VES Transfer Specifications[[1]](#footnote-0)

### Sample

|  |  |
| --- | --- |
| **Project** **Codename:** | SPK |
| **Project Logo:** |  |
| Document Version: | 01 |
| Document Version Date: | 2016-06-26 |
| Change Log: | Version 01. New content. |
| Author: | Alice Smith:asmith[@example.com](mailto:john@smith.com) |

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# 

# Plates and Formats

**Plates Naming:**

<SEQ>\_<SHOT4#>\_<TYPE>\_<VER2#>.<FRAME4#>.<extension>

E.g. ab\_0010\_MP01.#.exr

where TYPE is one of the following:

MP: Main Plate when only one element is required to produce the final VFX work

BG: BackGround plate for VFX work requiring multiple elements

FG: ForeGround plate for VFX work requiring multiple elements

EL: ELement plate for VFX work requiring multiple elements

CP: Clean Plate to be used for cleanup work

RP: Reference Plate such as lighting reference

**Formats:**

|  |  |
| --- | --- |
| Plate format Name: | Alexa Studio 4:3 Anamorphic - ANA |
| Camera Model: | Alexa Studio |
| Capture Resolution: | 2880x2160 ar 2.0 |
| Capture Crop: | 0, 0, 2880, 2160 |
| Plate Resolution: | 2880x2160 ar 2.0 |
| Plate File Format: | Linear exr |
| Working Reformat/ Crop: | Reformat to 2408x1806 ar 2.0 +  Crop: 125,0,2283,0 |
| Working Resolution: | 2158x1806 ar 2.0 |
| Working Picture Area: | 0, 0, 2158, 1806 of Working Resolution |
| Projection area: | 55, 45, 2103, 1761 of Working Resolution |
| Resizing Filter: | Nuke’s Simon filter applied in Log |
| Plate processing script: | A Nuke script will be provided showing these operations. Procedurally, it is a .8361111 scale followed by a 125 pixel left and right crop. For final delivery, this is followed by a pad of 233 pixel pad top and bottom. The 2.5% stereoscopic pad is shown in green. |
| Image Processing Charts/Diagrams: | VES/spk_ana.jpgVES/spk_ana2.jpg |
| Additional info: | Lab will debayer the source footage and deliver 3k 2880x2160 (1.33) 16 bit half float Linear .exrs to vendors using Lab’s Super3K debayer algorithm.  In addition the 1.33 native aspect ratio of the Alexa sensor provides additional pixels left and right for repositioning and animation.  The Alexa footage has been composed with an approx. 2.5% vertical pad top and bottom and an approx. 2.5% horizontal pad left and right. This is to allow for high-quality image stabilization, camera shake, element repositioning, and stereo conversion to be applied without requiring the footage to be scaled. |
| **Stereo:** | No |
| **Color Space:** | ‘ACES - ACES2065-1’ |

|  |  |
| --- | --- |
| Plate format Name: | ALEXA XT OpenGate spherical – OG |
| Camera Model: | Alexa XT |
| Capture Resolution: | 3414x2198 ar 1.0 |
| Capture Crop: | 0, 0, 3414, 2198 |
| Plate Resolution: | 3414x2198 ar 1.0 |
| Plate File Format: | Linear exr |
| Working Reformat/ Crop: | Crop: 0, 385, 3414, 1813 +  Reformat to 2158x1806 ar 2.0 |
| Working Resolution: | 2158x1806 ar 2.0 |
| Working Picture Area: | 0, 0, 2158, 1806 of Working Resolution |
| Projection area: | 55, 45, 2103, 1761 of Working Resolution |
| Resizing Filter: | Nuke’s Simon filter applied in Log |
| Plate processing script: | A Nuke script will be provided showing these operations. Procedurally, it is a 384 pixel top and bottom crop followed by a non-proportional scale x = 0.6321031, y= 1.26470588. Followed by a pad of 233 pixels top and bottom. Vendors should use the Simon scaling kernel. The 2.5% stereoscopic pad is shown in green. |
| Image Processing Charts/Diagrams: | VES/spk_og.jpgVES/spk_og2.jpg |
| Additional info: | Lab will debayer the source footage and deliver 3k **3414 x 2198** (1.33) 16 bit half float Linear .exrs to vendors using Lab’s Super3K debayer algorithm. This is the **OG VFX Vendor Scan Format**.  The Alexa footage has been composed with an approx. 2.5% vertical pad top and bottom and an approx. 2.5% horizontal pad left and right. |
| **Color Space:** | ‘ACES - ACES2065-1’ |

