

Colorimetric and Resolution requirements of cameras

Alan Roberts

Tests and settings on a Canon XF300/305

Tests were made on a Canon XF305E, serial number 263050000050, after preliminary tests on a prototype model. The camera has 3 1/3" CMOS sensors and an integral lens. It records MPEG2-compressed video, but all the tests were made using the HDSDI output, captured uncompressed and analysed in software.

The 305 model has HDSDI output, can be genlocked, and has timecode connection, while the 300 has none of these connections. Both models are available in 'E' and 'A' versions, working at 50Hz and 59.94Hz respectively. A hardware upgrade can be installed in either to make the camera work at both rates, but tests were made only on an unmodified 'E' (50Hz, PAL) model. The distinction between models is obscure, and is apparent only on the makers label underneath the camera. Casual users would not be aware of these differences.

The camera weighs 2.65kg, which is fairly heavy for a small-format camera. The built-in lens has 18:1 zoom range from 4.1mm to 73.8mm focal length (equivalent to 29.3 to 527mm in a full-frame 35mm camera). The sensors are CMOS, full-resolution 1920x1080. Recording is onto Compact Flash card (two slots) in MPEG-2, long-GoP, with MXF file format. Three bit rate options are available: 50Mb/s CBR (constant bit rate) at 4:2:2 colour sampling (1920x1080 or 1280x720), 35Mb/s 4:2:0 VBR (1920x1080 or 1280x720) and 25Mb/s 4:2:0 CBR (1440x1080 only). Thus it complies with broadcast requirements for bit rate and offers more economic rates for greater economy. At these rates, a 64GB card can record 160, 225 and 310 minutes respectively. In 1080 mode, both interlaced and progressive modes are available. Off-speed recording at fixed speeds from 12 to 60fps is possible.

There is a conventional viewfinder (approximately 1650x935 pixels), plus a separate LCD screen (approximately 1480x830 pixels) front mounted, which can be swung out to either side of the camera. Both displays are adequate for focusing.

There are neutral filters for exposure control, and manual control of the lens. Sensitivity is rather good, although it is specified in an obscure way. On-screen video level monitoring is good, there are options for both waveform monitoring and vectorscope. There is an image magnifier as a focus aid.

Connectivity is good, with HDSDI and timecode (only in the 305 model), plus HDMI and USB, analogue component, BNC analogue video, 3.5mm multifunction jack socket and XLRs for audio. Power consumption is about 9 watts at 7.2 volts.

The camera performed well under test.

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Camera settings which affect picture quality directly, such as gamma, detail and matrix are held in scene files. These are available via a small button at the back left-hand side of the camera, adjacent to the menu button. Control is simple, with a single rotary control and a 'set' button.

Many of the menu items have little or no effect on image quality. Those that have significant effect are highlighted. The full set of menu items is given for completeness. In boxes with a range of numeric settings, e.g. -99~+99, the values indicate the range, and zero means no alteration to factory setting, not zero effect, and no scales are given in the manuals. For each item, the factory setting is underlined. "Pref" (preferred) settings are in the last column, where appropriate, for normal video shooting and for film-look shooting. Where no preferred value is given, either the factory setting is best, or the setting does not have great effect on image quality. In some instances, it is possible to alter the menus such that they produce more meaningful numbers. Menus are nested: items in bold-face in the listing are headings leading to a further nested menu.

Measurement results are given in section 2, after the menus.

This listing of the menus and contents is complete, but this should not be used as an excuse for not reading the manuals.

1 Menus and settings

CUSTOM PICTURE (i.e. scene file)

Main camera settings

| Item | Range | description | Pref |
|-------------|--------------------|--|------|
| Select File | Off, C1~C9, SD1~20 | 9 scene files, 20 on SD card. ¹ | |

| | | Video | Film |
|----------------------|--|---|-------|
| Edit file | | | |
| Rename | text | | |
| Protect | Unprotect, Protect | | |
| Reset | Cancel, OK | | |
| Gamma | Normal1, Normal2, Normal3, Normal4, Cine1, Cine2 | Normal 3 | Cine1 |
| Black | | | |
| Master Pedestal | -50~0~+50 | | |
| Master Black | | | |
| Red | -50~0~+50 | | |
| Green | -50~0~+50 | | |
| Blue | -50~0~+50 | | |
| Black Gamma | | Use sparingly, affects noise | |
| Level | -50~0~+50 | + expands blacks, - compresses | |
| Range | -5~0~+50 | 0 | |
| Point | -1~0~+50 | 0 | |
| Low Key Satur | | | |
| Enable | On, Off | Off ³ | |
| Level | -50~0~+50 | | |
| Knee | | Highlight compression, not available in Cine gammas | |
| Enable | On, Off | On | |
| Automatic | On, Off | Off | |
| Slope | -35~0~+50 | 4 | |
| Point | 50~95~109 | Lovely, IRE values! | |
| Saturation | -10~0~+10 | 85 | |
| | | 0 | |
| Sharpness | | | |
| Level | -10~0~+50 | 0 | -3 |
| H Detail Freq | -8~0~+8 | +8 | |
| Coring | | To avoid sharpening noise | |
| Level | -30~0~+50 | | |
| D-Ofst | 0~50 | | |
| D-Curve | 0~8 | | |
| D-Depth | -4~0~+4 | | |
| HV Detail Bal | -8~+8 | +2 | +5 |
| Limit | -50~0~+50 | 0 | |
| Select | 0~15 | Aperture correction | |
| | | +2 | +15 |
| Knee Aperture | | | |
| Gain | 0~9 | 5 | |
| Slope | 0,1~3 | 1 | |
| Level Depend | | Prevent sharpening near black | |

¹ By default, files 1~6 are available for editing, 7~9 protected. 7=factory settings for video shown on consumer displays, 7=film-look on decent monitor, 9=video for printing to film. Protection can be removed for over-writing.

² Gamma curves: Normal 1=NHK 4.0, Normal 2=ITU709 4.0 (i.e. the 709 curve with lower slope near black), Normal 3=ITU709, Normal 4=BBC 0.4. Cine 1=film for video, Cine 2=for transfer to film.

³ Low-key Saturation helps keep colouring right near black, but can worsen noise, use with care.

