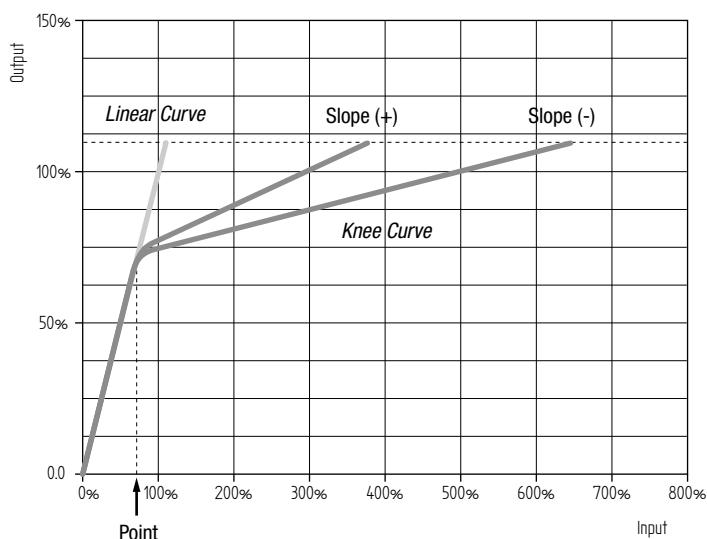
OCP

Press the **KNEE** button and press the **NEXT** button until the **KNEE MODE** item is shown. Use this item to select Compat.

CAM

In the camera menu, enter Service user level and navigate to the **CREATIVE CONTROL > LEVELS > KNEE > ADVANCED > KNEE MODE** and select Compat.

5.5.2 Knee (in Compatibility mode)



Knee can be set up as an automatic or variable function. It can also be switched off, which is the default setting.

OCP

Press the **KNEE** button. The **KNEE SEL** item is shown. Use this item to select Auto, Var or Off.

CAM

In the camera menu, navigate to the **CREATIVE CONTROL > LEVELS > KNEE > KNEE** item and select Auto, Var or Off.

Auto Knee

In Auto Knee, the Knee Point is fixed while slope automatically adjusted achieve the best possible Knee compression.

Variable Knee

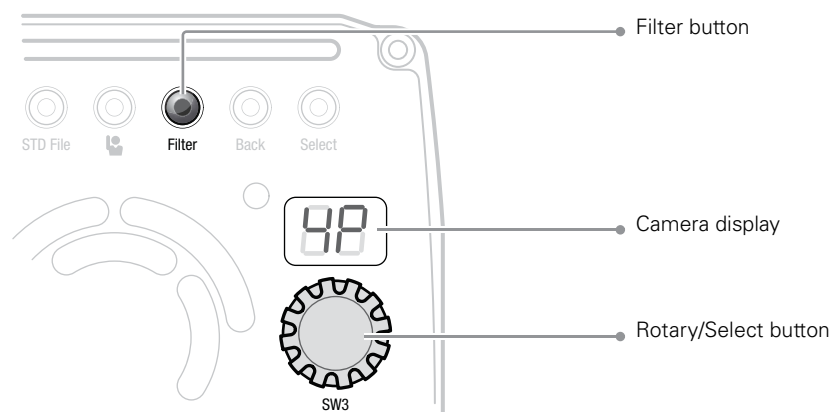
The following parameters in the Knee menu can be used to set up variable Knee in Compatibility mode:

- **Kn Point/Point M (0 to 99)**: this is the video input level from which Knee starts compressing.

- Kn Slope/Slope M (0 to 99): determines how much compression is applied above the Knee point.
- Knee Limit (0 to 99): the maximum allowed video input level.

5.6 Selecting optical filters

Both a Neutral Density filter (ND) and a Special Effects filter (FX)¹⁾ can be placed in the path of the optical signal to modify the incoming light. These filters can be used, for example, to control depth of field or exposure levels.



OCP

Press the **FILTERS** button and select the filter type you want to change: ND or FX. Use the navigation buttons to step through the ND and FX filters.

CAM

Press the **Filter** button on the back panel of the camera. The camera display shows the current Effects filter; alternating "EF" and the Effects filter selection. Turn the **rotary/select** button to change the Effects filter:

"CL": Clear - no filter is placed in the optical path

"4": ND1/4 - 2 stops light reduction neutral density (ND) filter

"16": ND1/16 - 4 stops light reduction neutral density (ND) filter

"64": ND1/64 - 6 stops light reduction neutral density (ND) filter

or push the **Filter** button again to show the current Neutral Density filter. The camera display shows "Nd" and the ND filter selection. Turn the **rotary/select** button to change the ND filter:

"CL": Clear - no filter is placed in the optical path

"4P": Star 4P - Four Point Star filter

"SF": Sft Fcs - Soft Focus filter

"CP": Capped - lens is closed

**Note**

The camera does not need color optical filters to be able to white balance correctly. The range of the auto-white balance is so wide (from 2500 K to 20000 K) that there is never any need to use color filters to obtain the correct white balance.

5.7 Exposure

5.7.1 Exposure time

The exposure time values of 1/200 s, 1/500 s and 1/1000 s are used to capture fast moving objects so that these can be played back sharply in slow motion. The value selected depends on the speed of the moving object.

**Note**

Decreasing the exposure time lowers the camera's sensitivity proportionally.

OCP

Press the **EXP. TIME** button and select the **EXP TIM** function. Select the exposure time you want to use.

| Value | Function |
|----------|---|
| Nom. | nominal setting |
| Var | Variable exposure time |
| 1/200 s | for fast moving objects |
| 1/500 s | for fast moving objects |
| 1/1000 s | for fast moving objects |
| 50 Hz | for shooting under 50 Hz lighting (adjustable with Lighting correction) |
| 60 Hz | for shooting under 60 Hz lighting (adjustable with Lighting correction) |

5.7.2 Lighting correction

The exposure selection also includes lighting control positions which can be used when shooting with lighting that is operating at a different frequency to the camera. There are two positions: 50 Hz and 60 Hz. Each of these positions can be varied further in a range from -10 to +10 Hz. To reduce flicker select the frequency closest to the frequency of the lights and then vary the lighting control in the **PRODUCTION SETUP > EXPOSURE > LIGHTING** menu to obtain the best result.

5.7.3 V-Shift (vertical acquisition shift)

When shooting monitors with (almost) the same display frequency as the camera's, for example TV sets, a horizontal black bar can be seen on the viewing output. This phenomenon

occurs because the camera is blanking while the monitor is not. The V-shift function shifts the camera blanking to synchronize it with the blanking of the monitor.

CAM

In the camera menu, navigate to the **PRODUCTION SETUP > EXPOSURE > ACQ TIMING** menu and switch on the **V-SHIFT** item. Use the **V-SHIFT TIME** item to change the time shift until the horizontal bar disappears.

**Tip**

V-Shift can also be used to remove color shifts that may occur when shooting DLP-type projectors.

5.7.4 Variable exposure time

When shooting computer monitors with higher frame rates than the camera's you can use variable exposure to avoid horizontal bars in the picture.

OCP

Press the **EXP. TIME** button and set **EXP SEL** to Var. Now change the **VAR EXP** to remove the horizontal bar. You can set the **EXP UNITS** item on the next page to the preferred read-out: Hz or mSec.

When you are finished shooting the monitor go to the **EXP SEL** item and switch it back to Nom. The exposure time returns to its previous non-variable setting.

CAM

In the camera menu, navigate to the **PRODUCTION SETUP > EXPOSURE > EXP TIME** menu and set **EXP TIME SEL** to Var. Now change the **VAR EXP TIME** to remove the horizontal bar. You can set the **UNITS** item to the preferred read-out: Hz or mSec.

When you are finished shooting the monitor go to the **EXP TIME** item and switch it back to Nom. The exposure time returns to its previous non-variable setting.

5.7.5 LED Wall Filter

When shooting against LED Wall backgrounds that contain high frequencies, interference may occur, resulting in unwanted moiré patterns. A special electronic filter is available that can be used to reduce these effects:

CAM

In the camera menu, navigate to the **PRODUCTION SETUP > EXPOSURE** item and switch **LED WALL FILTER** on.

5.8 Color

5.8.1 Color Temperature

For true color reproduction the ambient lighting conditions must be compensated for by selecting a value for the color temperature. The standard file setting is 3200 K (normally used for tungsten and indoor lighting). Two other reference color temperatures are available: 5600 K (for outdoors, clouded conditions) and 7500 K (for outdoors, clear blue skies).

The memory positions (FL50, FL60, AW1 and AW2) are available to store the results of the auto-white measurement process. The memory positions store measured values using the automatic white balance switch at the front. The FL positions are recommended for shooting with fluorescent light.

A continuous automatic white balance position (AWC) is also available. This function continuously measures the white balance and adjusts it accordingly. It can be used when a constant color balance is required under changing lighting temperatures (sunsets, indoors/outdoors use).

5.8.2 Color Tint

In some cases, color temperature alone is not enough to fully compensate for color cast so an additional tint adjustment is needed. Similar to how color temperature specifies the relative warmth or coolness of an image, tint generally specifies the balance between magenta and green color casts. When combined, color temperature and tint can therefore control and effectively remove virtually any color cast.

5.8.3 Color Filter

In the auto-white positions (FL50, FL60, AW1 and AW2) a Color Filter can be set up in the `PRODUCTION SETUP > COLOR > COLOR TEMP > COLOR FILTER` menu. This varies the color balance to obtain warmer or colder color effects.



Note

The automatic white balance process is performed independent of the Color Filter. The Color Filter is not disabled when AWC is on.

5.8.4 Selecting color temperature

OCP

Press the **COLOR** button and select the color temperature using the `COL TEMP` function. The camera allows a choice between three preset color temperatures:

- 3200 K - for indoor lighting conditions
- 5600 K - for outdoors, clouded conditions
- 7500 K - for outdoors, clear blue skies

and four memory positions:

- FL50 - memory position for 50 Hz fluorescent light (matrix is set to *CoolFL* and exposure to *50 Hz*)
- FL60 - memory position for 60 Hz fluorescent light (matrix is set to *CoolFL* and exposure to *60 Hz*)
- AW1 - Auto White memory position 1
- AW2 - Auto White memory position 2

and one automatic continuous white position:

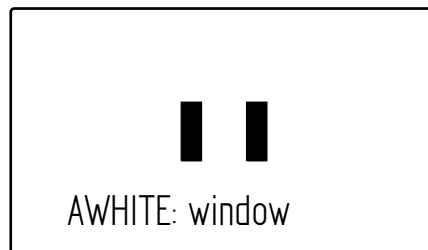
- AWC - Auto White Continuous measurement (from 2500 K to 20000 K)

5.8.5 Auto White Balance

If the reference color temperatures do not match your lighting conditions carry out the Auto White Balance procedure as follows:

1. On the OCP, press the **COLOR** button to open the color menu. Select **COL . TEMP** and select one of the memory positions (FL50, FL60, AW1 or AW2) in which to store the measured color temperature value.
2. Press the **WHITE BALANCE** button — the button lights.

The following appears on the viewing output:



Note

If you did not select one of the memory positions FL50, FL60, AW1 or AW2, a message ("Set Color Temp") appears on the viewing output.

3. Point the camera so that the reference white surface is between the two small black boxes.
4. Press the **WHITE BALANCE** button again — the button flashes.
5. A message indicating that the process is running appears:



Note

If there is insufficient light, the "light level too low" message appears on the viewing output.

6. When the process is completed (within a few seconds) the OK message and the measured color temperature appears on the viewing output. On the OCP 400 the button light is switched off.



The measured color temperature is now stored in the selected memory position and can be recalled as required.

If the auto-white measurement has been unsuccessful, the light in the **WHITE BALANCE** button on the OCP is orange.



Note

During the auto-white measurement process the iris is set to Auto and 90% and knee is switched off.

Black balance is not necessary because black level is automatically adjusted by the camera's internal video circuits.

5.8.6 Saturation

Adjust the saturation level to increase or decrease color of the picture. Saturation values below 100% decrease colors while values higher than 100% increase colors.

OCP

Press the **COLOR** button, select the **SATURATION** item and adjust the level.

CAM

In the camera menu, navigate to the **PRODUCTION SETUP > COLOR > SATURATION** item and adjust the level

5.8.7 Color Protect

When very bright and saturated colored lights are used, predominant colors may clip. This results in fully saturated areas with no detail. This phenomenon occurs especially in blue and magenta color ranges.

The Color Protect function restores luminance levels without affecting color oversaturation. It prevents non-dominant colors from decreasing below black level so much of the details in the picture are still maintained. If a dominant color saturates, Color Protect gradually decreases its influence in the picture.