|  |  |
| --- | --- |
| Plate format Name: | ARRI 65 spherical spherical – ARRI 65 |
| Camera Model: | Alexa 65 |
| Capture Resolution: | 6560x3100 ar 1.0 |
| Capture Crop: | 0, 0, 6560, 3100 |
| Plate Resolution: | 2404x2272 ar 1.0 |
| Plate File Format: | Linear exr |
| Working Reformat/ Crop: | Crop: 123, 0, 2281, 2272 |
| Working Resolution: | 2158x2272 ar 2.0 |
| Working Picture Area: | 0, 0, 2158, 2272 of Working Resolution |
| Projection area: | 55, 278, 2103, 1994 of Working Resolution |
| Resizing Filter: | Nuke’s Simon filter applied in Log |
| Image Processing Charts/Diagrams: | VES/spk_arri65.jpg |
| Additional info: | In order to conserve disc space as well as preserve the anamorphic work flow, Lab will resize, squeeze and debayer the native source from 6k **6560 x 3100** (2.11) to **2404 x 2272**(1.055) 16 bit half float linear .exrs to be delivered to the vendors. This is the **ARRI 65 VFX Vendor Scan Format**. 6k raw files to be delivered upon request, when needed.  The Alexa footage has been composed with an approx. 2.5% vertical pad top and bottom and an approx. 2.5% horizontal pad left and right. |
| **Color Space:** | ‘ACES - ACES2065-1’ |

|  |  |
| --- | --- |
| Plate format Name: | Red Epic anamorphic |
| Camera Model: | Red Epic |
| Plate Resolution: | 3792x3160 ar 2.0 |
| Plate File Format: | Linear exr |
| Working Reformat/ Crop: | Reformat to 2168x1806 ar 2.0 +  Crop: 5, 0, 2163, 1806 |
| Working Resolution: | 2158x1806 ar 2.0 |
| Safe area: | 0, 0, 2158, 1806 of Working Resolution |
| Projection area: | 55, 45, 2103, 1761 of Working Resolution |
| Resizing Filter: | Nuke’s Simon filter applied in Log |
| Additional info: | Lab will debayer the source footage and deliver 3k **3792x3160** (1.2) 16 bit Linear half float exrs to vendors.  We are delivering an image as close to camera raw as possible. This will allow vendors the freedom to access the original high resolution plates.  The Epic footage has been composed with an approx. 2.5% vertical pad top and bottom and an approx. 2.5% horizontal pad left and right. This is to allow for high-quality image stabilization, camera shake, element repositioning, and stereo conversion to be applied without requiring the footage to be scaled. |
| **Color Space:** | ‘ACES - ACES2065-1’ |

|  |  |
| --- | --- |
| Plate format Name: | Red Epic spherical |
| Camera Model: | Red Epic |
| Plate Resolution: | 6144x2570 ar 1.0 |
| Plate File Format: | Linear exr |
| Working Reformat/ Crop: | Reformat to 2158x1806 ar 2.0 |
| Working Resolution: | 2158x1806 ar 2.0 |
| Working Picture Area: | 0, 0, 2158, 1806 of Working Resolution |
| Projection area: | 55, 45, 2103, 1761 of Working Resolution |
| Resizing Filter: | Nuke’s Simon filter applied in Log |
| Additional info: | Lab will debayer the source footage and deliver 6k **6144x3160** (1.9443) 16 bit Linear half float exrs to vendors.  We are delivering an image as close to camera raw as possible. This will allow vendors the freedom to access the original high resolution plates. In addition the 1.9443 native aspect ratio of the Epic images provide additional pixels for repositioning and animation.  The Epic footage has been composed with an approx. 2.5% vertical pad top and bottom and an approx. 2.5% horizontal pad left and right. This is to allow for high-quality image stabilization, camera shake, element repositioning, and stereo conversion to be applied without requiring the footage to be scaled. |
| **Color Space:** | ‘ACES - ACES2065-1’ |

# Color Management

**Color Management Contact:** Alice Munsell <amunsell@example.com>

Production will be pre-grading imagery.