⁴ Knee was not explored during the tests, because Cine 1 gamma curve is good for a film look. Use Knee Slope to fine tune the video gamma curves if needed, point should be left near 85%.

⁵ Use Knee Aperture gain in conjunction with Knee Slope; as Knee Slope goes down, Aperture Gain can go up, to maintain sharpness.

| | | | | |
|-------------------------|--|--|------------------------|--------|
| Level | 0~50 | | 6 | |
| Slope | 0~3 | | | |
| Offset | 0~50 | | | |
| Noise Reduction | 1~8, Off, <u>Automatic</u> | | Automatic ⁷ | |
| Skin Detail | | Soften skin tones | | |
| Effect Level | High, Middle, Low, <u>Off</u> | | | |
| Hue | -16~0~+16 | | | |
| Chroma | 0~16~31 | | | |
| Area | 0~16~31 | | | |
| Y Level | 0~16~31 | | | |
| Selective NR | | Fine tune noise reduction ⁸ | | |
| Effective Level | High, Middle, Low, <u>Off</u> | | | |
| Hue | 0~16~31 | | | |
| Chroma | 0~16~31 | | | |
| Area | 0~16~31 | | | |
| Y Level | 0~16~31 | | | |
| Color Matrix | | | | |
| Select | Normal1, Normal2, Normal3, Normal4, Cine1, Cine2 | Preset matrices ⁹ | Normal 3 | Cine 1 |
| Gain | -50~0~+50 | | | |
| Phase | -50~0~+50 | | | |
| R-G | -50~0~+50 | | -8 ¹⁰ | |
| R-B | -50~0~+50 | | | |
| G-R | -50~0~+50 | | | |
| G-B | -50~0~+50 | | | |
| B-R | -50~0~+50 | | | |
| B-G | -50~0~+50 | | | |
| White Bal | | | | |
| R Gain | -50~0~+50 | | | |
| G Gain | -50~0~+50 | | | |
| B Bain | -50~0~+50 | | | |
| Color Correction | | Tweak two colours | | |
| Select | Off, Area A, Area B, Area A&B | | Off | |
| Area A Setting | | | | |
| Phase | 0~31 | | | |
| Chroma | 0~31 | | | |
| Area | 0~31 | | | |
| Y Level | 0~31 | | | |
| Area A Revision | | | | |
| Level | -50~+50 | | | |
| Phase | -50~+50 | | | |
| Area B Setting | | | | |
| Phase | 0~31 | | | |
| Chroma | 0~31 | | | |
| Area | 0~31 | | | |
| Y Level | 0~31 | | | |
| Area B Revision | | | | |
| Level | -50~+50 | | | |
| Phase | -50~+50 | | | |
| Others | | | | |
| Setup Level | | | | |
| Level | -50~0~+50 | Scales Black and Master Ped | | |
| Press | On, Off | Squeezes video to 100% | Off ¹¹ | |

⁶ Use Level Depend in conjunction with Black Stretch, to prevent over-sharpening near black.

⁷ Very effective noise reduction, see measurements section. Setting to 8 reduces resolution to 1280x720 very cleanly.

⁸ Selective Noise Reduction could be useful but will take significant time to set up to be effective.

⁹ Same rules as for gamma curves: Normal 1=NHK 4.0, Normal 2=ITU709 4.0 (i.e. the 709 curve with lower slope near black), Normal 3=ITU709, Normal 4=BBC 0.4. Cine 1=film for video, Cine 2=for transfer to film.

¹⁰ Matrix, see measurements section below.

¹¹ Press, not tested. This could be handy for shoot-and-run operations where exposure control is difficult.

| | | | |
|---------------|---------|--------------------|-----|
| Clip 100% IRE | On, Off | Clips hard at 100% | Off |
|---------------|---------|--------------------|-----|

| | | | |
|----------------------|----------|------------------------------|--|
| Transfer File | | | |
| Copy To | SD1~SD20 | Copy current file to SD card | |
| Load From | SD1~SD20 | Copy from SD card to current | |
| Copy To Cam | C1~C9 | | |
| Load From Cam | C1~C9 | | |
| Add CP File | C1~C9 | Adds file to recording clip | |

CAMERA SETUP

Main video standard setting

| <i>Item</i> | <i>Range</i> | <i>description</i> | <i>Pref</i> |
|---------------------|---|--|----------------------|
| Light Metering | Backlight, <u>Standard</u> , Spotlight | Auto exposure compensation | |
| AE Shift | +2, +1.5, +1.25, +1, +0.75, +0.5, +0.25, 0, -0.25, -0.5, -0.75, -1, -1.25, -1.5, -2 | Deviation from auto-exposure, stops | |
| AGC Limit | Off (21), 18, 15, 12, 9, 6, 3dB | Maximum gain AGC will go to | |
| Gain | | | |
| L | Fine tuning, 33, 21, 18, 12, 6, 3, <u>0</u> , -3, -6dB | | -6dB |
| M | Fine tuning, 33, 21, 18, 12, <u>6</u> , 3, 0, -3, -6dB | | -3dB |
| H | Fine tuning, 33, 21, 18, <u>12</u> , 6, 3, 0, -3, -6dB | | 6dB |
| Fine Tuning | 0~21dB | 0.5dB steps, wow! | |
| White Balance | <u>Daylight</u> , Tungsten, Kelvin | Kelvin lets you set the colour temp. directly | |
| AF Mode | | Auto focus | |
| Speed | <u>Instant</u> , Normal | Manually tweaking the focus ring overrides auto mode | |
| Face AF | On, <u>Off</u> | Auto focus on a face | |
| Focus Limit | On, <u>Off</u> | On sets closest to 1m; off sets to 2cm for macro use | |
| Image Stabiliser | Powered, Dynamic, <u>Standard</u> , Off | Degree of stabilisation, powered for tripod use, dynamic for walking, standard is lowest. | |
| Zoom | | | |
| Speed Level | Fast, <u>Normal</u> , Slow | | |
| Grip Rocker | Constant, <u>Variable</u> | Variable speed is pressure sensitive | |
| Constant Speed | 1~ <u>8</u> ~6 | Sets constant speeds, 1 (slow)=5 minutes, 1 (fast)=1 minute, 16 (slow)=4.5 sec, 16 (fast)=1.8 sec. | |
| Handle Rocker H | 1~ <u>16</u> | | |
| Handle Rocker L | 1~ <u>8</u> ~16 | | |
| Wireless Controller | 1~ <u>8</u> ~16 | | |
| Teleconverter | On, <u>Off</u> | | |
| Flicker Reduction | Automatic, <u>Off</u> | Compensate for lighting flicker | |
| Wide Attach Lens | WA-H82, <u>Off</u> | Compensate for wide-angle lens | |
| Color Bars | | | |
| Enable | On, <u>Off</u> | | |
| Type | <u>Type 1</u> , Type 2 | SMPTE or ARIB | Type 1 ¹² |