OCP

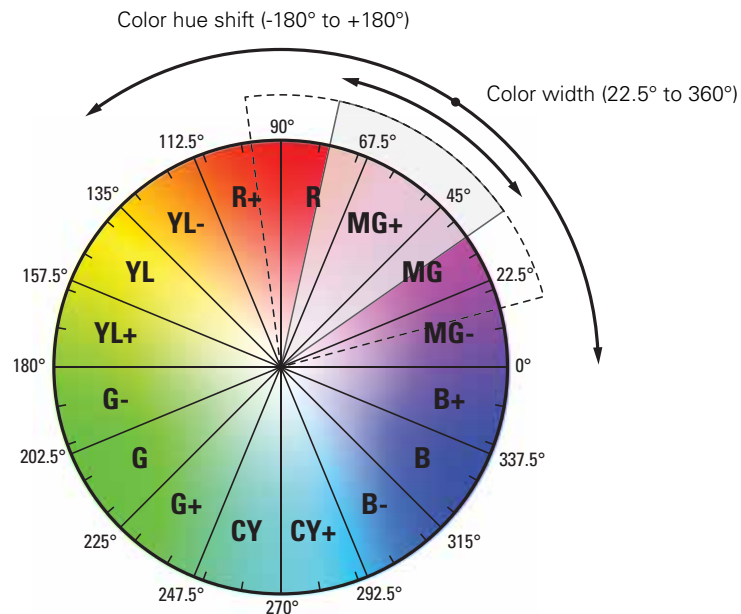
Press the **COLOR** button and press the **NEXT** button until the item **PROTECT** is shown. Switch this item on.

CAM

In the camera menu, navigate to the **CREATIVE CONTROL > COLOR > COLOR ADJUSTMENT > COL PROTECT** menu and switch on the item **COL PROTECT**.

5.8.8 Secondary color correction

Secondary color correction is used to adjust hue, saturation and luminance of partial areas of the color spectrum of the image. Typical applications include live sports or news productions. Depending on your camera version, 2 or 6 color areas can be set up and corrected at the same time.



OCP

Setup using the OCP 400

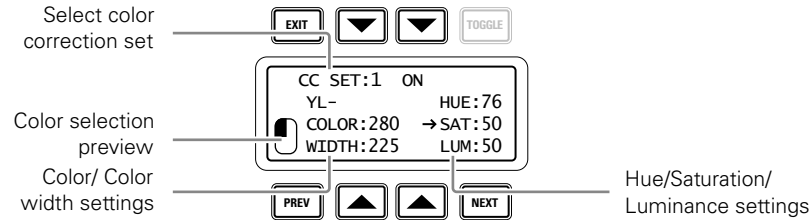
Follow these steps to set up the color corrector on the OCP 400:

1. With the control panel connected to the camera, press the **COLOR** button on the control panel (in the video parameter section). The color menu is displayed.
2. Use the **NEXT** button to scroll to the next menu.
3. Switch on the color corrector with the **CORRECTOR** item at the top left of the screen.
4. Push the navigation button to enter **COLCORR** (color correction) menu. The color corrector menu is displayed. There are two pages that can be accessed by using the **NEXT** and **PREV** buttons.

The first page contains the setup items. Use the navigation buttons to scroll through the different setup items.

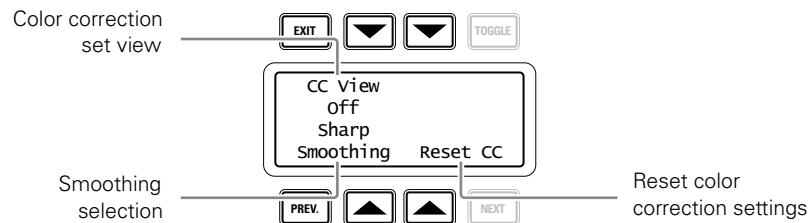
1. Select a color correction set with the **CC SET** item at the top left of the screen.
2. Activate the selected set using the top right selection button. When a set is not activated, all items are blocked.
3. Select a color area by changing the **COLOR** and **WIDTH**. Select the parameter with the navigation button and change its value with the rotary control. A preview of the color selection is shown on the bottom left of the screen.

- Adjust HUE, SATURATION and LUMINANCE of the selected color range. Select the parameter with the navigation button and change its value with the rotary control.



Use the **NEXT** button to go to the second page.

- Switch the **CC VIEW** item on the view the color area selection.
- Select a transition style using the **SMOOTHING** item.
- You can reset all color correction sets to their default values with the **RESET CC** item.
- Leave this page by pressing the **PREV** button.



CAM

Setup using the camera menu

Carry out the following steps to set up the color corrector in the camera menu:

- In the **CREATIVE CONTROL > COLOR ADJUSTMENT > COL CORR** menu, switch the item **COL CORR** on.
- Go to the item **SET** and select a color correction set.
- Switch on the item **SET ON/OFF** to activate the selected set.
- Select a color area by changing the **COLOR** and **WIDTH** items. The color can be selected in steps of 22.5° on the color wheel. The color area width can be enlarged by setting the **WIDTH** item. The color width can be varied between 22.5° and 360°.
- To view the selected color area, switch the item **COL CORR VIEW** on. Make sure to switch it off before going on air.
- Now make adjustments of the selected color area by changing the **HUE** (color hue), **SAT** (color saturation) and **LUM** (luminance) items.

The transition between the corrected and uncorrected color area can be set to sharp, medium or smooth using the **SMOOTHING** item.

**Tip**

You can reset the color corrector by activating the **RESET CC** item. All color correction sets are reset to their nominal values.

5.9 Sharpness

5.9.1 Detail

Detail is an image enhancement used to improve picture sharpness perception. The detail function raises the contrast at the dark-to-light and light-to-dark transitions, thus making edges of objects appear sharper. This process is applied in video post processing within the camera by overshooting the signal at the edges. Detail is applied to both vertical and horizontal picture edges. Detail level refers to the amount of image enhancement, or in other words, the amount of sharpness added to the picture.

OCP

Press the **DETAIL** button and use **DTL LEVEL** to adjust the amount of detail added to the picture.

CAM

In the camera menu, navigate to the **CREATIVE CONTROL > SHARPNESS > DETAIL** menu and use **DETAIL LEVEL** to adjust the amount of detail added to the picture.

5.9.2 Texture

Texture adds subtle sharpness to very fine textures (e.g. fabrics, leaves and stone surfaces) in the image.

OCP

Press the **DETAIL** button and use the **TEXTURE** function to adjust the amount of texture added to the picture.

CAM

In the camera menu, navigate to the **CREATIVE CONTROL > SHARPNESS > DETAIL** menu and use **TEXTURE** to adjust the amount of Texture detail added to the picture.

**Note**

Texture can be disabled in the advanced submenu of the camera menu, or in the Detail menu of the OCP.

5.9.3 Advanced options

There are a number of advanced Detail options in the menu that can be used to fine tune the detail function:

- Vertical Detail Level (0 to 99)
- Coarse/Fine adjustment (0 to 99)
- Level Dependency (0 to 99)
- Noise Slicer (0 to 99)

5.9.4 Lens related functions

Detail follows Gain

By nature, high video gain levels introduce more noise which have a negative effect on Detail processing. When switched on, the Detail follows Gain function decreases Detail for higher gain values.

Detail follows Zoom

Typically, close up shots contain larger and fewer image elements than wide angle shots. Detail enhancement generally produces better results with larger structures so when this function is switched on, the camera lowers the influence of Detail depending on the zoom factor.

Aperture Correction follows Iris

The internal Aperture Correction circuit compensates for optical aberration caused by smaller lens apertures. When switched on, the Aperture Correction takes the actual Iris opening into account to achieve better Aperture Correction.

OCP

Press the **DETAIL** button and press the **NEXT** button until the items **FLW GAIN** and **FLW ZOOM** are shown. The item **APTFLWIRIS** can be found by pressing the **SETUP** button.

CAM

In the camera menu, go to the **CREATIVE CONTROL > SHARPNESS > DETAIL > ADVANCED** menu to find the lens related detail functions.

5.9.5 Detail Equalizer

The detail equalizer allows to set the detail levels for shadows, midtones and highlights individually. In general, shadow areas need less detail enhancement as it increases noise levels.

OCP

Press the **DETAIL** button, the **NEXT** button and select the **DETAIL EQ** menu. Switch on the **DETAIL EQ** item. Now use the **SHADOW**, **MIDTONE** or **HIGHLIGHT** items to adjust the detail level for each tonal range between 0 and 99.

CAM

In the camera menu, navigate to the **CREATIVE CONTROL > SHARPNESS > DETAIL EQUALIZER** menu and switch on the **DETAIL EQUALIZER** item. Use the **SHADOWS**, **MIDTONES** or **HIGHLIGHTS** items to adjust the detail level for each tonal range between 0 and 99.

Values below 50 decrease detail while values above 50 increase detail.

5.9.6 Skin Detail

Skin Detail is set up to select a particular color range. The Detail level within this color range can then be set independently of the rest of the picture.

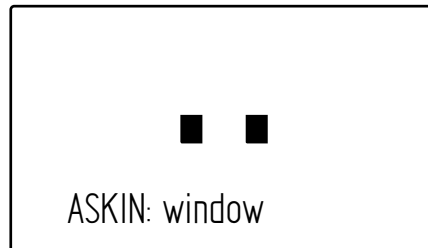
Skin detail is mainly used to *reduce* the level of Detail in a person's skin tone to produce a more attractive picture. Decreasing the Detail level of a person's skin softens the skin tones only. But the Skin Detail function is not limited to a particular color and so can also be used to achieve various effects in selected color areas. For example, decrease the detail level of a soccer field to accentuate the players or increase the Skin Detail level to accentuate a rough surface.

The color range to which the Skin Detail level is applied can be selected automatically or manually. Three skin detail ranges (called Skin Gates or Sets) can be independently defined; they can be used at the same time.

Auto Skin Detail

Carry out the Auto Skin Detail procedure as follows:

1. In the camera menu, navigate to the **CREATIVE CONTROL > SHARPNESS > SKIN DETAIL** and use the **SKIN GATE** item to select 1, 2 or 3 (and not any of the combined options).
2. Place the cursor in front of the **AUTO SKIN DTL** function.
3. Press the **select** button on the front of the camera. The following appears:



4. Now point the two small black boxes at the intended surface (generally a face).
5. Press the **select** button again to start the measurement procedure (the iris is automatically set to *auto* by the camera). The process running message appears:



6. When the process is completed (within a few seconds) the OK message appears:



7. Now adjust the Skin Detail level with the **SKIN LEVEL** item. Decrease the value below 50 to soften the selected area. Increase the value above 50 to add extra detail.

5.10 Image control

5.10.1 Freeze Frame

When switched on, the freeze frame function freezes the current video frame so that many video functions can be set up off line. The following functions are NOT available in freeze frame mode:

- Iris settings
- V-shift
- Variable exposure



Note

Changing the video mode and running Auto White Balance procedure is prohibited in Freeze Frame mode.

CAM

In the camera menu, navigate to the **PRODUCTION SETUP > IMAGE CONTROL > FREEZE FRAME** menu to switch Freeze Frame on or off.

5.10.2 Reverse Scan

When the camera is used at a rotated angle use the reverse scan function to rotate the camera's image to compensate.

CAM

In the camera menu, navigate to the **PRODUCTION SETUP > IMAGE CONTROL > REVERSE SCAN** menu to switch reverse scan on or off and to select the scan mode (horizontal, vertical or both).

Chapter 6

Camera menu reference

6.1 Reference tables

All camera functions are distributed into 6 main menus:

- Operator Toolbox menu: contains the functions that help the operator while shooting such as screen indicators, user buttons assignments and various shooting tools.
- Production Setup menu: contains the functions needed to set up the camera for a production, including scene related video settings.
- Creative Control menu: contains the functions to control the creative aspects of the video signal such as contrast, sharpness and color correction.
- Configuration menu: contains the functions that are used to set up the general configuration of the camera such as intercom, lens settings and interfaces.
- Diagnostics menu: provides information on the current status and of the camera.
- Service menu: contains service items for advanced camera configuration.

The columns in the table provide reference information about the functions in the camera menu:

- Menu item: camera function, menu or submenu.
- Values: possible values or value range for the listed function.
- Default: the factory default value for the listed function.
- Level: the access level from which the function or menu is available. User 0 is the most restricted level while User 3 is the least restrictive. Service is the access level for advanced functions.
- File: indicates the file type (Operator, Scene or Lens file) in which the function is stored.
- Description: a short description of the function and its values.

