

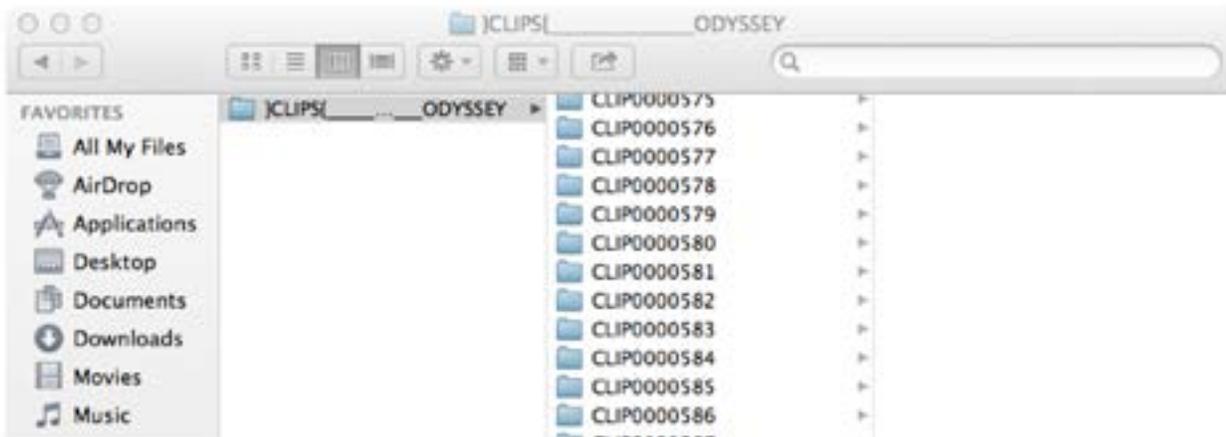


# Post Production

## WORKING WITH FILES RECORDED BY THE ODYSSEY7Q

There are numerous post systems and NLEs that can read natively the various file formats recorded by the Odyssey7Q. Some NLEs may require plug-ins in order to read certain file formats. Blackmagic Design Resolve software is available for free and can read all formats recorded by the Odyssey7Q.

### FILE STRUCTURE



## UNCOMPRESSED SUPPORT (DPX SEQUENCE)

All Uncompressed recording on the Odyssey 7Q is recorded as 10 bit RGB 4:4:4 DPX, this is for all sources regardless if the source is 8 bit, 10 bit, 4:2:2, 4:4:4. with 12 bit camera's the files are recorded as a 16 bit DPX, for more universal compatibility. Also note that with DPX files timecode, and Clip Metadata is stored in every frame, as well as in the XML file within each clip. All audio is recorded 48Hz 16 bit Uncompressed Wav audio.

Also Note 1080p59.94/60p, 1080p119/120 and 12 bit files are recorded as Packed, so our CD unpacker utility will need to be used before the files can be used in any editor.

### Native 10-bit / 16-bit DPX Support

Adobe CS6 / Adobe CSCC/2014	Black Magic DaVinci Resolve	Grass Valley Eudis (Does not support 16-Bit)
Apple Color	Cineform Studio	The Foundry Nuke
AutoDesk Smoke	ColorFront OnSet Dailies	Xnview(Does not support 16-Bit)
Assimilate Scratch Lab	DJViewer	
Avid DS	Eyeon Fusion	

### Plugins for DPX Support

Glue Tools	Apple FCP Pro
	Apple FCP Pro X
Meta Fuse	Avid Media Composer



# Post Production *(Continued)*

## Apple ProRes 422 HQ

The Odyssey 7 and 7Q records in Apple ProRes HQ which is a 10 bit 4:2:2 220Mb compressed codec. This will allow for high quality recording while avoiding high data rates of working with uncompressed video. (DPX)

## SONY FS700 RAW SUPPORT (DNG SEQUENCES)

All FS700 Raw recording on the Odyssey7Q is recorded as a 12-bit linear Cinema DNG file. With DNG files, timecode and clip metadata is stored in every frame, as well as in the XML file within each clip. All audio is recorded 48Hz 16 bit Uncompressed WAV audio.

It is important to correctly set the white balance of the camera, as this is baked into the Raw file.

### Native Cinema DNG Support

Adobe CC 2014*	Assimilate Scratch Lab (future update)
Apple FCP X, Aperture	Black Magic DaVinci Resolve

\*Pending next Adobe CC update.