AUDIO SETUP

| <i>Item</i> | <i>Range</i> | <i>description</i> | <i>Pref</i> |
|---------------------|--------------------------------------|-------------------------------|-------------|
| Audio Input | | | |
| XLR Rec CH | <u>CH1</u> , CH1/2 | | |
| Int Mic Low Cut | <u>Off</u> , LC1, LC2 | 1 for voices, 2 for wind cut | |
| Int Mic Sensitivity | <u>Normal</u> , High | High=+6dB | |
| Int Mic Att | On, <u>Off</u> | On=-12dB | |
| XLR1 Mic Trimming | +12, +6, <u>0</u> , -6, -12dB | | |
| XLR2 Mic Trimming | +12, +6, <u>0</u> , -6, -12dB | | |
| XLR1 Mic Att | On, <u>Off</u> | | |
| XLR2 Mic Att | On, <u>Off</u> | | |
| XLR ALC Link | Linked, <u>Separate</u> | Use link for stereo recording | |
| Limiter | On, <u>Off</u> | Limit at -4dB ¹³ | |
| 1kHz Tone | -12, -18, -20dB, <u>Off</u> | Tone over colour bars | |
| Audio Output | | Does not affect recording | |
| Monitor Delay | Line out, <u>Normal</u> | Set headphone sound delay | |
| Channel | <u>CH1/2</u> , CH1/1, CH2/2, All/All | All does mono mix | |
| Level | 1V rms, 2V rms | 1V=0dB, 2V=+6dB | |

¹² Either bars are acceptable. ARIB bars contain more useful aspects than SMPTE, but SMPTE are widely accepted as the standard for HDTV.

¹³ Manual audio controls (knobs): 0=off, 5=0dB, 10=+18dB

VIDEO SETUP

| <i>Item</i> | <i>Range</i> | <i>description</i> | <i>Pref</i> |
|------------------|---------------------------------------|---|-------------|
| SDI Output | HD, SD, <u>Off</u> | Off saves battery power | |
| Component Output | <u>HD</u> , SD | | |
| HD Onscreen Disp | On, <u>Off</u> | Puts camera screen messages on output, not on recording | |
| SD Onscreen Disp | On, <u>Off</u> | | |
| SD Output | <u>Squeeze</u> , Letterbox, Side crop | | |

LCD/VF SETUP

| <i>Item</i> | <i>Range</i> | <i>description</i> | <i>Pref</i> |
|-------------------------|--|---|--------------------|
| LCD Setup | | | |
| Brightness | -99~ <u>0</u> ~+99 | | |
| Contrast | -99~ <u>0</u> ~+99 | | |
| Color | -20~ <u>0</u> ~+20 | | |
| Sharpness | 1, <u>2</u> , 3, 4 | | |
| Backlight | <u>Normal</u> , Bright | | |
| VF Setup | | | |
| Brightness | -99~ <u>0</u> ~+99 | | |
| Contrast | -99~ <u>0</u> ~+99 | | |
| Color | -20~ <u>0</u> ~+20 | | |
| Sharpness | 1, <u>2</u> , 3, 4 | | |
| Backlight | <u>Normal</u> , Bright | | |
| LCD/VF B&W | On, <u>Off</u> | On=mono | |
| LCD/VF Simul | On, <u>Off</u> | On=v/f and LCD on together | |
| Metadata Display | | | |
| Date/Time | On, <u>Off</u> | Only in playback mode | |
| Camera Data | On, <u>Off</u> | | |
| Peaking | | | |
| Select | <u>Peaking 1</u> , Peaking 2 | Two settable peaking regimes | |
| Peaking 1 | | | |
| Color | <u>White</u> , Red, Yellow, Blue | | |
| Gain | Off, 1~ <u>8</u> ~15 | | |
| Frequency | 1, <u>2</u> , 3, 4 | | |
| Peaking 2 | | | |
| Color | White, <u>Red</u> , Yellow, Blue | | |
| Gain | Off, 1~ <u>15</u> | | |
| Frequency | <u>1</u> , 2, 3, 4 | | |
| Zebra | | | |
| Select | <u>Zebra 1</u> , Zebra 2, Zebra 1&2 | | |
| Zebra 1 Level | <u>70</u> , 75, 80, 85, 90, 95% | Active over $\pm 5\%$ of target | 70 |
| Zebra 2 Level | <u>70</u> ~100% | Active above target level ¹⁴ | 100 |
| HD Output | On, <u>Off</u> | Show zebras on HD video outputs | |
| Markers | | | |
| Enable | On, <u>Off</u> | | |
| Center | White, Gray, <u>Off</u> | | |
| Horizontal | White, Gray, <u>Off</u> | | |
| Grid | White, Gray, <u>Off</u> | | |
| Safety Area | | | |
| Select Area | 80, 90, 92.5, <u>95%</u> | | |
| Aspect Marker | | | |
| Aspect Ratio | 4:3, 13:9, 14:9, 1.66:1, 1.75:1, 1.85:1, <u>2.35:1</u> | | 14:9 ¹⁵ |
| Audio Level | | | |
| | <u>On</u> , Off | | |
| Custom Display | | | |
| Remaining Battery | Warning, <u>Normal</u> , Off | Warning=only when low batt | |

¹⁴ When zebra patterns overlap. Zebra 1 takes priority. This is perhaps the best use of zebras I've found in any camera yet.

