

Final Cut Studio Solutions

Third-Party integration featuring Glue Tools



The Solution

Cineon and DPX Digital Film frames are industry standard image formats used in high-end feature film and television production. With Glue Tools' Cineon/DPX Pro QuickTime Components, Final Cut Studio 2 can now work directly with these files.

Editors can import and export Cineon or DPX image sequences right into Final Cut Pro, without any additional processing. Metadata concerning color choices, shot notes, and other slate information is passed from the Cineon or DPX header right into Final Cut's XML format.

In addition, editors can choose to import Cineon or DPX images with an automatic LOG/LIN color space conversion or apply 3D LUTs from Apple's Color. 3rd party DI systems that can export the LUTher LUT format are also supported. By using 3D LUT files, colorists and cinematographers can quickly examine frames on location with the correct color space conversion.

With Glue Tools' components installed, the QuickTime Player supports Cineon and DPX images, complete with multi 3D LUT support. This allows cinematographers to easily switch between several pre-generated 3D LUTs to best judge their footage. Production staff will also have the ability to create QuickTime movies from Cineon or DPX images for later review. This is a cost effective alternative to the expensive digital playback systems currently on the market.

Playback of Cineon/DPX frames in Final Cut Pro is possible on systems with high performance storage, such as a Promise RAID or while connected to an Xsan. On desktop or laptop machines without fast storage, the editor has the ability to "scrub" through shots, and step through frames.

Regardless of the system's capability, the Cineon/DPX Components enable any QuickTime application to have support for Cineon or DPX frames. The Glue Tools Components are ideal for sending DV or HD shots off to Digital Intermediate sessions or even to Film.

Primary components

Full Integration with Final Cut Pro

Import and export Cineon or DPX sequences directly into Final Cut Pro.

Playback

With fast storage, such as XserveRAID, you can playback your Cineon or DPX sequences in Final Cut Pro or QuickTime player.

3D LUTs

See content through 3D LUTs inside of Final Cut Pro or QuickTime player.

Batch Rendering

With Compressor 3, large numbers of sequences can be queued for conversion to Cineon or DPX frames. Compressor 3 features, such as frame rate conversion, cropping and scaling can be applied as well.

Timecode

Timecode coming from Cineon or DPX files can be imported into Final Cut Pro and used in the editing process. This Timecode information can be written back to the Cineon or DPX file on export.

Frame Rate

The QuickTime component can be used to override the frame rate of a sequence for the editing process. This is convenient for changing sequences from 24fps to 23.98.

Export

Any content can be exported as Cineon or DPX frames. This is very helpful for projects shot on video cameras and need to be printed to film.

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The Workflow

The Glue Tools Cineon/DPX Pro QuickTime components can be used in many different ways, here are some examples.

Offline Editorial:

In an offline editing session, the editor can import DPX images into Final Cut Pro, and send them to Compressor to be converted to ProRes 422. These proxy QuickTime movies are then used for the offline process. Once this is completed, the original DPX frames can be reconnected into the project, replacing the proxies with the full resolution DPX sequence.

Online Editorial:

With the required bandwidth and storage, editors can work directly with the Cineon or DPX images in Final Cut Pro by simply importing them, without any pre-processing or conversion. Once the project is complete, the project files (EDLs, XML, etc) along with the DPX frames, can be sent off to post production.

Film Export:

Independent filmmakers that shot their footage with video cameras now have the ability to export their finished work to film. Once the editor has finished editing the project in Final Cut Studio, he can simply send the timeline to Compressor to generate the uncompressed Cineon or DPX frames needed by the film labs. During export, the editor can apply LOG/LIN color space conversions to the footage, to help adjust for the color differences between video and film. These LOG/LIN settings can be modified to match the particular processes that the Film Lab uses.

Digital Intermediate:

For those projects that need to have their footage color corrected, the Glue Tools' Cineon/DPX Pro Components can be used to move the footage to and from the various Digital Intermediate systems. The editor can export the existing footage as DPX frames, create an EDL, and then send the footage off for color grading. The Digital Intermediate System can then import these materials, grade them and export the frames, from which Final Cut Pro then re-imports and re-connects back into the original project.

"Where many have tried and failed, Glue Tools have succeeded in fusing Quicktime with the Cineon and DPX formats, not only with the highest image quality handling, but also taking care of crucial tracking metadata. The possibilities are endless."

Mark Burton, Assistant Editor-London, England

Glue Tools

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Glue Tools is a software company based in Santa Barbara, California. Its products range from QuickTime Components, to other "Glue Code" applications that add functionality to existing Operating Systems or Software Packages. Glue Tools focuses on developing essential utilities and plugin software technology for High Definition and Motion Picture industries.