

Conformed QuickTime File Guidelines

We ask that you provide CVET with a conformed QuickTime for color grading. Your QT should be the same size as your deliverable you need back. (2k in - 2k out, HD in - HD out) All repos, optical zooms, and sizing should be done within your provided file, we will not be doing sizing in the color grade.

Please provide:

1 QuickTime with sync audio and 1 EDL from the sequence it was created

QuickTime codecs accepted:

ProRes4444, ProResHQ422, DNxHR/HD

Audio format:

embedded in QuickTime - 16bit, stereo, 48k

Prepping your sequence for color grading:

Connect your NLE sequence to the camera RAW source files. DO NOT use lower res/ transcoded proxies. Create your sequence to be the size you need back as a deliverable.

If you need 2k back - create a 2k sequence. If you need HD back - create a HD sequence.

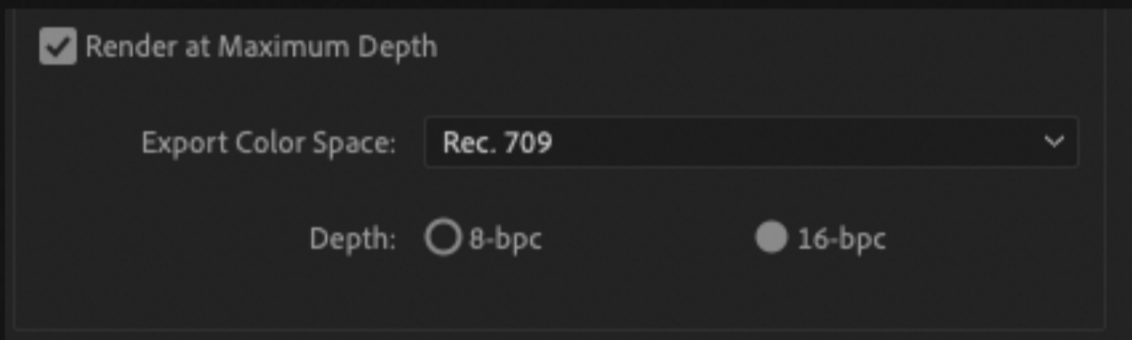
Remove any filters from your edit that would affect color. (Brightness, Contrast, Color correctors, etc)

We prefer the clips to be flat and in the raw camera format. Do all your sizing, repos, optical zooms, dissolves, dips, fades in this sequence.

Remove any TEXT elements including titles and subtitles as you should do those after the color grade

Exporting from Adobe Premiere Pro:

When exporting from Adobe Premiere Pro select Render at Maximum Depth and 16-bpc.



RED settings:

If your project was shot on RED then you need to make sure your project is linked to the raw .R3D files. If you are cutting in a program that won't allow you to adjust the color space of the raw files please use a transcoding software (such as RedCine X to transcode your conformed sequence). The below settings need to be applied when transcoding your conformed sequence for color:

Color Space: REDWideGamutRGB

Gamma Space: Log3G10

Color Science: IPP2

***Please leave the ISO and Color Temp (Kelvin) where they were set when shot. If there is an in-camera "look" please reset all these settings to their default:

FLUT, Shadow, DRX, Saturation, Contrast, Brightness, Exposure, Red, Green, Blue, Sharpness, Denoise, Detail

Camera settings:

To get the most out of RED files when transcoding for grading it is best to reset all camera settings back to their default setting excluding ISO and Color Temp

FLUT: 0

DRX: 0

Shadow: 0

Exposure: 0

Brightness: 0

Contrast: 0

Tint: 0

Saturation: 1

Black Point: 95

White Point: 685

Gamma: .6

Red Gain: 1

Green Gain: 1

Blue Gain: 1

Sharpness: 0

Denoise: 0

A-MODE EDL(S)

SINGLE VIDEO LAYER A-MODE EDL(S) CLEANED- NO PDF'S OR FAXED EDLS

FINAL CUT PRO:

Format: CMX3600 Target Video Track Only

Reel conflicts: Generic Edits

EDL Notes: File names

Effect Names: Standard names

Audio mapping: NONE

AVID:

EDL TYPE: CMX_3600

Reel ID Type: Labroll

Starting TC: Sequence Timecode

Options: Settings: EDL Type - CMX_3600, File_16, File_32

Deliverables You Will Receive:

CVET will provide graded material as a QuickTime file back at the exact same size and frame rate as you provided to us. It will have the same stereo mix as your conformed QuickTime you provided. **We will not be doing FINAL AUDIO or Titles.** Please import the deliverable we give you into your NLE and put your final titles / text, audio and matte on then export your final file.