¹⁵ Not essential, but useful when shooting for mixed 16:9/4:3 delivery.

| | | | |
|---------------------|-----------------------------------|---------------------------|--|
| Remaining Tec Time | Warning, <u>Normal</u> , Off | and so on | |
| Rec Mode | <u>On</u> , Off | | |
| Time Code | <u>On</u> , Off | | |
| Zoom Position | Always on, <u>Normal</u> , Off | Normal=only when changing | |
| Light Metering | <u>On</u> , Off | | |
| Custom Picture | <u>On</u> , Off | | |
| ND Filter | Warning, <u>Normal</u> , Off | Normal=only when changing | |
| Focus Ring Warn | <u>On</u> , Off | | |
| Focus Mode | <u>On</u> , Off | | |
| Object Distance | Warning, <u>Normal</u> , Off | Normal=only when focusing | |
| Full Auto | <u>On</u> , Off | | |
| White Balance | <u>On</u> , Off | | |
| Exposure | <u>On</u> , Off | | |
| Iris | <u>On</u> , Off | | |
| Gain | <u>On</u> , Off | | |
| Shutter | <u>On</u> , Off | | |
| Wide Attach Lens | <u>On</u> , Off | | |
| Teleconverter | <u>On</u> , Off | | |
| Peaking | <u>On</u> , Off | | |
| Magnification | <u>On</u> , Off | | |
| Image Stabiliser | <u>On</u> , Off | | |
| Interval Counter | <u>On</u> , Off | | |
| SD Card Status | Warning, <u>Normal</u> , Off | | |
| Bit Rate/Resolution | <u>On</u> , Off | | |
| Frame Rate | <u>On</u> , Off | | |
| Character Rec | <u>On</u> , Off | | |
| Wireless Controller | <u>On</u> , Off | | |
| Output Display | On, <u>Off</u> | | |
| SDI Rec Command | <u>On</u> , Off | | |
| User Memo | <u>On</u> , Off | | |
| Audio Output Ch | <u>On</u> , Off | | |
| Audio Level | <u>On</u> , Off | | |
| Date/Time | Date, Time, Date/Time, <u>Off</u> | | |

TC/UB SETUP

Time-code and User Bits

| <i>Item</i> | <i>Range</i> | <i>description</i> | <i>Pref</i> |
|------------------|-----------------------------|---|-------------|
| Timecode | | | |
| Mode | <u>Preset</u> , Regen | | |
| Run | <u>Rec run</u> , Free run | | |
| DF/NDF | <u>DF</u> , NDF | Relevant only in 'A' and unlocked 'E' cameras ¹⁶ | |
| Setting | <u>Set</u> , Reset | Opens menu to set TC and UB | |
| TC In/Out | <u>In</u> , Out | Not available on XF300 models | |
| User bits | | | |
| Rec Mode | <u>Internal</u> , External | Not available on XF300 models | |
| Output Mode | <u>Fixed</u> , Pulldown | | |
| Type | <u>Setting</u> , Time, Date | | |

OTHER FUNCTIONS

| <i>Item</i> | <i>Range</i> | <i>description</i> | <i>Pref</i> |
|----------------------|--|--|-------------|
| Reset All Settings | <u>Cancel</u> , OK | | |
| Transfer Menu | | | |
| Save To | Menu, Menu+CP | Load save menus, or menus and all custom presets | |
| Load From | Menu, Menu+CP | | |
| Time Zone | -12.00~+14.00 | Default for 'A' model is New York (UTC-5.00) | |
| Clock Set | | Date and Time | |
| Date Format | YMD, YMD/24H, <u>MDY</u> , MDY/24H, DMY, DMY/24H | | |

¹⁶ DropFrame timecode for recording at 'NTSC' speeds (59.94i, 29,97p, 23.98p), is shown as hh:mm:ss.ff, NonDropFrame shows as hh:mm:ss:ff.

| | | | |
|-------------------------------|--|---|--------------------------------|
| WFM (LCD) | | | |
| Setting | WFM, VS, Edge mon, <u>Off</u> | Edge monitor not available in Playback mode | |
| Waveform Monitor | <u>Line</u> , Line+spot, Field, RGB, YPbPr | Spot adds waveform for the screen area in the red frame | |
| Gain | <u>1x</u> , 2x | +6dB gain | |
| Vectorscope | Spot, <u>Normal</u> | | |
| Gain | 1x, <u>5x</u> | +14dB gain | |
| Edge Monitor | <u>Type 1</u> , Type 2 | Focus aid, shows frequency content | |
| Language | German, <u>English</u> , Spanish, French, Italian, Polish, Russian, Simplified Chinese, Japanese | Language for screen messages. Menus/settings remain in English | |
| Wireless Controller | <u>On</u> , Off | Remote control | |
| Assign Button | Camera mode :None, Standard IS, Dynamic IS, Powered IS, Focus limit, Face AF, Face select, Backlight, Spotlight, Teleconverter, Peaking, Zebra, WFM (LCD), Magnification, Color bars, Marker, LCD setup, LCD/VF B&W, Onscreen display, Shot mark 1, Shot mark 2, Add OK mark, Add check mark, Time code, Time code hold, Audio output CH, Audio level, Wireless controller, Photo, Rec review, Delete last clip | 13 (!) assignable buttons, marked: 1=IS 2=Peakin 3=Zebra 4=WFM 5=Return 6=Magn (right) 7=Magn (top) 8-13 playback buttons | |
| | Media mode : None, WFM (LCD), LCD setup, LCD/VF B&W, Onscreen display. Shot mark 1, Shot mark 2, Add OK mark, Add L mark, Time code hold, Audio output CH, Audio level, Wireless controller, Photo | | |
| Tally Lamp | | | |
| Front | <u>On</u> , Off | | |
| Rear | <u>On</u> , Off | | |
| Media Access LED | <u>On</u> , Off | | |
| Genlock | -1023~0000~+1023 | Horizontal phase, XF305 only | |
| Bit Rate/Resolution | <u>50Mb/s 1920x1080</u> , 50Mb/s 1280x720, 35Mb/s 1920x1080, 35Mb/s 1280x720, 25Mb/s 1440x1080 | | 50Mb/s 1920x1080 ¹⁷ |
| NTSC/PAL | NTSC, PAL | Only in unlocked models | |
| Frame Rate | <u>60i</u> , 60p, 30p, 24p, 50i, 50p, 25p | 'A' NTSC | Both models when unlocked |
| | <u>50i</u> , 50p, 25p | 'E' PAL | |
| Special Rec | Interval rec, Frame rec, Pre rec, Slow & fast motion, <u>Off</u> | Various non-standard shooting modes | |
| Interval Rec | | | |
| Interval | <u>1</u> ~10, 15, 20, 30, 40, 50 sec, 1~10 min | | |
| Rec Frames | 1, 3, 6, 9 | 60i or 30p | 'A' NTSC |
| | 2, 6, 12 | 60p or 24p | |
| | 2, 6, 12 | | 'E' PAL |
| Frame Rec | | | |
| Rec Frames | 1, 3, 6, 9 | 60i or 30p | 'A' NTSC |
| | 2, 6, 12 | 60p or 24p | |
| | 2, 6, 12 | | 'E' PAL |
| Slow & Fast Motion | | | |
| Rec Frame Rate | 12, 15, 18, 20, 21, 22, 24, 25, 26, 27, 28, 30, 32, 34, 36, 40, 44, 48, 54, 60 | 50 or 35Mb/s | Variable speed shooting |
| | 12, 15, 18, 20, 21, 22, 24, 25, 26, 27, 28, 30 | 24Mb/s | |
| Clips | | | |
| Title Prefix | <u>AA</u> ~ZZ | Text entry | |
| Number Setting | <u>Set</u> , Reset | | |
| Delete Last Clip | <u>Cancel</u> , OK | | |
| Copy All Clips | <u>Cancel</u> , OK | Copy clips card to card | |
| Copy OK Clips | <u>Cancel</u> , OK | Copy only OK-marked clips | |
| Delete All Clips | <u>Cancel</u> , OK | Delete all except OK-marked | |
| Delete All OK Marks | <u>Cancel</u> , OK | Un-mark all clips | |