6.2 Operator Toolbox menu

| Menu item | Values | Default | Level | File | Description |
|-------------------|---------------------------------|---------|---------|-------|--|
| Indicators | | | | | |
| Zoom Indicator | On, Off | Off | User 0 | Oper | Switches the Zoom indicator on or off. |
| Iris Indicator | On, Off | Off | User 0 | Oper | Switches the Iris indicator on or off. |
| Focus Indicator | On, Off | Off | User 0 | Oper | Switches the Focus indicator on or off. |
| Filter Indicator | On, Off | Off | User 0 | Oper | Switches Optical Filter indicator on or off. |
| DOF Indicator | On, Off | Off | User 0 | Oper | Switches the (DOF) Depth of Field indicator on or off (not available in Première) |
| Center Cross | On, Off | Off | User 0 | Oper | Switches the center cross on or off. |
| Safe Area | | | | | |
| Safe Area | On, Off | Off | User 0 | Oper | Switches the Safe Area on or off. |
| Safe Area Type | 16:9, 5:9, 14:9, 4:3 | 16:9 | User 0 | Oper | Selects the aspect ratio of the Safe Area. |
| Marker | | | | | |
| Marker | On, Off | Off | User 0 | Oper | Switches the marker on or off. |
| Marker Type | 15:9, 14:9, 4:3 | 4:3 | User 0 | Oper | Selects the aspect ratio of the marker. |
| Marker Style | Dot, Shad, Both | Dot | User 0 | Oper | Selects the style of the marker: Dot = dotted lines; Shad = shaded areas; Both = dotted lines and shaded areas. |
| Marker Shading | Shad, Black | Shad | User 0 | Oper | Selects shading for the marker (when marker style = Shad or Both): Shad = transparent area, Black = black area. |
| Zebra | | | | | |
| Zebra | On, Off | Off | User 0 | Scene | Switches Zebra indication on or off. Zebra is a diagonal line pattern that indicates that the area affected has risen above a preset level of the full scale video exposure value. |
| Zebra Mode | Level, Band | Level | User 3 | Oper | Selects Zebra mode: Level = zebra indication appears in areas are brighter than the set level; Band = zebra indication appears in a 2.5% band around the set level. |
| Zebra Level | 0..117% | 90% | User 3 | Oper | Sets the exposure level at which zebra pattern is shown. When level is higher than 100% the zebra indicates overexposed areas. |
| Zebra Contrast | 0..99 | 15 | User 3 | Oper | Sets the zebra indication contrast ratio. |
| Focus Assist | On, Off | Off | User 0 | Oper | Adds a crawling effect in the focused areas in the viewfinder channel to assist focussing. |
| Ind White Lvl | 0..99 | 70 | User 2 | Oper | Sets the white (brightness) level of the indicators:0 = very dark; 99 = very bright |
| Autolris Area | Off, On | Off | Service | Oper | Switches the Autolris Area indication on or off. |
| VF Monitoring | YCrCb, Y, R, G, B, -G, R-G, B-G | YCrCb | User 2 | Oper | Selects type of signal to view in the viewfinder channel. |
| VF Detail | | | | | |
| VF Detail | Off, On, Boost | On | User 0 | Oper | Switches detail for viewfinder signal on or off or adds extra detail to the viewfinder signal ('Boost'). |

| Menu item | Values | Default | Level | File | Description |
|----------------------|--|---------|--------|------|---|
| Super Coarse | On, Off | Off | User 0 | Oper | Switches super coarse detail enhancement on or off. |
| Detail Level | 0..99 | 50 | User 0 | Oper | Sets detail level for viewfinder signal. |
| Slicer | 0..99 | 20 | User 0 | Oper | Sets the noise slicer level for VF detail. |
| Vert Detail Lvl | 0..99 | 50 | User 3 | Oper | Sets the level of the vertical component in the detail signal |
| Coarse/Fine | 0..99 | 90 | User 3 | Oper | Sets detail balance between coarse and fine structures (0 = coarse, 99 = fine). |
| Level Dep | 0..99 | 20 | User 3 | Oper | Sets the level where the detail enhancement starts to work. |
| Soft Detail | On, Off | On | User 3 | Oper | Switches Soft Detail on or off. Reduces the amount of detail added for large transitions. |
| Soft Detail Lvl | 0..99 | 50 | User 3 | Oper | Sets the upper limit level of detail enhancement for soft detail. |
| Menu Settings | | | | | |
| Rotary Speed | 1..10 | 5 | User 2 | Oper | Selects the sensitivity of the menu navigation rotary control. |
| Menu Display | On, Time | Time | User 2 | Oper | Selects if the camera menu is permanently On or disappears after a set Time. |
| Menu Time | 3..30 | 10 | User 2 | Oper | Sets the time (in seconds) the menu is displayed when Menu Display is set to Time. |
| Menu White Lvl | 0..99 | 70 | User 2 | Oper | Sets the white level (brightness) of the characters of the camera menu. |
| Intercom | | | | | |
| Prod Vol Ctrl | Prod, Master | Prod | User 3 | Oper | |
| Cam Sidetone | 75 | 0..99 | User 3 | Oper | Sets the intercom sidetone level (audio feedback from mic to headset) of the camera operator's headset. |
| Tracker Sidetone | 75 | 0..99 | User 3 | Oper | Sets the sidetone level (audio feedback from mic to headset) in the tracker's headset. |
| Buttons | | | | | |
| SW1 | Call, Ext1, Ext2, Prod, Eng, Select | Ext1 | User 0 | Oper | Assigns a function to user button SW1. |
| SW1 Mode | Mom, Alt | Mom | User 0 | Oper | Selects switching mode for SW2: momentary or alternating (toggle). |
| SW2 | Elris, Zoom, FocAst, Ext1, Ext2, Prod, Eng | Ext2 | User 0 | Oper | Assigns a function to user button SW2. |
| SW2 Mode | Mom, Alt | Mom | User 0 | Oper | Selects switching mode for SW2: momentary or alternating (toggle). |
| Ret A/Ext1 | Ext1, Ext2 | Ext1 | User 0 | Oper | Assigns an External Video channel to Ret A and Ext1 buttons. |
| Ret A Mode | Mom, Alt | Mom | User 0 | Oper | Selects switch mode for Ret A: momentary or alternating (toggle). |
| Ret B/Ext2 | Ext2, Ext3 | Ext2 | User 0 | Oper | Assigns an External Video channel to Ret B and Ext2 buttons. |
| Ret B Mode | Mom, Alt | Mom | User 0 | Oper | Selects switch mode for Ret B: momentary or alternating (toggle). |

| Menu item | Values | Default | Level | File | Description |
|----------------|---|---------|--------|------|--|
| Eng Mode | Mom, Alt | Mom | User 1 | Oper | Selects switching mode for Eng button: momentary or alternating (toggle). |
| PickMe Mode | Mom, Alt | Mom | User 1 | Oper | Selects switching mode for PickMe button: momentary or alternating. |
| LED Brightness | High, Low | High | User 0 | Oper | Selects brightness level for indicators in the control panel of the camera. |
| LED Brightness | 0..99 | 7 | User 0 | Oper | Selects brightness level for indicators in the control panel of the camera. |
| VTR Lens | PROD, ENG, Zoom, EXT1, EXT2 | PROD | User 1 | Oper | Assigns a function to the VTR Lens button. |
| VTR Lens Mode | Mom, Alt | Mom | User 1 | Oper | Selects switching mode for the VTR Lens button: momentary or alternating (toggle). |
| RET Lens | EXT, Zoom, FocAst | EXT | User 1 | Oper | Assigns a function to the RET Lens button. |
| RET Lens Mode | Mom, Alt | Mom | User 1 | Oper | Selects switching mode for the RET Lens button: momentary or alternating (toggle). |
| RET2 | Zoom, EXT2 | EXT2 | User 1 | Oper | Assigns a function to the RET Lens button. |
| RET2 Mode | Mom, Alt | Mom | User 1 | Oper | Selects switching mode for the RET Lens button: momentary or alternating (toggle). |
| Handgrip Left | Prod, Eng | Prod | User 1 | Oper | Selects intercom channel to use with the left button under the handgrip. |
| SXP F1 | None, ND, FX ¹ , Bars, Prog, Back, Info, Pick Me | None | User 1 | Oper | Assigns a function to the F1 user button on the SuperXpander, when present. |
| SXP F2 | None, ND, FX ¹ , Bars, Prog, Back, Info, Pick Me | None | User 1 | Oper | Assigns a function to the F2 user button on the SuperXpander, when present. |
| SXP F3 | None, ND, FX ¹ , Bars, Prog, Back, Info, Pick Me | None | User 1 | Oper | Assigns a function to the F3 user button on the SuperXpander, when present. |

Zoom Settings

| | | | | | |
|---------------|----------|-----|--------|------|--|
| Handgrip Zoom | Off, On | On | User 0 | Oper | Switches zoom control (on top of camera handgrip) on or off. |
| Zoom Speed | 1..10 | 5 | User 3 | Oper | Sets the zoom control speed. |
| Zoom Curve | 0..3 | 0 | User 3 | Oper | Selects the zoom control response curve: 0 = linear curve 1 = low curve 2 = medium curve 3 = steep curve |
| Zoom/Focus | Loc, Rem | Loc | User 0 | — | Selects local or remote control of the Zoom/Focus function. Only available when a SuperXpander is present. |

Files

| | | | | | |
|------------------------|---------------------------|-------|--------|---|---|
| Store Oper File | | | | | |
| File Select | Standard, OCam1, OCam2... | OCam1 | User 1 | — | Selects a standard, camera or USB Operator File for storing. |
| Store | Exec, ... | Exec | User 1 | — | Stores the current operator settings in the selected operator file. |
| RecII Oper File | | | | | |

| Menu item | | Values | Default | Level | File | Description |
|-----------|------------------|---------------------------|---------|--------|------|--|
| | File Select | Standard, OCam1, OCam2... | OCam1 | User 1 | — | Selects a standard, camera or USB Operator File for recall. |
| | Recall | Exec, ... | Exec | User 1 | — | Recalls the selected operator file to the camera. This overwrites current operator settings. |
| | USB | | | | | |
| | Name | <name> | — | User 2 | — | Displays USB device name. |
| | Free Space | # MB | — | User 2 | — | Displays free space left on USB in Mbytes. |
| | No of Files | # | — | User 2 | — | Displays number of files stored on USB. |
| | USB Files | | | | | |
| | File Select | <list of files> | — | User 2 | — | Selects a file on the USB device. |
| | Delete | Exec, ... | Exec | User 2 | — | Deletes the selected file. |
| | Filename | <name> | — | User 2 | — | Changes name of the selected file. |
| | Attribute | R/W, R | R | User 2 | — | Selects the attribute for the selected file: R/W = Read and Write; R = Read only. |
| | Notch EXT | Off, On | Off | User 0 | — | Switches external notch filter on or off. |
| | EXT AspectRatio | 16:9, 4:3 | 4:3 | User 0 | — | Selects aspect ratio of external video signal displayed in the viewfinder channel. |

6.3 Production Setup menu

| Menu item | Values | Default | Level | File | Description |
|----------------------|--|---------|---------|-------|---|
| Levels | | | | | |
| Gain | | | | | |
| Master Gain | -6.00 .. 18.00 dB | 0 | User 2 | — | Sets master video gain in 0.10 dB steps. |
| Gain Presets | | | | | |
| Gain - | -3 dB | -3 dB | User 2 | Oper | Selects gain value for - preset. |
| Gain + | 3 dB, 6 dB, 9 dB, 12 dB | 3 dB | User 2 | Oper | Selects gain value for + preset. |
| Gain ++ | 6 dB, 9 dB, 12 dB, 15 dB | 6 dB | User 2 | Oper | Selects gain value for ++ preset. |
| Gain +++ | 9 dB, 12 dB, 15 dB, 18 dB | 12 dB | User 2 | Oper | Selects gain value for +++ preset. |
| Black | | | | | |
| Black Stretch | On, Off | Off | User 3 | Scene | Switches Black Stretch on or off. |
| Black Str Level | 0..99 | 50 | User 3 | Scene | Sets Black Stretch Level: 0 = few shades of grey; 99 = more shades of grey. Values below 50 are Black Press, values higher than 50 are Black Stretch. |
| Black Str Type | Press, Stretch | Stretch | User 3 | Scene | Selects Black Stretch type. Black Stretch increases the tonal scale in shadow areas and Black Press decreases the tonal scale. |
| Master Black | 0..99 | 50 | User 2 | Scene | Sets Master Black level: this is the video level that is considered as pure black. |
| Advanced | | | | | |
| Master Black | 0..99 | 50 | User 3 | Scene | Sets Master Black level: this is the video level that is considered as pure black. |
| Black R | 0..99 | 50 | User 3 | Scene | Sets Black level for the Red channel. |
| Black G | 0..99 | 50 | User 3 | Scene | Sets Black level for the Green channel. |
| Black B | 0..99 | 50 | User 3 | Scene | Sets Black level for the Blue channel. |
| Gamma | | | | | |
| Curve | BBC04, BBC05, BBC06, ARD, ITU709, Gamma-J, Gamma-S | ITU709 | User 3 | Scene | Selects a standard curve for Gamma correction. |
| Preset | Nom, Lin, Var | Nom | User 2 | Scene | Selects Gamma curve preset: Nom = Nominal curve; (0.45) Lin = Linearised curve; Var= variable (adjustable with Master Gamma setting) |
| Master Gamma | 0..99 | 76 | User 3 | Scene | Sets Master Gamma Level. |
| Gamma R | 0..99 | 76 | User 3 | Scene | Sets Gamma level for the Red channel. |
| Gamma G | 0..99 | 76 | User 3 | Scene | Sets Gamma level for the Green channel. |
| Gamma B | 0..99 | 76 | User 3 | Scene | Sets Gamma level for the Blue channel. |
| White Limiter | | | | | |
| White Limiter | On, Off | On | Service | Scene | Switches White Limiter on or off. Use to limit highlight levels in the video signal. |