Raw Frames, Baked-in Color Reference Frames, and CDL values will be delivered to the vendor. We are asking the Vendor to bake in the CDL for exr deliveries. The vendor should not bake in the Display LUT. The reference frames can be used to verify that the CDL’s are being applied correctly. The CDL should be applied at the end of the image pipeline to allow for potential color changes.

**Color States:**

|  |  |
| --- | --- |
| **Color State Name:** | Display Color State |
| **Color State Description:** | This is the Color State for data ready to be displayed on a display device such as a monitor or projector |
| **Color State Data:** | Shot CDL values - provided for each shot at turnover with name: sequence\_shot.ccViewing LUTFor Rec. 709 calibrated monitors use: Title\_92502\_Tech\_Client\_LogC\_FF\_Rec709\_24g\_33xNuke.3dlFor sRGB calibrated monitors use: Title\_92504\_Tech\_Client\_LogC\_FF\_sRGB\_22g\_33xNuke.3dlFor P3 calibrated monitors use: Title\_92507\_Tech\_Client\_LogC\_FF\_D65P3\_14fl\_26g\_17xDLP.LUT-CLUTFor the AVID use: Title\_92505\_Tech\_Client\_LogC\_FL\_sRGB\_22g\_33xNuke.3dl |
| **Color State Transform:** | Source Color State data +Lin2Log (using AlexaV3LogC curve) +Shot CC grade +Viewing LUT (for Rec709 or P3 display) |

|  |  |
| --- | --- |
| **Color State Name:** | Editorial Grade State |
| **Color State Description:** | This is the grading to be baked into editorial submissions |
| **Color State Data:** | * Editorial Grade:   + to be generated by the VFX vendor based on matching editorial reference * Viewing LUT:   + SHOW\_display\_rec709.3dl |
| **Color State Transform:** | Source Color State data +Lin2Log (using AlexaV3LogC curve) +Editorial Grade +Viewing LUT (for Rec709) |

Editorial

All VFX plates turned over to vendors will start with frame 1001.

**Delivery Handles:** 32

All plates will be delivered with 32 frame handles head and tail.

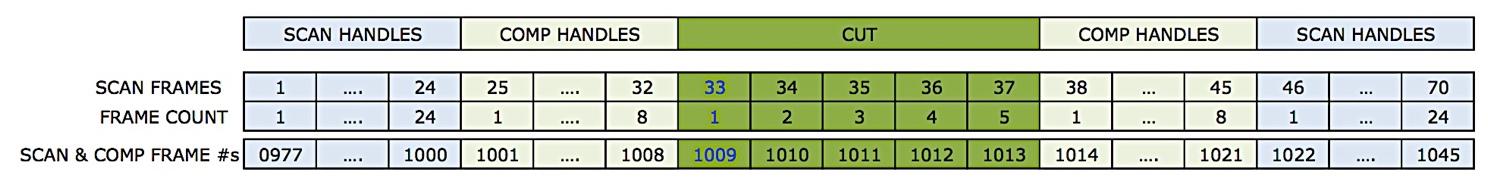
**Work Handles:** 8

All final composites should be delivered with 8 frame head handles and 8 frame tail handles – unless otherwise specified by production.

The first frame delivered should be a slate frame, numbered at frame 1000.

The first frame of the picture should be frame 1001.

The first frame of the cut will start at frame 1009 – unless the counts change.



**\*\*\*\* PLEASE NOTE: NEVER RE-NUMBER ORIGINAL SCAN FRAME NUMBERS\*\*\*\*\***

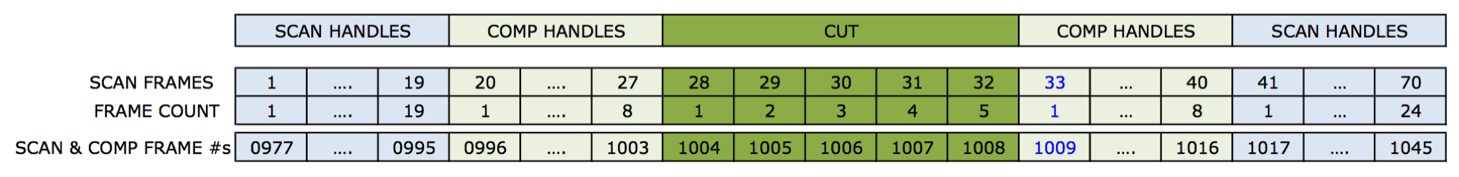
If the counts change for any reason, please maintain the original comp frame numbers from the original counts. In other words, scan frame 33 may be the first frame of the cut but it should always be comp frame 1009. This naming should be maintained for the duration of the shot. If multiple scans are used, it should be the main plate that remains consistent.