¹⁷ This is the minimum coding specification accepted for EBU broadcasting at the time of writing (June 2010).

| | | | |
|------------------------|------------------------------------|--|--|
| Rec Review | <u>Entire clip</u> , last 4 sec | Play last 4 seconds of last clip | |
| Set Metadata | | | |
| User Memo | <u>Off</u> , select from files | Requires extra software | |
| Country Code | 4 letters | Entre label, A~Z, 0-9 +--; and space | |
| Organization | 4 letters | | |
| User Code | 4 letters | | |
| SDI Rec Command | On, <u>Off</u> | Only on XF305 | |
| Photo Numbering | Reset, <u>Continu</u> | | |
| Add CP File | | | |
| To Clip | <u>On</u> , Off | Copies settings to clip or photo as metadata | |
| To Photo | <u>On</u> , Off | | |
| Delete All Photos | OK, Cancel | Wipes the SD card | |
| Custom Function | | | |
| Shockless Gain | Fast, Normal, Slow, <u>Off</u> | Auto gain control | |
| Shockless WB | On, <u>Off</u> | Auto white tracking | |
| AE Response | Fast, <u>Normal</u> , Slow | | |
| Iris Limit | On, <u>Off</u> | | |
| I. Ring Direction | Reverse, <u>Normal</u> | | |
| F.Ring Control | Fast, <u>Normal</u> , Slow | | |
| F. Assist B&W | Both, Magnify, Peaking, <u>Off</u> | | |
| Obj. Dist Unit | Meters, <u>Feet</u> | | |
| Zoom Indicator | <u>Bar</u> , Number | | |
| ZR-2000 AE Shift | <u>AE shift</u> , Iris | | |
| Scan Reverse Rec | On, <u>Off</u> | | |
| Character Rec | On, <u>Off</u> | | |
| Reset Hour Meter | <u>Cancel</u> , OK | | |
| Initialization | | Card formatting | |
| CF A | <u>Cancel</u> , OK | | |
| CF B | <u>Cancel</u> , OK | | |
| SD Card | Complete, Quick | | |
| Firmware | | Shows firmware versions | |

2 Measurement results

2.1 Colour performance

Assessments were made visually, using Macbeth charts as usual. Performance was generally good, but the skin-tone colours were rather pink. Using the matrix, it was possible to effect some improvement by setting the R-G value to -8, and there may have been more improvements to be gained by spending more time on this assessment, probably setting R-G to a negative value as well, and possibly using the colour corrector. However, the results from the brief test session, using just R-G were quite pleasing and acceptable.

2.2 Gamma curves

There are 4 normal gamma curves available in the camera, and two cine curves. Gamma 1 was clearly the intended factory setting, and initial tests were made using it, but later examinations established that Gamma 3 is the ITU-709 curve and Gamma 4 the BBC 0.4 curve. For broadcast purposes either of these curves is acceptable. Although the BBC curve always produces more accurate colour rendition, the 709 curve is normal for HDTV shooting, so all further tests used Gamma 3.

Experiments with the Knee function established that the camera has about 100% (1 stop) of exposure headroom. While it was perfectly possible to derive settings which would exploit this using standard gamma curves and the knee, it is probably better to use one of the cine gamma curves to achieve a film look. This will be investigated further when a production model is available for test.

2.3 Resolution

A HDTV zone plate chart was used. This contains six circular patterns that fully explore the spatial frequency performance of the camera, up to 1920x1080 pixels per width and height. There are patterns for grey-scale testing of luma performance, the others are coloured for examining chroma resolution or other colour filtering. Modulation is cosine rather than square wave. Each pattern is a “phase space” map of the possible frequencies that the camera can be expected to deal with, reaching 1920 pixels/picture width (960 cycles) horizontally, and 1080 lines/picture height (540 cycles) vertically.

2.3.1 Resolution, 1080psf

Fig.1 shows a single quadrant of one pattern; for this exposure, the camera detail enhancement was turned down to minimum level (-10) which presumably means no correction, so this is probably the native performance of the camera. There are clearly no null zones, where the wanted lower frequencies mix with aliases produced by spectral folding of the unwanted higher frequencies, alias products. This is good evidence that the camera has 3 sensors of full 1920x1080 resolution, and that a “quarter-wave” filter (bi-refringent crystal or other fabricated filter) has been included in the optical path, and is well suited to the camera’s resolution.

There was no evidence of aliasing caused by out-of-band frequencies in the coloured zone-plate patterns. Usable resolution up to about 900 lines vertically and 1800 horizontally is clear. Also, there was no evidence through aliasing that “precision offset” (the spatial offsetting of the green sensor from red and blue by exactly $\frac{1}{2}$ pixel spacing to improve luma resolution) is used in this camera.