| Menu item | | Values | Default | Level | File | Description |
|----------------------|----------------|---|---------|---------|-------|---|
| | Master | 87.7% .. 109.1% | 105% | Service | Scene | Sets the White Limiter level. This is the luminance level at which clipping occurs. |
| Exposure | | | | | | |
| Iris | | | | | | |
| Auto Iris | | | | | | |
| | Auto Iris | On, Off | Off | User 0 | — | Switches Auto Iris on or off. |
| | Area | Top, Spot S, Spot M, Spot L, Full, Bottom, Custom | Top | Service | — | Selects Autolris Area. |
| Custom Area | | | | | | |
| Area 1 | | | | | | |
| | Top | 0..99 | 57 | Service | — | Select a custom area for Auto Iris Peak measurement, when Area = Custom. |
| | Bottom | 0..99 | 86 | Service | — | |
| | Left | 0..99 | 24 | Service | — | |
| | Right | 0..99 | 76 | Service | — | |
| Area 2 | | | | | | |
| | Top | 0..99 | 27 | Service | — | Select a custom area for Auto Iris Average measurement, when Area = Custom. |
| | Bottom | 0..99 | 57 | Service | — | |
| | Left | 0..99 | 5 | Service | — | |
| | Right | 0..99 | 95 | Service | — | |
| | Peak/Average | 0..99 | 64 | User 3 | Scene | Sets the Auto Iris measurement balance between peak and average video level. |
| | Auto Iris SP | 0..99 | 35 | User 3 | Scene | Sets Auto Iris Setpoint. |
| | Mom Iris SP | 0..99 | 50 | User 3 | — | Sets Momentary Iris Setpoint. |
| | Auto Iris Gain | 5..10 | 5 | User 3 | — | Sets Auto Iris Gain. |
| Extended Iris | | | | | | |
| | Extended Iris | On, Off | Off | User 0 | — | Switches Extended Iris on or off. |
| | Gain Speed | 1..20 | 5 | Service | — | Sets Gain Speed for Extended Iris. |
| | ExpTime Speed | 1..20 | 4 | Service | — | Sets Exposure Time Speed for Extended Iris. |
| | Min Iris | F5.6, F8.0, F11.0, F16.0 | F16.0 | User 3 | — | Sets Minimum Iris value for Extended Iris. |
| | Max Iris | F1.4, F2.0, F2.8, F4.0, F5.6 | F2.0 | User 3 | — | Sets Maximum Iris value for Extended Iris. |
| | Min.ExpTime | 1/100, 1/200, 1/500 | 1/500 | User 3 | — | Sets Minimum Exposure Time for Extended Iris. |
| | Max Gain | 0 dB ..15 dB | 15 dB | User 3 | — | Sets Maximum Gain value for Extended Iris. |
| Lighting | | | | | | |
| | Lighting | Off, On | Off | User 1 | Scene | Switches Lighting function on or off. |
| | Correction | -10 .. +10 | 0 | User 1 | Scene | Sets the exposure correction to fine-adjust for ambient lighting frequency when exposure time is set to 50 Hz or 60 Hz. |
| Acq Timing | | | | | | |
| | V-Shift | Off, On | Off | User 1 | Scene | Switches V-Shift (acquisition timing shift) on or off. |

| Menu item | Values | Default | Level | File | Description |
|-------------------|--|---------|---------|-------|--|
| V-Shift Time | 0..99 | 0 | User 1 | Scene | Selects V-Shift (acquisition timing shift) time. |
| Exp Time | | | | | |
| Exp Time Select | 50 Hz, 60 Hz, 1/200, 1/500, 1/1000, Var | Off | User 1 | — | Selects exposure time. |
| Var Exp Time | 50 ... 1000 | — | User 1 | — | Selects variable exposure time (when Exp Time Select = Var) |
| Units | ms, Hz | Hz | User 1 | — | Selects display units for variable exposure time. |
| LED Wall Filter | Off, On | Off | User 2 | Scene | Switches LED Wall Filter on or off. |
| Color | | | | | |
| Color Temp | | | | | |
| Color Filter | -100..100 | 0 | User 2 | Scene | Varies the color balance to obtain warmer or cooler effects. Negative values give cooler effects while positive values give warmer effects. |
| Color Temp | 2000 K ...20000 K | 3200 K | User 2 | Scene | Sets the color temperature. |
| Tint | -150..150 | 0 | User 2 | Scene | Adjusts the color balance along the magenta/green axis. Negative values add more magenta while positive values add more green. |
| Advanced | | | | | |
| Gain R | 0..99 | 50 | User 2 | Scene | Sets Gain Red level. |
| Gain G | 0..99 | 50 | User 2 | Scene | Sets Gain Green level. |
| Gain B | 0..99 | 50 | User 2 | Scene | Sets Gain Blue level. |
| Range | 3dB, 6dB | 3dB | User 2 | Scene | Selects Gain control ('Painting') range. |
| x | 0.2 .. 0.55 | 0.423 | User 3 | — | Displays the chromacity x-value. Note: this is only an approximation. |
| y | 0.2 .. 0.55 | 0.399 | User 3 | — | Displays the chromacity y-value. Note: this is only an approximation. |
| Saturation | 0..200% | 100% | User 0 | Scene | Sets color saturation level. 0% = fully desaturated (black/white), 100% = normal saturation, 200% = maximum saturation. |
| Matrix | | | | | |
| Matrix | EBU, Skin, B/W, RAI, BBC, 1:1, CoolFL, XGL, Var1, Var2 | XGL | User 2 | Scene | Selects a preset for the color matrix: EBU = color matrix according to EBU; Skin = EBU optimised for skin tones; B/W: monochrome picture; RAI: RAI TV optimisation; BBC = BBC optimisation; 1:1 = matrix is switched off; CoolFL= optimised for mixed fluorescent and incandescent lighting; XGL = optimised for Asian skin tones (advised to combine with M/G setting); Var1 = variable setting 1; Var2 = variable setting 2. |
| Mat/Gam Order | G/M, M/G | M/G | Service | Scene | Selects the order of the matrix and gamma: G/M = gamma before matrix; M/G = matrix before gamma (advised to use when matching with cameras of other manufacturers) |

| Menu item | Values | Default | Level | File | Description |
|--------------------------|--------------------------|---------|---------|-------|--|
| Advanced | | | | | |
| G->R | 0..99 | 50 | Service | Scene | Sets Green into Red coefficient (when Matrix is set to variable). |
| B->R | 0..99 | 50 | Service | Scene | Sets Blue into Red coefficient (when Matrix is set to variable). |
| R->G | 0..99 | 50 | Service | Scene | Sets Red into Green coefficient (when Matrix is set to variable). |
| B->G | 0..99 | 50 | Service | Scene | Sets Blue into Green coefficient (when Matrix is set to variable). |
| R->B | 0..99 | 50 | Service | Scene | Sets Red into Blue coefficient (when Matrix is set to variable). |
| G->B | 0..99 | 50 | Service | Scene | Sets Green into Blue coefficient (when Matrix is set to variable). |
| Image Control | | | | | |
| Freeze | On, Off | Off | User 2 | — | Switches image freeze on or off. Use to assist off line setup and configuration. |
| Reverse Scan | | | | | |
| Reverse Scan | On, Off | Off | User 0 | Scene | Switches Reverse Scan on or off. |
| Mode | Horiz, Vert, Both | Horiz | User 0 | Scene | Selects Reverse Scan mode: Horiz = the image is flipped horizontally; Vert = the image is flipped vertically; Both = the image is flipped both horizontally and vertically. |
| Image Shift | | | | | |
| Horizontal | -20..20 | 0 | User 0 | — | Shifts the image in horizontal direction (in pixels) |
| Vertical | -4..4 | 0 | User 0 | — | Shifts the image in vertical direction (in lines) |
| Files | | | | | |
| Store Scene File | | | | | |
| File Select | Standard, SCam1 .. SCam4 | SCam1 | User 2 | — | Selects a standard, camera or USB Scene File for storing. |
| Store | Exec, ... | Exec | User 2 | — | Stores the current operator settings in the selected operator file. |
| Recall Scene File | | | | | |
| File Select | Standard, SCam1 .. SCam4 | SCam1 | User 1 | — | Selects a standard, camera or USB Operator File for recall. |
| Recall | Exec, ... | Exec | User 1 | — | Recalls the selected operator file to the camera. This overwrites current operator settings. |
| Attributes | | | | | |
| File Select | <available files> | SCam1 | User 2 | — | Selects a file to change its attributes. |
| Filename | <filename> | — | User 2 | — | Displays the selected file name. |
| Attribute | R/W, R | R/W | User 2 | — | Selects the attribute for the selected file: R/W = Read and Write; R = Read only. |

| Menu item | Values | Default | Level | File | Description |
|-------------|--|---------|--------|------|---|
| Sensitivity | HiQ ¹⁾ , Nom, HiSens ²⁾ | Nom | User 3 | — | Selects sensitivity mode: HiQ = High quality Nom = Nominal HiSens = High sensitivity ¹⁾ ¹⁾ Not available in Première. |
| Video Mode | 1080i59, 720p59, 1080i50 ... | 1080i59 | User 3 | — | Selects video mode. Available video modes depending on camera version. |

6.4 Creative Control menu

| Menu item | Values | Default | Level | File | Description |
|-------------------------------------|-------------------------------------|----------|---------|-------|--|
| Levels | | | | | |
| Filters | | | | | |
| ND Filter | Clear, ND 1/4 , ND 1/16, ND 1/64 | Clear | User 2 | Scene | Selects optical Neutral Density (ND) filter: Clear = No filter; ND 1/4 = 2 stops; ND 1/16 = 4 stops; ND 1/64 = 6 stops neutral. |
| FX Filter | Clear, Star 4P, Sft Fcs, Cap | Clear | User 2 | Scene | Selects optical Effects (FX) filter: Clear = No filter; Star 4P = 4 Point Star; Sft Fcs = Soft Focus; Cap = Lens capped. |
| Contrast | | | | | |
| Contrast | On, Off | Off | User 3 | Scene | Switches Contrast adjustment on or off. |
| Shadows | 0..99 | 50 | User 3 | Scene | Adjusts contrast level in the shadows area. |
| Midtones | 0..99 | 50 | User 3 | Scene | Adjusts contrast level in the midtones area. |
| Highlights | 0..99 | 50 | User 3 | Scene | Adjusts contrast level in the highlights area. |
| Knee (in PowerCurves mode) | | | | | |
| Knee | Off, Var, Auto | Off | User 2 | Scene | Selects Knee: Auto = automatic ; Var = variable; Off = Knee is switched off. |
| Knee Type | Y, NAM | Y | User 3 | Scene | Selects source signal on which Knee acts: Y = luminance; NAM = Non Additive Mix: level of the highest RGB component. |
| Point | 0%..90% | 35% | User 3 | Scene | Knee point: this is the video output level where compression begins. |
| Fade Level | 0..99 | 0 | User 3 | Scene | Fades between a linear (99) and a Knee (0) compression curve (when Knee = Var). |
| Limit Out | 100%..109% | 100% | User 3 | Scene | Sets maximum output video level after compression. |
| Max In | 100%..800% | 200% | User 3 | Scene | Sets maximum input video level. |
| Saturation | Off, On | Off | User 3 | Scene | Switches color saturation above Knee on or off. |
| Saturation Lvl | 0..99 | 50 | User 3 | Scene | Sets color saturation level above Knee. |
| Advanced | | | | | |
| Knee Mode | Compat,PwrCurves | PwrCrves | Service | Scene | Selects Knee Mode: Compatibility or PowerCurves. |
| Auto Ref | 0..99 | 30 | Service | Scene | Sets the reference level for Knee (when Knee = Auto) |
| Knee (in Compatibility mode) | | | | | |
| Knee | Off, Var, Auto | Off | User 2 | Scene | Selects Knee: Auto = Automatic Knee; Var = Variable Knee; Off = Knee is switched off. |
| Knee Type | Y, NAM | Y | User 3 | Scene | Selects source signal on which Knee acts: Y = luminance; NAM = Non Additive Mix (level of the highest RGB component, use this setting for highly saturated pictures). |
| Slope M | 0..99 | 50 | User 3 | Scene | Sets the Knee slope (when Knee = Var). |
| Point M | 0..99 | 60 | User 3 | Scene | Sets the Knee point (when Knee = Var). |
| Advanced | | | | | |

