CINÉ WIDE LATITUDE (used to match the response curve of the equivalent HD100 Scene)
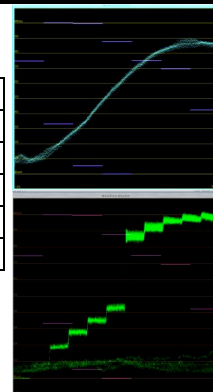
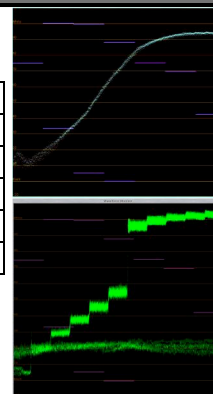| MASTER BLK	-1	CINEMA	ON	R GAIN	NORMAL
BLACK	STRETCH5	COLOR MATRIX	[CINEMA]	R ROT.	NORMAL
KNEE	MANUAL	GAMMA	[CINEMA]	G GAIN	NORMAL
LEVEL	80%	LEVEL	MIN	G ROT.	NORMAL
WHITE CLIP	108%	COLOR GAIN	NORMAL	B GAIN	NORMAL
				B ROT.	NORMAL

This setting represents the widest exposure latitude on the HD100 capable of being compressed into 108% IRE.   Please adjust the colour matrix to your own taste. For even more latitude on the HD200/250, see "SUPERWIDE."

LOW-LIGHT   (used to match the response curve of the HD100 Scene file of the same name)

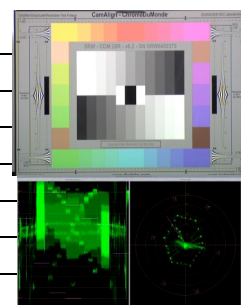| MASTER BLK	NORMAL	CINEMA	OFF	R GAIN	NORMAL
BLACK	STRETCH5	COLOR MATRIX	STANDARD	R ROT.	NORMAL
KNEE	MANUAL	GAMMA	STANDARD	G GAIN	NORMAL
LEVEL	85%	LEVEL	2	G ROT.	NORMAL
WHITE CLIP	108%	COLOR GAIN	NORMAL	B GAIN	NORMAL
				B ROT.	NORMAL

If you need even more sensitivity in the mids, try raising the gamma level even more than 2.   You may want to lower the black stretch in this case to avoid milky blacks.

DSC CDM28 Chart

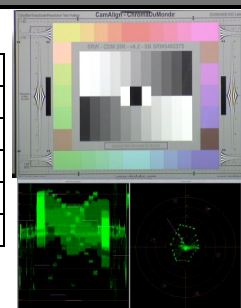| MASTER BLK	-1	CINEMA	OFF	R GAIN	3
BLACK	STRETCH4	COLOR MATRIX	STANDRD	R ROT.	-3
KNEE	MANUAL	GAMMA	CINEMA	G GAIN	NORMAL
LEVEL	80%	LEVEL	MIN	G ROT.	NORMAL
WHITE CLIP	108%	COLOR GAIN	-2	B GAIN	4
		WHITE PAINT	R: -5 B: 6	B ROT.	MAX

This scene file is offered only for research purposes – conducted on a HD200 with a "stock" 16x5.5 Fuji lens. This was the closest I could get the colours in the targets with vectorscope gain of x1.875 (approx.) , but I'm still not happy with the reproduction accuracy of the cyan/blue/violet/magenta tones.
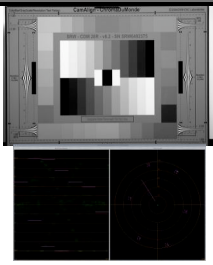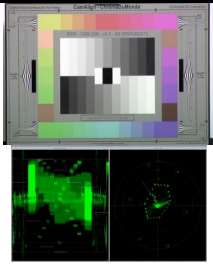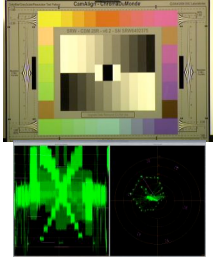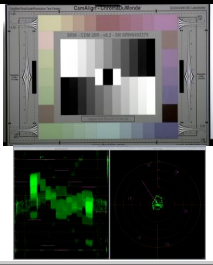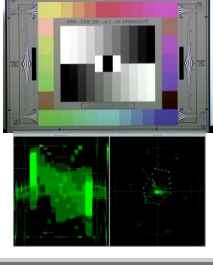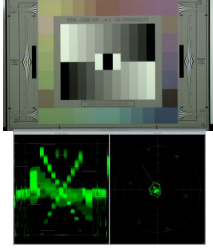
SUPERWIDE 200

MASTER BLK	-1	CINEMA	ON	R GAIN	-1
BLACK	STRETCH5	COLOR MATRIX	[CINE]	R ROT.	NORMAL
KNEE	MANUAL	GAMMA	[CINE]	G GAIN	-2
LEVEL	80%	LEVEL	-MIN	G ROT.	2
WHITE CLIP	108%	COLOR GAIN	-1	B GAIN	NORMAL
				B ROT.	2

I offer "Superwide" as the lowest-contrast scene file to squeeze the most exposure range into 8-bit HDV for post-production colour correction.   I suggest using Zebras at OVER100% and setting them to just your brightest highlights. I think I've managed to get the matrix to render "realistic" colours when white balance is set correctly.