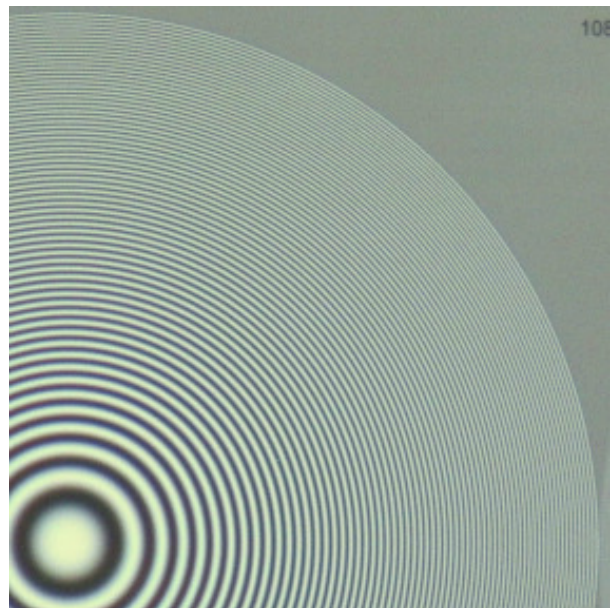


Figure 1, resolution, 1080psf, minimum detail (-10)

It is rare to see resolution so clearly as this, which is very encouraging.

2.3.2 Detail enhancement, 1080psf

Figure 2 shows the same quadrant with the detail level set to maximum (+50). There are new null zones visible at 2/3 horizontal and vertical resolution limit, which are due to the small deviation of the camera gamma curve from a pure power law (this is third harmonic distortion, emphasised by the detail enhancement), which is a perfectly normal phenomenon.

No new aliases have been produced, but there is a granularity in the higher frequencies caused by the emphasis of video noise. Clearly, this is not a sensible setting value to use, and the camera's 'zero' setting is a good compromise, as is shown in Figure 3. The null zones at 2/3 limiting frequencies are just starting to be visible, but the level is quite acceptable.

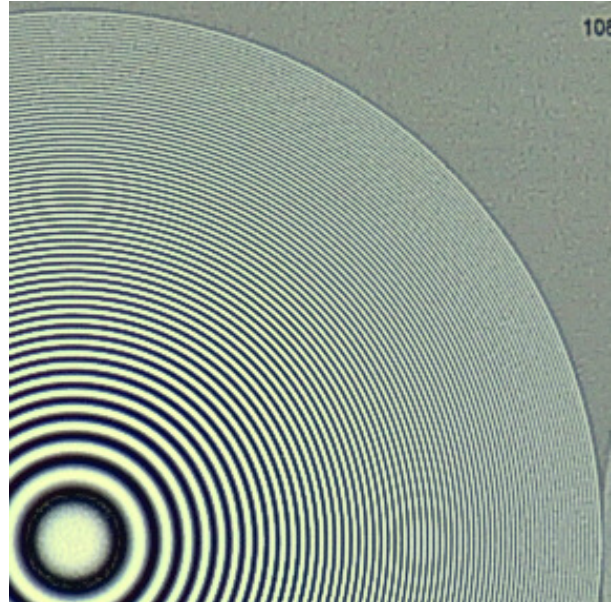


Figure 2, resolution 1080psf, maximum detail (+50)

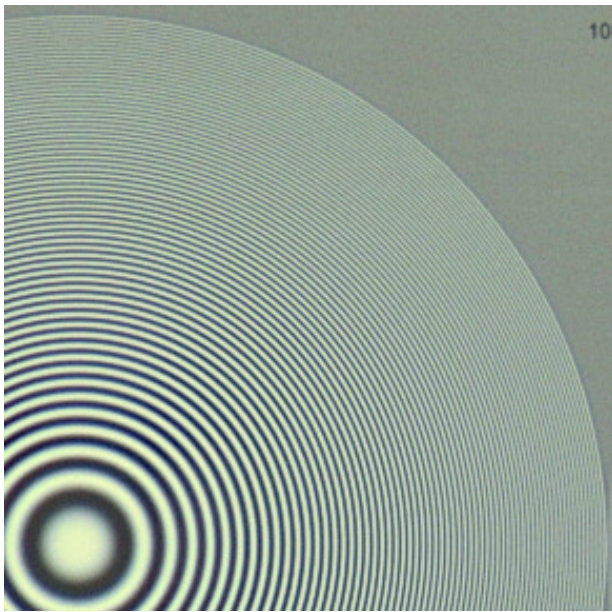


Figure 3, resolution 1080psf, factory detail (0)

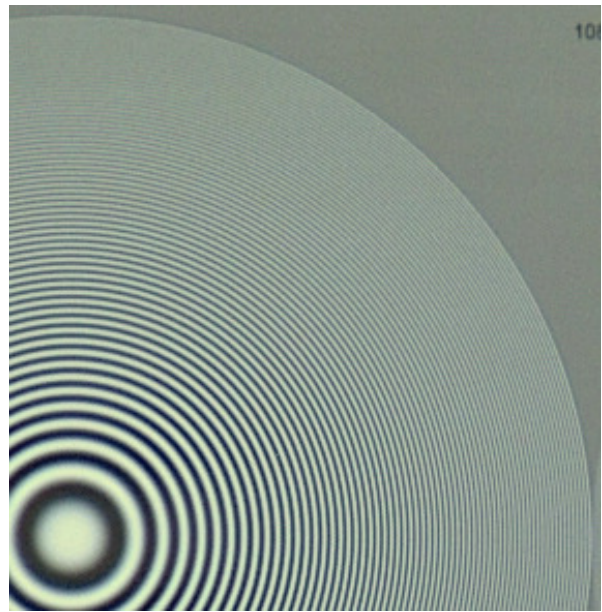


Figure 4, resolution 1080i, factory detail (0)

2.3.3 Resolution, 1080i

Figure 4 shows the result of setting the camera to interlaced scanning, with the factory detail level setting.

Some vertical detail has been lost as is to be expected from the line-averaging process normally used for deriving interlaced fields, but it has been lost in a clean way, there are no surprises here.