| Menu item | | Values | Default | Level | File | Description |
|-------------------------|---------------|--|----------|---------|-------|--|
| | Knee Mode | Compat, PwrCurves | PwrCrves | Service | Scene | Sets Knee Mode: Compatibility or PowerCurves. |
| | Knee Limit | 0..99 | 99 | Service | Scene | Selects the level above which the Knee Limiter is active (when Knee = Var). |
| | Desat | Off, On | Off | User 3 | Scene | Switches Desaturation on or off. This desaturates color above Knee to cancel out unwanted color casts. |
| | Desat Level | 0..99 | 50 | User 3 | Scene | Sets Desaturation level (0=no desaturation, 99 = maximum desaturation) |
| | Auto Point | 0..99 | 30 | Service | Scene | Sets the point where compression starts (when Knee = Auto) |
| | Auto Ref | 0..99 | 30 | Service | Scene | Sets the reference level for Knee (when Knee = Auto) |
| Flare | | | | | | |
| | Flare | Off, On | On | User 3 | Scene | Switches flare correction on or off. |
| | Red | 0..99 | 10 | User 3 | Scene | Sets flare correction for Red. |
| | Green | 0..99 | 15 | User 3 | Scene | Sets flare correction for Green. |
| | Blue | 0..99 | 25 | User 3 | Scene | Sets flare correction for Blue. |
| Color | | | | | | |
| Color Adjustment | | | | | | |
| Col Corr | | | | | | |
| | Col Corr | Off, On | Off | User 3 | Scene | Switches color corrector on or off. All active sets are used when color corrector is on. |
| | Col Corr View | Off, On | Off | User 3 | — | Switch on to view the selected color area in the main signal. |
| | VF View | Off, On | Off | User 3 | Oper | Switch on to view the selected color area in the viewfinder channel. |
| | Set | 1,2,3 ¹⁾ ,4 ¹⁾ ,5 ¹⁾ ,6 ¹⁾ | 1 | User 3 | — | Selects a color correction set. ¹⁾ Not available in Première. |
| | Set On/Off | Off, On | Off | User 3 | — | Switches the selected color corrector set on or off. Note: when off, settings can not be changed. |
| | Color | 0..359.99 | 0 | User 3 | — | Sets the color area by hue (in steps of 22.5 degrees) |
| | Width | 22.50..360 | 101 | User 3 | — | Sets the color area hue width (in degrees). |
| | Hue | -180..180 | 112 | User 3 | — | Sets the hue (in degrees) for the selected area. |
| | Sat | 0..99 | 0 | User 3 | — | Sets the saturation level for the selected area. |
| | Luminance | 0..99 | 0 | User 3 | — | Sets the luminance level for the selected area. |
| | Color Name | B+, MG-, MG, MG+, R, R+, YL-, YL, YL+, G-, G, G+, CY, CY+, B-, B | MG- | User 3 | — | Displays color area name: B: Blue; MG: Magenta; R: Red; YL: Yellow; G: Green; CY: Cyan |
| | Smoothing | Sharp, Medium, Smooth | Medium | User 3 | — | Selects method for smoothing transitions between affected and nonaffected areas. |
| | Reset | Exec, .. | Exec | User 3 | — | Resets the color corrector to its default values. All sets are reset. |
| Col Protect | | | | | | (Not available in Première) |

| Menu item | | Values | Default | Level | File | Description |
|---|------------------|-------------------|---------|--------|-------|---|
| | Col Protect | Off, On | Off | User 3 | Scene | Switches Color Protect on or off. |
| | Col Protect Lvl | 0%..150% | 75% | User 3 | Scene | Sets Colors Protect level. |
| Sharpness | | | | | | |
| Detail | | | | | | |
| | Detail | Off, On | On | User 3 | Scene | Switches Detail function on or off. |
| | Detail Level | 0..99 | 50 | User 2 | Scene | Sets Detail level: the amount of Detail added to the video signal. |
| | Detail Source | R+G, R, G, Y | Y | User 3 | Scene | Selects the video component that is used to generate Detail signal. |
| | Texture | 0..99 | 50 | User 3 | Scene | Sets Texture Level: adds sharpness to texture surfaces in the image. |
| Advanced | | | | | | |
| | Vert Detail Lvl | 0..99 | 25 | User 3 | Scene | Sets the level of the vertical component in the Detail signal. |
| | Coarse/Fine | 0..99 | 90 | User 3 | Scene | Sets Detail balance between coarse and fine structures in the image(0 = coarse structures are sharpened, 99 = fine structures are sharpened). |
| | Detail Level | 0..99 | 50 | User 3 | Scene | Sets (overall) Detail level: the amount of Detail added to the video signal. Note: this is the same function as <Detail Level> above. |
| | Level Dep | 0..99 | 20 | User 3 | Scene | Level Dependency: sets the Detail reduction level for shadow areas. |
| | Noise Slicer | 0..99 | 7 | User 3 | Scene | Sets the level of the noise slicer for Detail. |
| | Texture | Enabled, Disabled | Enabled | User 3 | Scene | Enables or disables Texture function. |
| | Dtl Flw Gain | Off, On | Off | User 3 | Scene | When switched on, Detail level follows Gain level. |
| | Dtl Flw Zoom | Off, On | Off | User 3 | Scene | When switched on, Detail level follows Zoom factor. |
| | Apt Flw Iris | Off, On | Off | User 3 | Scene | When switched on, Lens Aperture Correction follows Iris value. |
| Detail Equalizer | | | | | | |
| | Detail Equalizer | On, Off | Off | User 3 | Scene | Switches the Detail Equalizer on or off. |
| | Shadows | 0..99 | 50 | User 3 | Scene | Sets level of Detail for the shadows area of the image. |
| | Midtones | 0..99 | 50 | User 3 | Scene | Sets level of Detail for the Midtones area of the image. |
| | Highlights | 0..99 | 50 | User 3 | Scene | Sets level of Detail for the Highlights area of the image. |
| Soft Detail (available when Texture is disabled) | | | | | | |
| | Soft Detail | Off, On | On | User 2 | Scene | Switches Soft Detail on or off. This function reduces the amount of Detail added for large transitions. Note: this function is only available when Texture is disabled. |
| | Soft Detail Lvl | 0..99 | 50 | User 2 | Scene | Sets the maximum limit level of Detail for Soft Detail. Note: this function is only available when Texture is disabled. |

| Menu item | Values | Default | Level | File | Description |
|------------------------|------------------------------------|---------|--------|-------|---|
| Knee Detail | Off, 1, 2, 3, 4 | 1 | User 3 | Scene | Selects a level of Detail for the compressed signal above the knee point (or switches it off). |
| Skin Detail | | | | | |
| Skin Gate | Off, 1, 2, 3, 1+2, 1+3, 2+3, 1+2+3 | Off | User 2 | Scene | Switches Skin Detail off or on and selects a Skin Gate. Use Skin Detail to change the detail level within a selected color range. |
| Auto Skin Dtl | Off, On | Off | User 2 | — | Switches Auto Skin Detail mode on or off. |
| VF View | Off, On | Off | User 2 | Oper | Switch on to view the selected Skin Detail area in the viewfinder channel. |
| Skin1 Level | 0..99 | 50 | User 2 | Scene | Sets detail level for Skin Gate 1. |
| Skin2 Level | 0..99 | 50 | User 2 | Scene | Sets detail level for Skin Gate 2. |
| Skin3 Level | 0..99 | 50 | User 2 | Scene | Sets detail level for Skin Gate 3. |
| Color Selection | | | | | |
| Width1 Red | 0..99 | 29 | User 3 | Scene | Sets width level (Red) for Skin Gate 1. |
| Width1 Blue | 0..99 | 40 | User 3 | Scene | Sets width level (Blue) for Skin Gate 1. |
| Color1 Red | 0..99 | 37 | User 3 | Scene | Sets color level (Red) for Skin Gate 1. |
| Color1 Blue | 0..99 | 6 | User 3 | Scene | Sets color level (Blue) for Skin Gate 1. |
| Width2 Red | 0..99 | 29 | User 3 | Scene | Sets width level (Red) for Skin Gate 2. |
| Width2 Blue | 0..99 | 40 | User 3 | Scene | Sets width level (Blue) for Skin Gate 2. |
| Color2 Red | 0..99 | 37 | User 3 | Scene | Sets color level (Red) for Skin Gate 2. |
| Color2 Blue | 0..99 | 6 | User 3 | Scene | Sets color level (Blue) for Skin Gate 2. |
| Width3 Red | 0..99 | 29 | User 3 | Scene | Sets width level (Red) for Skin Gate 3. |
| Width3 Blue | 0..99 | 40 | User 3 | Scene | Sets width level (Blue) for Skin Gate 3. |
| Color3 Red | 0..99 | 37 | User 3 | Scene | Sets color level (Red) for Skin Gate 3. |
| Color3 Blue | 0..99 | 6 | User 3 | Scene | Sets color level (Blue) for Skin Gate 3. |

6.5 Configuration menu

| Menu item | Values | Default | Level | File | Description |
|-------------------------|--|---------|---------|------|--|
| Security | | | | | |
| Installed Level | No Oper, User 0, User 1, User 2, User 3, Service | User 0 | Service | — | Selects camera user level. Note: switch the camera off and on to take the changes into effect. |
| PIN Code | **** | 0000 | Service | — | Enter a PIN code to access Service level |
| Customer Files | | | | | |
| Store Cust Scene | Exec, ... | Exec | Service | — | Stores the current Scene (video related) settings to the customer Scene file. |
| Cust Scene Attr | R/W, R | R | Service | — | Selects the read/write attribute for the selected Customer Scene file: R/W = Read and Write; R = Read only. |
| Store Cust Oper | Exec, ... | Exec | Service | — | Stores the current Operator settings to the Customer Operator file. |
| Green Button | | | | | |
| Standard Scene File | Fact, Cust | Fact | Service | — | Selects the Scene file to be recalled when the STD File/Green button is pressed: Fact = Factory (default) Scene file; Cust = Customer Scene file; |
| Standard Oper File | Fact, Cust | Fact | Service | — | Selects the Operator file to be recalled when the STD File/Green button is pressed: Fact = Factory (default) Operator file; Cust = Customer Operator file; |
| Scene File | Yes, No | Yes | Service | — | Determines if the Scene file should be recalled when the STD File/Green button is pressed. |
| Oper File | Yes, No | No | Service | — | Determines if the Operator file should be recalled when the STD File/Green button is pressed. |
| Factory Reset | Exec, ... | Exec | Service | — | Resets ALL camera settings to their factory defaults. |
| Disable camera | On, Off | Off | User 0 | — | Locks ALL camera buttons. |
| Lens | | | | | |
| Lens Settings | | | | | |
| Lens Connector | SXP, Camera | SXP | User 0 | — | Selects the lens connector to be used. Select <i>Camera</i> when a normal lens is used with the SuperXpander (Only when a SuperXpander is present). |
| Lens IF Type | Analog, Digital | Digital | User 0 | — | Selects a digital or analog lens interface. |
| Lens IF Status | OK, NotOK | OK | User 0 | — | Shows the status of the lens interface (when a digital lens interface is used). |
| RE Iris Comp | On, Off | Off | User 0 | — | Switches Iris compensation on or off. Use this setting to compensate for Iris level when a range extender (RE) is used. |
| Lens Corrections | | | | | |
| CLASS | | | | | |
| CLASS | Auto, Off | Auto | User 0 | — | Selects CLASS mode: Auto = Automatic correction; Off = no correction. |

| Menu item | | Values | Default | Level | File | Description |
|-------------------------|-------------|---|---------|---------|------|--|
| | Reset | Exec > Busy | Exec | User 0 | — | Select to reset lens aberration data |
| | Status | Active, Init, Waiting, Reading, No Info, Unsup, I/F NOK, Off, InitNOK | I/F NOK | User 0 | — | Active: CLASS is active; Init: initialization process is started; Waiting: camera waits for manual turning of lens rings; Reading: camera is reading lens aberration data from lens; No Info: lens does not support ; Unsup: CLASS cannot be activated; I/F NOK: Lens interface not OK - no lens connected or analog lens interface in use; Off: CLASS is switched off. |
| | Progress | 0%..100% | — | User 0 | — | Shows progress of the lens CLASS data reading process. |
| Shading | | | | | | |
| | Shading | On, Off | On | Service | Lens | Switches lens shading compensation on or off. |
| | R Saw H | 0..99 | 50 | Service | Lens | Sawtooth (Horizontal) for Red channel. |
| | R Par H | 0..99 | 50 | Service | Lens | Parabola (Horizontal) for Red channel. |
| | R Saw V | 0..99 | 50 | Service | Lens | Sawtooth (Vertical) for Red channel. |
| | R Par V | 0..99 | 50 | Service | Lens | Parabola (Vertical) for Red channel. |
| | G Saw H | 0..99 | 50 | Service | Lens | Sawtooth (Horizontal) for Green channel. |
| | G Par H | 0..99 | 50 | Service | Lens | Parabola (Horizontal) for Green channel. |
| | G Saw V | 0..99 | 50 | Service | Lens | Sawtooth (Vertical) for Green channel. |
| | G Par V | 0..99 | 50 | Service | Lens | Parabola (Vertical) for Green channel. |
| | B Saw H | 0..99 | 50 | Service | Lens | Sawtooth (Horizontal) for Blue channel. |
| | B Par H | 0..99 | 50 | Service | Lens | Parabola (Horizontal) for Blue channel. |
| | B Saw V | 0..99 | 50 | Service | Lens | Sawtooth (Vertical) for Blue channel. |
| | B Par V | 0..99 | 50 | Service | Lens | Parabola (Vertical) for Blue channel. |
| Files | | | | | | |
| Store Lens File | | | | | | |
| | File Select | LCam1, LCam2, LCam3, LCam4 | LCam1 | User 1 | — | Selects a Lens File for storing lens settings. |
| | Store | Exec, ... | Exec | User 1 | — | Stores the current lens settings in the selected Lens file. |
| Recall Lens File | | | | | | |
| | File Select | LCam1, LCam2, LCam3, LCam4 | LCam1 | User 1 | — | Selects a Lens File for recall. |
| | Recall | Exec, ... | Exec | User 1 | — | Recalls the Lens file to the camera. This overwrites current lens settings. |
| Intercom | | | | | | |
| | Cam Mic | Off, Switch, Track, Prod | Switch | User 1 | Oper | Selects the camera operator's microphone routing: Off = no routing; Switch = intercom route depends on switch at the rear of the adapter; Track = route signal to Tracker channel; Prod = route signal to Production channel. |

