

ROVAK COLORIST SERVICES

Specs for Color Correction

1. Info on the type of camera(s) used (if available). Film 35/16, RED, Alexa, Sony etc...
2. For film we need to know the format: Super 35mm, Super 16mm etc..., and target Aspect Ratio 1:85, 1:78, 1:33 etc... Film must be scanned flat (no color correction) as DPX files.
3. The project timeline resolution or target resolution, and target frame rate. The original footage resolution(s) and frame rate(s).
4. All footage must have ascending, non-repeating, SMPTE Time Code, with unique Source Clip Names. Footage from DSLR cameras has to be stripped with ascending, non-repeating, SMPTE Time Code, and unique Source Clip Names (all must end with .mov) when converted to ProRes (before editing). Preferably ProRes 4444 or 422HQ as this will become the source for color correction of DSLR footage.
5. All footage for the color session must be in my possession no later than 24 hours prior to the color session start time. Failure to provide footage by that time can result in a delayed start or forfeiture of the session time. EDL's, FCP projects, reference pics can be updated up to one hour prior to the start. All drives, EDL's etc... must be sent to my attention.
6. A CMX3600 EDL is required, with all clips on a single timeline. Remove dissolves, color effects, speed changes, motion effects, reverses, wipes, fades, etc...
Always use "Source Clip Names" (not file names) as Reel id's to insure Resolve reconnecting to the source footage.
Please name your EDL with Job#, Project name, Spot title, length, version, date. Example:
840McDonald'sRickshaw:60v4Feb142011
7. A Quicktime reference picture, based on the EDL with matching time code. A Quicktime of the cut, with all effects, transitions and graphics. Names should match the EDL
8. When grading from a Quicktime also take out any dissolves, color effects, speed changes, motion effects such as reverses, wipes, fades, and graphics (color correction will alter them). Name accordingly. Example: 840McDonald'sRickshaw:60v4Feb142011.mov
9. What the deliverables will be if it is going out of Resolve to a different facility to finish. Note: ProRes 4444 is the only deliverable I will provide for any projects that will go back into Final Cut Pro for finishing or further deliverables. It is the only codec that FCP will not alter the color. From the colored ProRes 4444 source clips any other codecs can then be rendered from FCP without altering the color. Please provide a drive for rendering colored footage to.

Contact me any time with questions. Before the shoot will help insure a smooth work flow.

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