2.4 Video Noise Levels and Sensitivity

Video noise was measured by recording a white card, uniformly lit, and performing numerical analysis in software. The camera was set to +12dB gain to ensure a high noise level for measurement, and the results have been compensated to remove the effect of this higher gain. A high-pass filter was used to remove all horizontal frequencies below about 5% of the nominal maximum of half-sampling frequency.

Two sets of results were obtained, for the camera in default setting, with video noise reduction set to Automatic, and with noise reduction fully off. The noise levels were a little disappointing for a broadcast camera (typically -45.5dB), but are typical for a camera with full-resolution HDTV sensors of 1/3 inch size, and there is little that can be done about it. This value confirms the impression from visual checks made during the test session

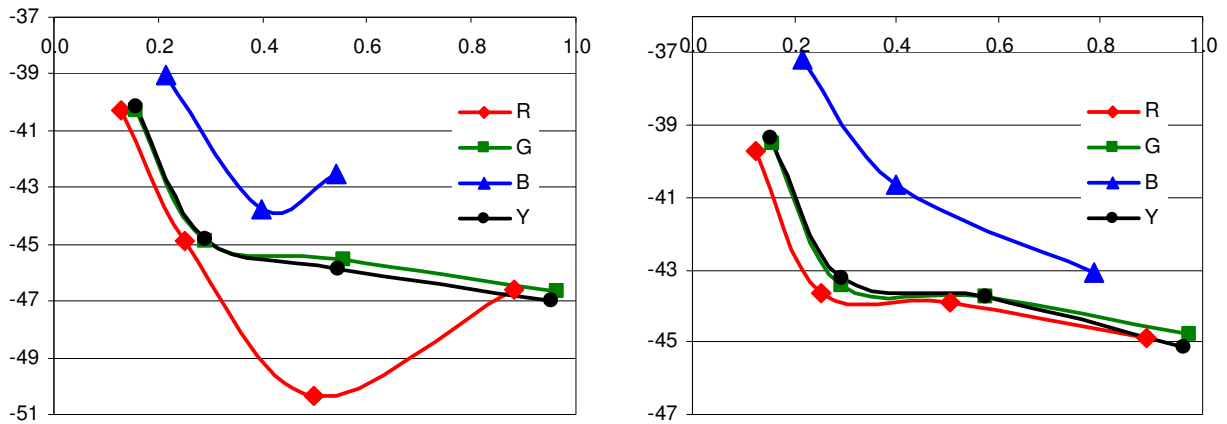


Figure 5, (a) video noise, NR Auto

(b) video noise, NR off

There is an advantage of about 1.5dB to be gained from using the noise reduction in Automatic mode. However, it should be borne in mind that this advantage is when the camera is set to +12dB gain, and that the advantage will probably be rather less at 0dB gain. Nevertheless, the noise reduction is worth having.

To investigate the noise reduction process itself, exposures were made of the zone plate test chart, at +12dB gain. Figure 6 shows the resolution loss in Auto mode.

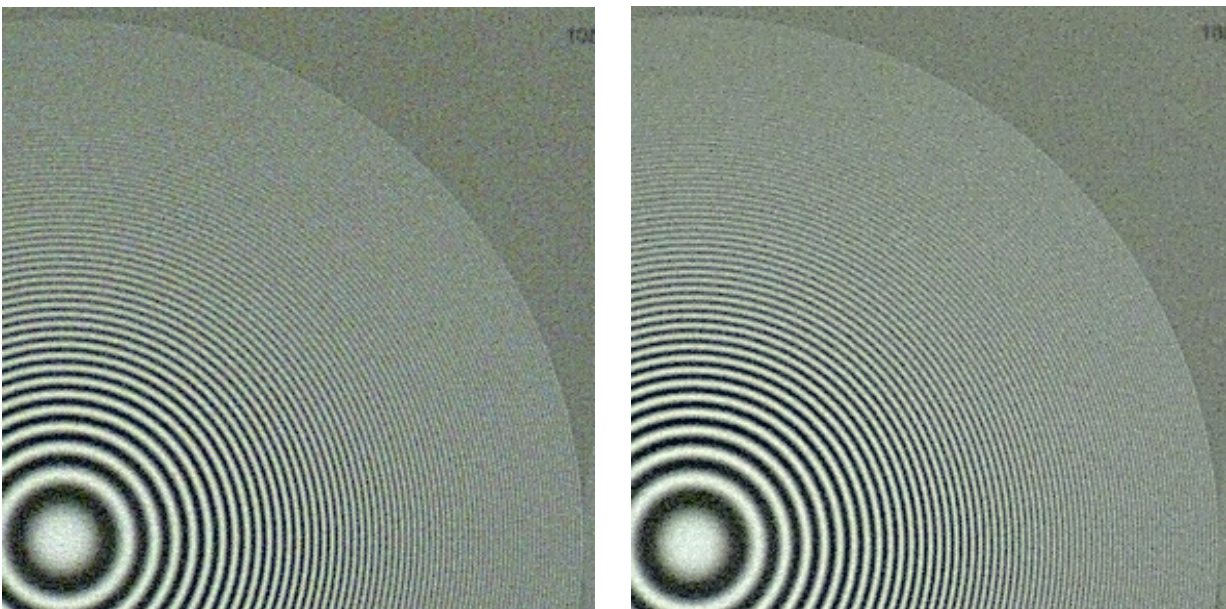


Figure 6, (a) NR Auto, +12dB

(b) NR off, +12dB

Clearly, little is lost in this mild setting of noise reduction, although some horizontal softening is apparent but not critical. Figure 7 shows the effect of setting the noise reduction to manual, at level 8 (maximum). Here, the resolution loss is dramatic, but still there is no introduction of spurious aliasing. The resulting resolution appears to be nicely limited to a little lower than 1280x720, indicating that the noise reduction process uses both horizontal and vertical filtering, and is done rather well.

Somewhat surprisingly, this control may well be useful as a pre-filter for shooting footage intended for delivery at 1280x720, or for down-conversion to 720x576 SDTV. It should produce results considerably superior to those obtainable through most software down-conversion algorithms, or in-camera down-conversions, because the troublesome higher frequencies are removed at source.

This is an unexpected benefit, which could be of great effectiveness.