| Menu item | Values | Default | Level | File | Description |
|----------------------|---|---------|--------|------|---|
| Cam Mic Gain | 0dB, 40dB | 40dB | User 1 | Oper | Selects Gain of camera Operator's intercom microphone. |
| Cam Mic Power | Off, On | Off | User 1 | Oper | Switches bias tee power (12 VDC) to camera operator's intercom microphone on or off. |
| Cam Prod | Off, Left, Right, Both | Both | User 1 | Oper | Selects the camera operator's ear muff(s) for the production channel. |
| Cam Eng | Off, Left, Right, Both | Both | User 1 | Oper | Selects the camera operator's ear muff(s) for the engineering channel. |
| Cam Prog | Off, Left, Right, Both | Both | User 1 | Oper | Selects the camera operator's ear muff(s) for the program channel. |
| Cam Tracker | Off, Left, Right, Both | Both | User 1 | Oper | Selects the camera operator's ear muff(s) for the tracker channel. |
| Cam Tracker lvl | 0..99 | 50 | User 1 | Oper | Sets tracker signal level in the camera operator's headphones. |
| Tracker | | | | | |
| Tracker Mic To | Off, Cam, Eng, Prod, All | Off | User 1 | Oper | Selects the tracker mic routing. |
| Tracker Mic Gain | 0dB, 40dB | 40dB | User 1 | Oper | Selects gain of camera Tracker's intercom microphone. |
| Tracker Mic Pwr | Off, On | Off | User 1 | Oper | Switches bias tee power (12 VDC) to tracker's microphone on or off. |
| Tracker Mic Src | Eng, Side | Side | User 1 | Oper | Selects engineering intercom or tracker's microphone sidetone for tracker's headphone. |
| Audio | | | | | |
| Audio Gain Mode | Loc, Ext | Ext | User 1 | — | Loc (= local): audio gain level is controlled by the camera settings. Ext (= external): audio gain level is (for both channels) controlled by the XCU. |
| Audio 1 Level | -22dB,-28dB,-34dB,-40dB,-46dB,-52dB,-58dB,-64dB or -10 dBu ... +4 dBu | -64dB | User 1 | — | Selects input gain level for Audio channel 1 (when Audio Gain Mode is set to Local). Note: when Audio Gain Mode is set to External, Audio 1 Level is set by the XCU. |
| Audio 1 HPF | Off, On | Off | User 1 | — | Switches High Pass Filter for Audio channel 1 on or off. Use to reduce 50 Hz and 60 Hz hum or low frequency noise. |
| Audio 2 Level | -22dB,-28dB,-34dB,-40dB,-46dB,-52dB,-58dB,-64dB or -10 dBu ... +4 dBu | -64dB | User 1 | — | Selects input gain level for Audio channel 2 (when Audio Gain Mode is set to Local). Note: when Audio Gain Mode is set to External, Audio 2 Level is set by the XCU. |
| Audio 2 HPF | Off, On | Off | User 1 | — | Switches High Pass Filter for Audio channel 2 on or off. Use to reduce 50 Hz and 60 Hz hum or low frequency noise. |
| Tally | | | | | |
| On Air Lamp | Enable, Disable | Enable | User 0 | Oper | Select <i>Enable</i> when the On Air Lamp/Tally light at the front of a large viewfinder should follow the tally signal or select <i>Disable</i> if you never want it to light. |
| On Air Lamp Lvl | 0..99 | 99 | User 0 | Oper | Sets brightness level of the On Air Lamp/Tally light at the front of a large viewfinder. |
| On Air Lamp Handgrip | Switch, Input, Off | Switch | User 0 | — | |

| Menu item | Values | Default | Level | File | Description |
|-----------------------|----------------------------|----------|---------|------|---|
| Tally Lock | Off, On | On | User 3 | — | Switches the Tally Lock function on or off. When Tally Lock is on, some camera controls are locked when the camera is On Air. |
| Tally Source | GPIO, Ethernet, Serial | Ethernet | User 0 | Oper | Selects the input source for the Tally status. |
| Tally Nr Of Leds | 1,3,5,7 | 3 | User 0 | Oper | |
| Tally Red Level | 0..99 | 50 | User 0 | Oper | |
| CAWB Settings | | | | | |
| CAWB Speed | 1..40 | 4 | Service | — | Sets the speed for the Continuous Auto White Balance procedure. |
| CAWB Gain | 1..40 | 10 | Service | — | Sets the gain value for the Continuous Auto White Balance procedure. |
| IP Settings | | | | | |
| IP Mode | Auto, Manual | Auto | User 0 | — | Sets IP Configuration Mode to Auto or Manual. |
| IP Address | | | | | |
| IP Address 1 | 1..250 | 169 | User 0 | — | Sets camera IP Address |
| IP Address 2 | 0..255 | 254 | User 0 | — | |
| IP Address 3 | 0..255 | 1 | User 0 | — | |
| IP Address 4 | 1..254 | 220 | User 0 | — | |
| IP Netmask | | | | | |
| Subnet Mask 1 | 0..255 | 255 | User 0 | — | Sets IP Subnet Mask |
| Subnet Mask 2 | 0..255 | 255 | User 0 | — | |
| Subnet Mask 3 | 0..255 | 0 | User 0 | — | |
| Subnet Mask 4 | 0..255 | 0 | User 0 | — | |
| Apply Settings | Exec, ... | Exec | User 0 | — | Applies new IP settings. |
| Serial Control | | | | | |
| PCI ID | 0..8 | 1 | User 0 | — | Selects ID for external PC operation. |
| Signals | | | | | |
| HD-SDI(B) Video | Main, VF-HD, VF-SD, VF-Ext | VF-HD | User 3 | — | Selects the output signal on the HD-SDI (B)/VF connector on the adapter. |
| Extern Output | Ext1, Ext2, Ext3 | Ext1 | User 3 | Oper | Selects which external video signal is routed to the ??? connector on the adapter. |
| TP Output | TP, VF | TP | User 3 | — | |
| HDMI Video | Main, VF | VF | User 3 | — | |
| H-Phase | 0..99 | 50 | User 0 | — | Sets main video signals horizontal phase. |

6.6 Licenses menu

| Menu item | Values | Default | Level | File | Description |
|-------------------------|--|----------|--------|------|---|
| Active Licenses | | | | | |
| WorldCam | Unknown, Not Applicable, Not Present, Temporary, Perpetual, Trial, Clock Error | Unknown | User 2 | — | Shows status of the WorldCam License, when installed. |
| Time Left | 0..65535 | 0 | User 2 | — | Shows time left in seconds for WorldCam License. |
| Elite | Unknown, Not Applicable, Not Present, Temporary, Perpetual, Trial, Clock Error | Unknown | User 2 | — | Shows status of the Elite License, when installed. |
| Time Left | 0..65535 | 0 | User 2 | — | Shows time left in seconds for Elite License. |
| Premiere | Unknown, Not Applicable, Not Present, Temporary, Perpetual, Trial, Clock Error | Unknown | User 2 | — | Shows status of the Premiere License, when installed. |
| Time Left | 0..65535 | 0 | User 2 | — | Shows time left in seconds for Premiere License. |
| Planned Licenses | | | | | |
| License Count | 0..65535 | 0 | User 2 | — | Number of licenses currently installed on the camera. |
| Start Date | <date> | — | User 2 | — | Start date of each planned license. |
| Start Time | <time> | — | User 2 | — | Start time of each planned license. |
| Type | None, Premiere, Elite, WorldCam | None | User 2 | — | Shows planned license type. |
| Duration | 0..65535 days | 0 days | User 2 | — | Duration in days of each planned license |
| New Licenses | | | | | |
| Time | <current time> | — | User 2 | — | Shows current Time. |
| Date | <current date> | — | User 2 | — | Shows current Date. |
| Change Time | | | | | |
| Hours (24h) | 0..23 | 0 | User 2 | — | Select new value for hours. |
| Minutes | 0..59 | 0 | User 2 | — | Select new value for minutes. |
| Time Zone | UTC-12:00 .. UTC+14:00 | UTC+1:00 | User 2 | — | Select new value for time zone. |
| Apply Time | Exec, ... | Exec | User 2 | — | Execute to apply new time. |
| Change Date | | | | | |
| Days | 1..31 | 1 | User 2 | — | Select new value for day. |
| Months | 1..12 | 1 | User 2 | — | Select new value for month. |
| Year | 2000..2199 | 2012 | User 2 | — | Select new value for year. |
| Apply Date | Exec, ... | Exec | User 2 | — | Execute to apply new date. |

| Menu item | Values | Default | Level | File | Description |
|----------------------|--|----------|--------|------|--|
| Time&Date OK? | ..., No, Yes | ... | User 2 | — | Confirms time and date before installing licenses. |
| Find Licenses | | | | | |
| Search Next | Exec, ... | Exec | User 2 | — | Execute to search the next license (if existing) on the USB Flash Drive or internal memory. |
| Add License | Exec, ... | Exec | User 2 | — | Execute to add the found license. |
| Type | None, Premiere, Elite, WorldCam, WCam+El+Pr, WCam+El, WCam+Pr, Elite+Pr | None | User 2 | — | Shows the type of the found license(or combination of licenses). |
| Start | <start time> | — | User 2 | — | Shows start time of the found license. |
| Time Zone | UTC-12:00 .. UTC+14:00 | UTC+1:00 | User 2 | — | Shows time zone of the found license. |
| Status | Unknown, Not Applicable, Not Present, Temporary, Perpetual, Trial, Clock Error | Unknown | User 2 | — | Shows the time zone of the found license. |
| Duration | 0..65535 sec | 0 sec | User 2 | — | Shows the duration of the found license. |
| Trial License | | | | | |
| Select Type | None, Premiere, Elite, WorldCam | None | User 2 | — | Selects License type to use for trial licensing. |
| Activate | Exec, ... | Exec | User 2 | — | Execute to make the selected trial license active (trial licenses are active for 3 minutes). |
| Time Left | 0..240 sec | 0 sec | User 2 | — | Shows time left after activating a trial license. |

6.7 Diagnostics menu

| Menu item | Values | Default | Level | File | Description |
|-----------------------|--------------------------|---------|---------|------|---|
| Communication | | | | | |
| Connections | | | | | |
| BS Connected | Yes, No | — | User 2 | — | Indicates if an XCU or Base Station is connected to the camera. |
| C2IP Panels | 0..99 | — | User 2 | — | Shows number of C2IP control panels that are connected to the camera. |
| LDK Connect GW | Yes, No | — | User 2 | — | Indicates the presence of an LDK Connect Gateway in the camera network. |
| Ser Stats (DTCP) | | | | | (Advanced settings) |
| Ser Stats (PCI) | | | | | (Advanced settings) |
| SPI Stats | | | | | (Advanced settings) |
| Transmission | | | | | |
| Cable Length | 0%..200% | 0% | User 0 | — | Shows % of cable length used with respect to maximum cable length. Values > 100 indicate that transmission is below specification. |
| Cable Status | OK, Critic, Error, NoSig | OK | User 0 | — | Shows status of the transmission cable: OK = transmission is OK Critic = cable status is critical but transmission will continu. Error = cable quality is too low and transmission is not guaranteed. NoSig = no signal detected |
| Signal Status | OK, Critic, Error, NoSig | OK | User 0 | — | Shows status of the transmission signal: OK = transmission is OK Critic = signal status is critical but transmission will continu. Error = signal quality is too low and transmission is not guaranteed. NoSig = no signal detected |
| BS->CAM | | | | | |
| Cable Status | OK, Critic, Error, NoSig | NoSig | Service | — | Shows status of the transmission signal: |
| Signal Status | OK, Critic, Error, NoSig | NoSig | Service | — | Shows status of the transmission signal |
| RX Margin | -100 dB .. 100 dB | 0 dB | Service | — | Shows received optical margin. |
| CAM -> BS | | | | | |
| Cable Status | OK, Critic, Error, NoSig | NoSig | User 0 | — | Shows status of the transmission signal: |
| Signal Status | OK, Critic, Error, NoSig | NoSig | User 0 | — | Shows status of the transmission signal |
| RX Margin | -100 dB .. 100 dB | 0 dB | User 0 | — | Shows received optical margin. |
| Transm Details | | | | | |
| Opt Module | Unknown, FTLF1424P2 | Unknown | Service | — | Shows received optical margin. |
| RX Power (uW) | 0...6553.5 | 0 | Service | — | |
| RX Power (dBm) | -100 .. 100 | 0 | Service | — | |
| TX Power (uW) | 0...6553.5 | 0 | Service | — | |