## FS700 RAW: DEALING WITH RAW FILES

Note that FS700 RAW files are Linear, thus the files need a Gamma 2.2 correction in order to look correct. You may notice when you first import your files that they appear very dark before correction.

### FS700 DAVINCI RESOLVE IMPORT SETTINGS

1. Right click on the file and select "Edit Cinema DNG Codec Settings"
2. Then under the CAMERA RAW select be sure CinemaDNG is selected from the drop down menu.
3. Set the Decode using method to CinemaDNG Default\* (Also be sure your project is setup correctly)
4. Set the White Balance to As Shot
5. Set the Color Space to Rec709
6. Set the Gamma to Rec709
7. Leave Highlight Recovery off



# Post Production *(Continued)*

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## 8. Click Apply

The media pool CameraRaw settings are the same as the ones in the color page and these are designed for individual clip adjustment so its better to first set the 'project settings', 'camera raw' as you need for the whole project.

Select 'Project Settings', 'Camera Raw', 'Cinema DNG' and make sure the 'Decode using' is set to either 'CinemaDNG Default' or "Camera Metadata'

The "Camera Metadata' is the default and the best place to start if you need to change an individual clip with camera raw.

The Media pool settings are helpful if you have a mix of different clip types, you can sort by codec, select a group and adjust.

For you Convince Convergent Design has Generated several example LUT's that can be applied to your RAW footage. Keep in mind these LUTs are an approximation, and may need adjusting depending on your application.

These LUTs are available in the Firmware/Downloads section of the Convergent Design website.

*\*Also note that using camera metadata or CinameDNG default is also supported.*

## **TO LOAD 3D LUT'S INTO DAVINCI RESOLVE**

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1. Select the Project Settings wheel, and navigate to Look up Tables
2. Select Open LUT Folder, and copy the included example LUTS into this folder.
3. Now Select Update Lists
4. Now in the media Browser you can right click on your raw file and select 3D LUT and select the LUT you wish to apply from the list.

*Note the following about each CD example LUT, and you should adjust the LUT based on your application.*

### **FS700\_1.11.100\_SLOG.cube**

This Lut can be applied to view a simulated SLOG2 look. based on the raw recording with the SLOG2 picture profile, also note the image should closely match the internal media.

## **FS700 FCP X IMPORT SETTINGS**

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Once you have created a new project be sure to check the following Settings:

1. Under **Final Cut Pro** select **Preferences**
2. Be sure the **Still Images** editing duration is set to **0.0.1 Seconds**
3. Select navigate to **File** and select **Import Media**



# Post Production *(Continued)*

4. Navigate to the **Clips directory**, and select the **Clip Folder** contain your **FS700 Raw files**.
5. At this point you can start correcting the files to a 2.2 Gamma. using the **Color Board**.

*\* Note if you are recording the the internal media you can import the matching Slog2 file, and select **Match Color** for a close approximation of Slog2, but will most likely need additional tweaking.*

## CANON C500 4K RAW SUPPORT

All Canon C500 4K recording on the Odyssey 7Q is recorded as 10 bit Cinema Raw file. Also note that with RMF files timecode, and Clip Metadata is stored in every frame, as well as in the XML file within each clip. All audio is recorded 48Hz 32 bit Uncompressed Wav audio.

*It is important to correctly set the white balance of the camera, as this is baked into the Raw file.*

### Native Cinema Raw Support

Assimilate Scratch Lab	Black Magic DaVinci Resolve	Canon Cinema Raw Development
Adobe CC 2014		

## ARRI ALEXA ARRIRAW SUPPORT

All ARRI Alexa ARRIRAW recordings on the Odyssey7Q are recorded as 12 bit ARRIRAW file, also NOTE that with ari files Timecode, and Clip Metadata is stored in every frame, as well as in the XML file within each clip. All audio is recorded 48Hz 16 bit uncompressed wav audio.

### Native ARRIRAW Support

Adobe CS6 / Adobe CSCC 2014	Black Magic DaVinci Resolve	The Foundry Nuke
AutoDesk Smoke	Cineform Studio	ColorFront OnSet Dailies
Assimilate Scratch Lab	Eyeon Fusion	

For a more extensive list on ARRIRAW and workflow please visit:

[http://www.arri.com/camera/digital\\_cameras/workflow/working\\_with\\_arriraw/recording/arriraw\\_t\\_link/](http://www.arri.com/camera/digital_cameras/workflow/working_with_arriraw/recording/arriraw_t_link/)