Sensitivity was not measured directly. In broadcast cameras, the normal specification would be the aperture setting required to produce full amplitude video when a 90% reflectance card is illuminated with 2000 lux and the camera is set to 0dB gain and normal shutter (e.g. 1/50). The specification claims minimum illumination to be 0.08 lux at 60i, with +33dB gain and 1/4 second shutter, and the lens, presumably, wide open ($F/1.6$). Compensating for the long shutter gives a light-level factor of $50/4=12.5$, resulting in 1 lux at 1/50.

Compensating for the video gain gives another factor of $10^{33/20}=44.67$, resulting in 44.67 lux at 0dB and 1/50. Deriving a further compensation for the open lens to produce an aperture value for 2000 lux illumination finally gives a value of $F/1.6*\sqrt{(2000/44.67)}=F/10.7$. So, the sensitivity, expressed in conventional terms is $F/10.7$ for full video at 2000 lux with standard gain and shutter. This is a truly remarkable figure for such a small sensor.

Perhaps the designers would have been better advised to reduce the head amplifier gain by about 6dB, resulting in a sensitivity of $F/9.6$ and returning noise levels 6dB lower (around -50dB).

2.5 Shuttering

The camera has 3 CMOS sensors, and thus can be expected to exhibit the effects of a rolling shutter. A motion sequence was recorded, of a white card being moved vigorously back and forth in front of a focus chart. Figure 8 shows two fields from that sequence, which clearly show the expected 'leaning verticals' brought about through the rolling shutter (since the top of the field or frame is exposed significantly before the bottom of the field or frame). For this test, the camera was set to interlace mode, underexposed, and the shutter effectively turned off (i.e. 1/50 second). Had the shutter been set to a shorter period, the edge blurring would have been much less, but the slope would have remained.

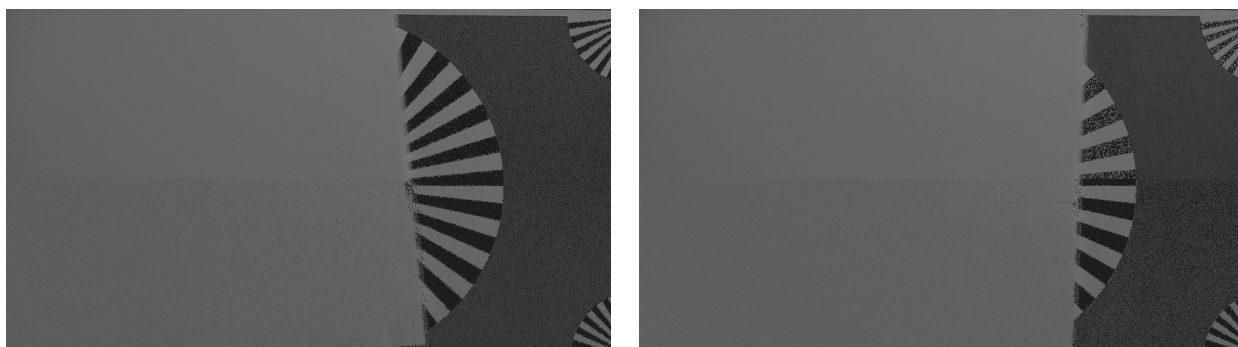


Figure 8, rolling shutter effect, (a) left to right motion (b) right to left motion

More spectacularly, the effect of the rolling shutter can be demonstrated by a rotating fan. Figure 9 shows images recorded of a small fan, two bladed, with symmetrical blades. The camera was set to a short shutter (about 1/1000, not critical) and the fan speed was adjusted to one of several critical speeds at which a stroboscopic effect was observed. The blades are compressed when on the left (going up, against the rolling shutter), grossly expanded on the right (going down, overtaking the rolling shutter).

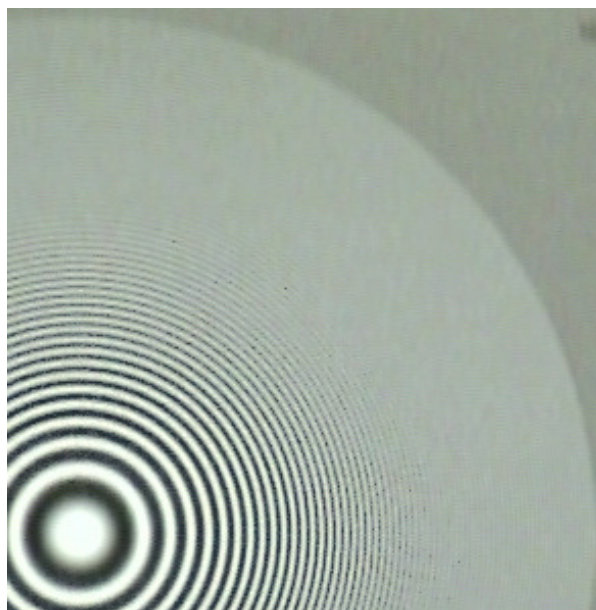


Figure 7, NR maximum (manual, 8)



Figure 9, rolling shutter effect, rotating fan, 1/1000 shutter

At one point, the right-hand blade in this sequence of adjacent recorded frames actually falls apart.

If the shutter is set to a more sensible speed (Figure 10), then the effect is far less visible, but the blurred blades still appear to be asymmetrical, being swept to the left. The combination of sloping verticals and distorted rotating elements may not often occur in programming, but the effects can be disturbing when they accidentally occur. This camera is neither better nor worse than other cameras with CMOS sensors, the effects are an inevitable consequence of the use of rolling shutter in then camera.



Figure 10, rotating fan, 1/100 shutter

2.6 Conclusion

This camera performs well at HD, for such a small-image format. Resolution is very well maintained and is refreshingly alias-free. Detail controls work well, and the factory settings are good. Noise levels are typical for 1”/3 sensors, but sensitivity is unusually good. Operating the camera at significantly lower gain will reduce the noise level without sacrificing significant sensitivity.

The integral lens has a maximum aperture of $F/1.6$, unusually large for a small camera, and there was no perceptible loss of resolution through iris diffraction until the lens was stopped down to $F/8$, at which point significant resolution was being lost. Again, this is unusual for such a small image size. Thus, the camera has a useful aperture range from $F/1.6$ to about $F/6.8$. This, together with the 3-stage neutral density filters (each providing a further 2-stops of control), means that the camera has a much better exposure control range than is normal in a small camera.