| Menu item | | Values | Default | Level | File | Description |
|-----------------------|------------------|--|---------|---------|------|---|
| | TX Power (dBm) | -100 .. 100 | 0 | Service | — | |
| | Module Temp (C) | -40C .. 125C | 0 C | Service | — | |
| | Module Temp (F) | -40F .. 125F | 0 F | Service | — | |
| | Optical Signal | Ok, Loss | Loss | Service | — | |
| | RX Locked | No, Yes | No | Service | — | |
| | Frame Locked | No, Yes | No | Service | — | |
| | System Locked | No, Yes | No | User 0 | — | |
| | Profile | 3G Optimal, HD Optimal, 3G Robot, HD Robot, Unknown | Unknown | Service | — | |
| | BS->CAM | | | | | [Advanced settings] |
| | Data Error Stats | | | | | [Advanced settings] |
| Ethernet | | | | | | |
| | MAC-Address | | | User 2 | — | Shows the camera's MAC address |
| | Link state | Connected, Disconn | Disconn | User 2 | — | |
| | Link type | Unknown, 10Mb/Half, 10Mb/Full, 100Mb/Half, 100Mb/Full, Negotiate | Unknown | User 2 | — | |
| Configuration | | | | | | |
| Camera | | | | | | |
| | Type | INVALID, LDX80W, LDX80E, LDX80P, LDX80 F | INVALID | User 2 | — | |
| | PID | | | User 2 | — | |
| | Alias | | | User 2 | — | |
| | Device ID | | | User 2 | — | |
| | Number | 0..99 | 0 | User 2 | — | |
| | Number | 0..99 | 1 | User 2 | — | |
| | Number Default | 1..99 | 18 | User 2 | — | |
| Adapter | | | | | | |
| | Type | None, 3GTriaX, 3GFiber | None | User 2 | — | |
| | Type Number | Unknown, LDX5419, LDX5421 | Unknown | User 2 | — | |
| Viewfinder | | | | | | |
| | Type | None, 2"HD, 5"HD, 7"HD, 8"LCD, 7"LCD, 9"LCD, 2"LCD | None | User 2 | — | Displays type of the attached viewfinder. |
| | Lens | | | User 2 | | |
| Package Info | | | | | | |
| Camera Package | | | | | | |
| | Package | Ok, Not Ok | Ok | User 2 | | Shows Package status |

| Menu item | | Values | Default | Level | File | Description |
|------------------------|-----------------|--|---------|--------|------|-----------------------|
| | Package 12NC | 0..65535 | 0 | User 2 | | Shows Package 12NC |
| | Package Version | 0..65535 | 0 | User 2 | | Shows Package Version |
| | Component | RP IC FW, RP IC SW, RP VP FW, RP VP SW, RP DI FW, RP BOOT SW, RP CONF SW, RP APP SW, RC FW, SBB FW, SBG FW, SBR FW | RPICFW | User 2 | | Shows SW/FW Component |
| | SW/FW Valid | Ok, Not Ok | Ok | User 2 | | Shows SW/FW Valid |
| | SW/FW 12NC | 0..65535 | 0 | User 2 | | Shows SW/FW 12NC |
| | SW/FW Version | 0..65535 | 0 | User 2 | | Shows SW/FW Version |
| Adapter Package | | | | | | |
| | Package | Ok, Not Ok | Ok | User 2 | | Shows Package status |
| | Package 12NC | 0..65535 | 0 | User 2 | | Shows Package 12NC |
| | SW/FW Name | | RPICFW | User 2 | | Shows SW/FW Name |
| | SW/FW 12NC | 0..65535 | 0 | User 2 | | Shows SW/FW 12NC |
| | SW/FW Version | 0..65535 | 0 | User 2 | | Shows SW/FW Version |

6.8 Service menu

| Menu item | Values | Default | Level | File | Description |
|---------------------|---|----------|---------|------|--|
| Pref Network | Serial, Ethernet | Ethernet | User 3 | — | Selects preferred control network. |
| Test Signals | | | | | |
| Test Signal | Off, On | Off | User 3 | — | Switches Test signal on or off. |
| Test Select | SawT, Step, SawT400, Step400 | SawT | User 3 | — | Selects which Test signal to use: Sawtooth, Stepped, Sawtooth 400 or Stepped 400. |
| Info Files | | | | | |
| Write Config | Exec > Busy | Exec | Service | — | (advanced settings) |
| Write Settings | Exec > Busy | Exec | Service | — | (advanced settings) |
| Write Usage | Exec > Busy | Exec | Service | — | (advanced settings) |
| Copy Latest | Exec > Busy | Exec | Service | — | (advanced settings) |
| Copy All | Exec > Busy | Exec | Service | — | (advanced settings) |
| Log Files | | | | | |
| Write RP APP | Exec > Busy | Exec | Service | — | (advanced settings) |
| Copy Latest | Exec > Busy | Exec | Service | — | (advanced settings) |
| Calibrations | | | | | |
| 3200K Calibr | | | | | |
| 3200K Calibr | Off, On | Off | Service | — | Select to run the 3200K Calibration. |
| 3200K Reset | Fact, Cust | Fact | Service | — | Selects 3200K Calibration to use the Cust(omer) = measured value, or the Fact(ory) value. |
| Black Calibr | | | | | |
| Black Cal | Off, Running | | Service | — | Select to run Black Calibration. Note: this takes about a minute to complete. |
| Status | Unknown, OK, Error, Fatal Error, Needed, Temp Low, Temp Unst, TimeOut, Filter Cap, Warming Up, Stabilizing, Running, Ready, Failed, Aborted | | Service | — | Shows current status of the Black Calibration process. |
| Calibr Temp | 37 C, Act | 37 C | Service | — | Selects camera temperature at which Black Calibration is carried out. 37 C = 37 degrees Celsius, Act = actual (current) temperature. |
| Act Temp | -128 C .. 127 C | 0 C | Service | — | Shows actual (current) camera temperature. |
| SD Card | | | | | |
| Format (1') | Off, Running | Off | Service | — | Format the internal camera SD Card. Note: this takes about one minute. |
| Status | Unknown, Running, OK, Error, No Card | Unknown | Service | — | Shows current status of the SD Card Formatting process. |

Chapter 7

Maintenance

7.1 Installing eLicenses

7.1.1 About eLicenses

With eLicenses it is possible to temporarily or permanently add one or more extra features to your LDX camera.

Contact your local Grass Valley representative for information about the availability and prices of the different eLicenses.



Note

Some functions that are part of an eLicense demand for specific requirements for other parts of the camera system. For example, for 1080p video mode operation, which is covered by the WorldCam eLicense, the XCU must also support this feature.

Before installing eLicenses, a camera software package update may be required. Contact your local Grass Valley representative for more information about updating your camera.

7.1.2 Installation procedure

Licenses have the form of a .lic file which is a plain text file containing one or more licenses for one or more cameras. In most cases, you obtained the license file as an email or file attachment after purchasing a license from Grass Valley.

Using a USB Flash Drive

- Copy the license file to the root directory of a USB Flash Drive and insert the drive into the USB connector on the back panel.
 - The file system of the USB Flash Drive must be FAT32.

Using an FTP connection

- Set up an FTP connection with the camera head using standard FTP client software (e.g. CuteFTP or FileZilla.)

- The IP address of the camera head can be found in the camera menu in the CONFIGURATION > IP SETTINGS > IP ADDRESS menu.
- OR set up an FTP connection with the camera via the XCU through the C2IP network.
 - The IP address of a camera connected to an XCU can also be found via the C2IP network in the XCU menu in the INSTALL > NETWORK > CAM IP menu.
- Transfer the license file from your local computer to the camera's root directory.

Adding licenses

1. In the camera menu, navigate to the LICENSES > NEW LICENSES menu.
2. Check the time, date and time zone settings in the TIME menu. If these settings are correct, set the TIME&DATE OK? item to **Yes** and continue with step 5.
 - Date, time and time zone need to be set correctly before installing a temporary license. A temporary license uses these settings for its start date reference. Once a temporary license is activated, it will run until it is expired.
 - To confirm the correct setting of time and date, this step must be repeated after each power cycle.
3. If the time, date or time zone settings are incorrect, set the TIME&DATE OK? item to **No** and set the correct time in the CHANGE TIME menu and/or the correct date in the CHANGE DATE menu. After that, set the TIME&DATE OK? item to **Yes**.
4. Enter the FIND LICENSES menu and select SEARCH NEXT to start searching for licenses on the USB Flash Drive (or the camera's root directory when using FTP)
 - During the search process [. . .] is shown.
5. When a license is found, select ADD LICENSE to install it.
 - License type, duration and start date (only for temporary licenses) are shown.
 - Up to 5 planned licenses are visible at the same time in the menu. More licenses can be installed; planned licenses show up when they become active.
6. Repeat steps 4 and 5 until all licenses are installed.
7. Finally, check the installed licenses in the LICENSES > ACTIVE LICENSES and the LICENSES > PLANNED LICENSES menus.



Tip

Websites such as <http://time.is/UTC> or www.timeanddate.com are a good source to find the correct date and time in a given time zone.

Trial licenses

Trial licenses can be activated at any time; they will expire after 3 minutes. You do not need a license file to activate them.

To activate a trial license, navigate to the LICENSES > TRIAL LICENSES menu and switch on the license you want to use.



Tip

Running a trial license is a good way of checking if your camera system is capable of running a specific functionality.

7.2 Black Calibration

Black Calibration is an automated procedure that improves the image quality by re-mapping the level of black for each pixel to keep a consistent sensitivity throughout the entire image.

In general, the Black Calibration procedure should be performed after a package update when it is indicated by a message ("Black Calibration needed") in the viewfinder.

- In some cases, it may take about a minute before this message appears.

1. Switch on the camera.



Note

The user level must be set to **Service** to access the Service menu.

2. In the camera menu, go to the **SERVICE > CALIBRATIONS > BLACK CALIBR** menu and select the calibration temperature using the **CALIBR TEMP** item. There are two options: **37 C** (default) or **Act** (actual) temperature.
 3. Go to the **BLACK CAL** item and select it. The camera starts to warm up or cool down, depending on the ambient temperature and the selected calibration temperature. The lens is capped automatically and lens iris is closed during the calibration process.
 - Actual (current) temperature can be monitored using the **ACT TEMP** item.
 4. When the camera reaches the selected calibration temperature, the Black Calibration process starts. It takes about one minute to complete.
 - During the process, you can monitor Black Calibration using the **STATUS** item.
 5. When the process is finished, the camera can be used normally.
-



Tip

It is recommended to carry out Black Calibration when the camera is used under extreme ambient temperature conditions. Make sure to set the **CALIBR TEMP** item to **Act** before performing the calibration.

7.3 Formatting the SD Card

In some situations it may be necessary to format the camera's internal storage (SD) Card. To format the SD Card, proceed as follows:

1. Switch on the camera.



Note

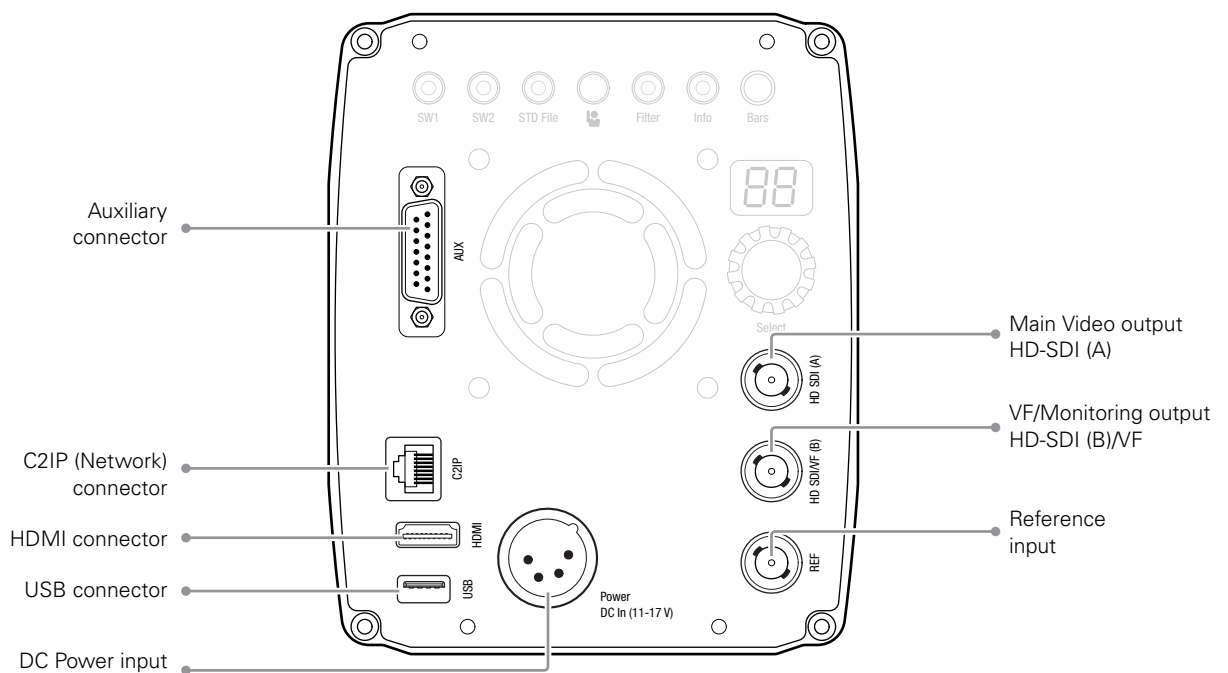
The user level must be set to **Service** to access the Service menu.

2. In the camera menu, go to the **SERVICE > SD CARD > FORMAT** item and select it. The formatting process starts. It takes about one minute to complete.
3. During the process, you can monitor the process using the **STATUS** item.
4. When the SD Card formatting has finished, the camera can be used normally.