Film Noir   [FILMNOIR]

MASTER BLK	-7	CINEMA	**OFF**	R GAIN	**-2**
BLACK	**NORMAL**	COLOR MATRIX	**STANDARD**	R ROT.	**NORMAL**
KNEE	**MANUAL**	GAMMA	**STANDARD**	G GAIN	**-3**
LEVEL	**80%**	LEVEL	**MIN**	G ROT.	**NORMAL**
WHITE CLIP	**108%**	COLOR GAIN	**OFF**	B GAIN	**NORMAL**
		WHITE PAINT	**NORM/NORM**	B ROT.	**NORMAL**

Warm (Amélie, Three Kings Act III)   [WARM]

MASTER BLK	-1	CINEMA	**OFF**	R GAIN	**-3**
BLACK	**STRETCH2**	COLOR MATRIX	**STANDARD**	R ROT.	**-1**
KNEE	**MANUAL**	GAMMA	**STANDARD**	G GAIN	**1**
LEVEL	**85%**	LEVEL	**-4**	G ROT.	**-1**
WHITE CLIP	**108%**	COLOR GAIN	**-1**	B GAIN	**NORMAL**
		WHITE PAINT	**NORM/NORM**	B ROT.	**2**

Warm Green (Amélie)   [WRMGREEN]

MASTER BLK	-1	CINEMA	**OFF**	R GAIN	**-2**
BLACK	**COMPRESS 2**	COLOR MATRIX	**STANDARD**	R ROT.	**MAX**
KNEE	**MANUAL**	GAMMA	**STANDARD**	G GAIN	**3**
LEVEL	**90%**	LEVEL	**MIN**	G ROT.	**2**
WHITE CLIP	**108%**	COLOR GAIN	**-3**	B GAIN	**3**
		WHITE PAINT*	**R: 20 B: MIN**	B ROT.	**4**

Bleach Bypass (Saving Private Ryan, Three Kings Act I) [BLCHBYPS]

MASTER BLK	-6	CINEMA	**OFF**	R GAIN	**-4**
BLACK	**COMPRESS5**	COLOR MATRIX	**STANDARD**	R ROT.	**-2**
KNEE	**MANUAL**	GAMMA	**STANDARD**	G GAIN	**NORM**
LEVEL	**100%**	LEVEL	**-2**	G ROT.	**NORM**
WHITE CLIP	**108%**	COLOR GAIN	**-8**	B GAIN	**1**
		WHITE PAINT	**NORM/NORM**	B ROT.	**-3**

Cross-Processed Colour Reversal (Three Kings Act II)   [REVERSAL]

MASTER BLK	-6	CINEMA	**OFF**	R GAIN	**-4**
BLACK	**COMPRESS5**	COLOR MATRIX	**STANDARD**	R ROT.	**2**
KNEE	**MANUAL**	GAMMA	**STANDARD**	G GAIN	**2**
LEVEL	**90%**	LEVEL	**1**	G ROT.	**-2**
WHITE CLIP	**108%**	COLOR GAIN	**-1**	B GAIN	**NORMAL**
		WHITE PAINT	**NORM/NORM**	B ROT.	**-4**

Film Vert (The Matrix)   [FILMVERT]

MASTER BLK	-4	CINEMA	**ON**	R GAIN	**4**
BLACK	**STRETCH2**	COLOR MATRIX	**STANDARD**	R ROT.	**1**
KNEE	**MANUAL**	GAMMA	**CINEMA**	G GAIN	**MAX**
LEVEL	**90%**	LEVEL	**MIN**	G ROT.	**-3**
WHITE CLIP	**108%**	COLOR GAIN	**-9**	B GAIN	**MAX**
		WHITE PAINT*	**R: MIN B: MIN**	B ROT.	**MIN**

*NOTE ABOUT WHITE PAINT: Scene files with WHITE PAINT values are not compatible with PRESET WB. To use these recipes, set your WB manually into either bank A or B, and then manually adjust the WHITE PAINT values for Warm Green and Film Vert settings. Scene files that do not use WHITE PAINT are compatible with PRESET white balance or manual white balance.