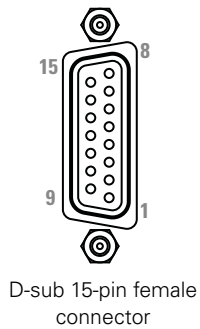
Chapter 8

Connectors

8.1 Connector locations

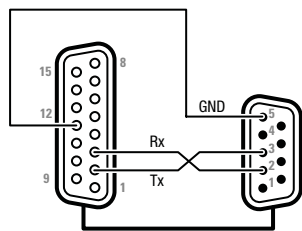


8.1.1 Auxiliary connector (AUX)



| Pin | Description | Pin | Description |
|-----|---|-----|--------------------------------------|
| 1 | Tally contact (dry contact between pin 1 and 9) | 8 | AES Audio Input (75 Ω) |
| 2 | RS-422/RS-232 Tx | 9 | Tally Contact Return |
| 3 | RS-422/RS-232 Rx | 10 | RS-422/RS-232 Tx Return |
| 4 | Power ON (Open = On, GND = Off) | 11 | RS-422/RS-232 Rx Return |
| 5 | Power +12 VDC (max 0.5 A) | 12 | GND |
| 6 | <Menu Up> contact (GND = Up) | 13 | <Menu Select> contact (GND = Select) |
| 7 | Tally input (Open = Off, GND = Tally on) | 14 | <Menu Down> contact (GND = Down) |
| | | 15 | GND |

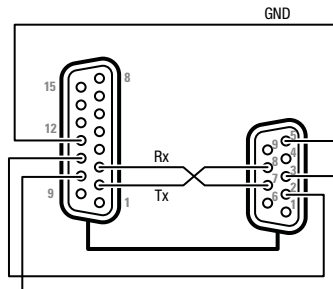
RS-232 wiring:



Auxiliary (D-sub 15-pin female connector)

RS-232 (D-sub 9-pin male connector)

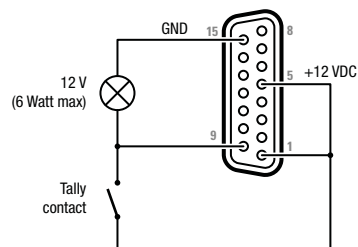
RS-422 wiring:



Auxiliary (D-sub 15-pin female connector)

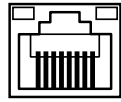
RS-422 (D-sub 9-pin female connector)

Tally wiring:



Auxiliary (D-sub 15-pin female connector)

8.1.2 C2IP (Network) connector

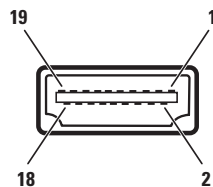


8-pin standard RJ-45 ethernet connector

| Pin | Description |
|-----|------------------------|
| 1 | Transmit data + (Tx+) |
| 2 | Transmit data - (Tx-) |
| 3 | Receive data+ (Rx+) |
| 4 | Not connected |
| 5 | Not connected |
| 6 | Receive data - (Rx-) |
| 7 | Not connected |
| 8 | Not connected |

Ethernet 10Base-T, 100Base-TX compliant with IEEE-802.3 (edition 2000)

8.1.3 HDMI connector

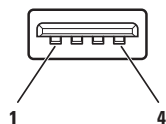


19-pin HDMI connector

| Pin | Description | Pin | Description |
|-----|--------------------|-----|-------------------|
| 1 | TDMS data 2+ | 11 | TDMS clock shield |
| 2 | TDMS data 2 shield | 12 | TDMS clock - |
| 3 | TDMS data 2 - | 13 | CEC |
| 4 | TDMS data 1+ | 14 | Not connected |
| 5 | TDMS data 1 shield | 15 | SCL |
| 6 | TDMS data 1- | 16 | SDA |
| 7 | TDMS data 0+ | 17 | GND |
| 8 | TDMS data 0 shield | 18 | +5 VDC power |
| 9 | TDMS data 0- | 19 | Hot plug detect |
| 10 | TDMS clock+ | | |

NOTE: This output delivers a viewfinder/monitoring signal.

8.1.4 USB connector



USB host connector

| Pin | Description |
|-----|-------------|
| 1 | + 5 VDC |
| 2 | Data - |
| 3 | Data + |
| 4 | GND |

USB type A connector (host) compatible with USB 2.0 standard

8.1.5 HD-SDI (A) output connector



BNC connector

This connector carries the Main video signal from the camera.

8.1.6 HD-SDI(B)/VF output connector



BNC connector

This connector carries the Viewfinder output signal from the camera.

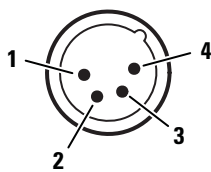
8.1.7 Reference (REF) input connector



BNC connector

This connector is used to genlock the camera to a HD tri-level reference input signal when in stand alone mode. It also accepts an analog Black Burst reference.

8.1.8 DC Power input connector



XLR 4-pin male connector

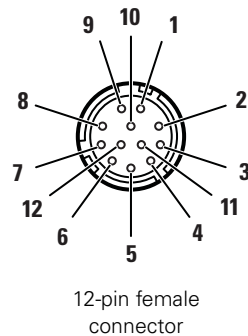
| Pin | Description |
|-----|---------------------------|
| 1 | GND |
| 2 | Not connected |
| 3 | Not connected |
| 4 | +11 to +17 VDC (max. 5 A) |



Caution

The input voltage must not exceed 17 V.

8.1.9 Lens interface connector 1



| Pin | Description | Pin | Description |
|-----|-----------------------------------|-----|----------------------------------|
| 1 | External video on/off | 7 | Iris follow |
| 2 | VTR trigger switch | 8 | Lens servo |
| 3 | +13 VDC Return | 9 | Range Extender |
| 4 | Momentary iris | 10 | Zoom follow |
| 5 | Iris control | 11 | RxD / Focus follow ²⁾ |
| 6 | +13 VDC (max 1.1 A) ¹⁾ | 12 | TxD |

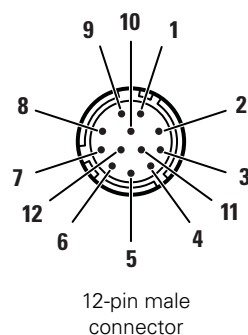
¹⁾ When more than maximum power is drawn from the lens connector, the camera automatically shuts off power to the lens. A message ("Lens Power Error") is shown in the viewing output.

²⁾ Focus Follow is not available for all lens types.

Manufacturer code: Hirose HR10A-10R-12S

8.1.10 Lens interface connector 2

For connecting analog remote controlled (or teleconference style) lenses. Connect the main lens cable to Lens interface connector 1 and the separate remote control cable to this connector.



| Pin | Description | Pin | Description |
|-----|--|-----|---|
| 1 | Focus position (+7.5V= Position) > to lens | 7 | Signal common (+5.0V) > to cam |
| 2 | Zoom position (+7.5V= Position) > to lens | 8 | Focus control (Far 7.5V/ Near 2.5V) > to lens |
| 3 | GND | 9 | Zoom control (Tele 7.5V/Wide 2.5V) > to lens |
| 4 | Iris Local (0V) / Camera (open) signal > to lens | 10 | Iris Position(+7.5V = Position) > to lens |
| 5 | Iris control (Close 7.5V / Open 2.5V) > to lens | 11 | COM + Voltage (+7.5V) > to cam |
| 6 | +13 VDC > to cam (not connected) | 12 | COM + Voltage (+2.5V) > to cam |

Manufacturer code: Hirose HR10A-10R-12P

Chapter 9

Specifications

9.1 Specifications for LDX Compact Series camera head

9.1.1 General

| | |
|-------------------------------------|--|
| Power consumption (typical) | 30 W |
| Operating temperatures | -20 °C to +45 °C (-4 °F to 113 °F) |
| Weight | 2.5 kg (5.5 lbs) |
| Dimensions (Width x Depth x Height) | 115 x 156 x 140 mm (4.53 x 6.14 x 5.51 in) |

9.1.2 Camera

| | |
|-----------------------------|--|
| Pickup Device | 3x 2/3" Xensium-FT CMOS imagers |
| Picture elements | 1920 (H) x 1080 (V) pixels |
| Smear | no vertical smear |
| Shutter | no mechanical shutter |
| Optical system | F1.4 prism |
| Lens mount | 2/3" bayonet (B4 type) lens mount |
| Optical filters | First wheel: Clear, 1/4 ND, 1/16 ND, 1/64 ND; Second wheel: Clear, 4 point star, soft focus |
| Electronic color correction | 3200 K, 5600 K, 7500 K, FL, 2 AWB presets, Variable, Continuous Auto White. |
| Exposure | Electronic exposure down to 1/1000 s |

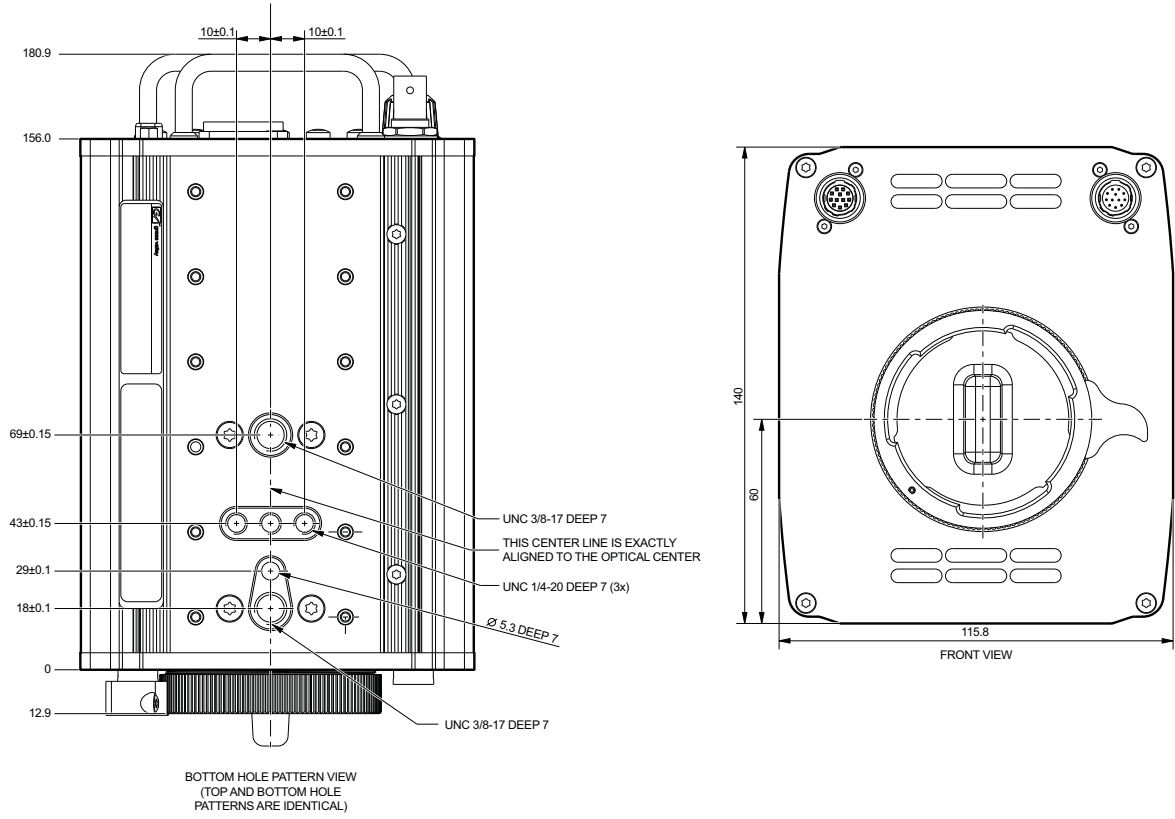
9.1.3 Video modes

| | |
|------------------|--|
| Video modes | 1080i59.94/50, 720p59.94/50 (Première, Elite, WorldCam) 1080psf29.97/25 (Première and WorldCam), 1080p59.94/50 (WorldCam only) |
| Sensitivity | Typ. F12 at 2000 lux (in 1080i50 video mode) |
| S/N ratio | Typ. 60 dB |
| Aspect ratio | 16:9 |
| Modulation depth | Typ. 60% at 800 TV lines (27 MHz) in 1080i59.94/50 and 720p59.94/50 |
| Gain selection | -6 dB to +30 dB in 3 dB steps (user definable presets) or continuous gain |

9.1.4 Signals and connectivity

| | |
|--------------------------------|---|
| USB connector | USB 2.0 |
| Ethernet | RJ-45 type 10Base-T, 100Base-TX compliant with IEEE-802.3 (edition 2000) |
| Lens connectors | 12-pin Hirose + 12-pin Hirose for Zoom/Focus interconnection |
| Viewing output | HDMI |
| Main video output (HD-SDI (A)) | BNC connector 1.0 Vpp; 75 Ω |
| Viewing output (HD-SDI(B)/VF) | BNC connector 1.0 Vpp; 75 Ω |
| Reference input | BNC connector 1.0 Vpp; 75 Ω |
| Auxiliary | 15-pins D-sub data connector with serial control connection, remote control lines and tally control. |
| DC power input | 12 VDC (11 to 17 VDC), XLR-4 male |

9.2 Dimensions



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