COUNT CHANGE EXAMPLE:

If the counts change and 20 additional frames are added to the head of the shot, the first frame of the comp delivered should be frame 0981 (1001-20=981), with the slate frame at frame 0980. The NEW frame length would be 0981-XXXX.

If the counts are shortened, and 20 less frames are needed at the head, the first frame of the comp delivered should be frame 1021 (1001+20), with the slate frame at frame 1020. The NEW frame length would be 1021-XXXX.

If the cut shifts 5 frames earlier and the counts get adjusted, they would reflect this:

  Deliverables

This section provides a list of deliverables to be produced by the VFX vendor for ‘in progress’ and final deliveries. Each deliverables is identified by a Deliverable Name and this section defines all the properties that do not depend on the particular plate format.

Any resizing or crop factors specific to a particular camera type will be defined in the following section.

All submissions must have a unique version number (relative to the shot). Do not reset version

numbers when shots move between internal disciplines.

|  |  |
| --- | --- |
| **Deliverable Name:** | Final Delivery |
| **Description:** | This is the deliverable for full resolution final delivery. |
| **File Format:** | exr (OpenEXR) |
| **File Format configuration**: | zip1 compression, rgb channels. |
| Delivery Naming Convention: | <SEQ><SHOT4#>\_<VER3#>.<FRAME4#>.exr  SEQ: The sequence is a 3-letter ID code  SHOT: The shot number is 4-padded  VER: 3-padded version number which is always an up version from the last delivery, regardless of discipline.  FRAME: 4 padded frame number |
| Slate Required: | Yes |
| Slate Fields: | Filename - VFX shot Name and Version  Vendor – Vendor Name  Artist – Artist Name  Notes - SPECIFIC Notes Addressed and Status (WIP, Trailer, etc.) \*These should match notes in frame matte. Frames - Number of Frames  Date – Date Delivered  Lens - Focal Length in mm  Color Grade Chart (optional)  A representative frame from the shot |
| Slate Example: | [Slate example image to be added] |
| Color State: | Source Color State |
| Stereo State: | Mono |
| Plate Formats Workflows: | |  |  | | --- | --- | | **Plate Format Descriptor:** | **Alexa Anamorphic** | | Crop: | 0, -233, 2158, 2039 of Working Resolution | | Resolution: | 2158x2272 ar 2.0 |  |  |  | | --- | --- | | **Plate Format Descriptor:** | **Alexa Spherical** | | Crop: | 0, -233, 2158, 2039 of Working Resolution | | Resolution: | 2158x2272 ar 2.0 | |

|  |  |
| --- | --- |
| **Deliverable Name:** | Quicktime Dailies - Editorial |
| **Description:** | Quicktime format for main Editorial. |
| **File Format:** | mov (Quicktime) |
| **File Format configuration:** | Avid DNxHD 36 Color Space 601/709 codecVideo Range, 23.98fps |
| Delivery Naming Convention: | <SEQ><SHOT4#>\_<VER3#>.mov  SEQ: The sequence is a 3-letter ID code  SHOT: The shot number is 4-padded  VER: 3-padded version number which is always an up version from the last delivery, regardless of discipline. |
| Slate Required: | Yes |
| Slate Fields: | All submissions should have slates containing the following information inside 2.39: “Title”  Filename - VFX shot Name and Version  Vendor – Vendor Name  Artist – Artist Name  Notes - SPECIFIC Addressed and Status (WIP, For Final, Trailer, etc.) *\*these should match notes in frame matte.*  Frames - Number of Frames  Date – Date Delivered  Lens - Focal Length in mm  Color Grade Chart *(optional)*  A representative frame from the shot *(optional but HIGHLY desirable)* |
| Slate Example: |  |
| Masking Fields: | All submissions should be hard matted at 2.39. Please keep all information in the mattes and toward the outer edge of frame. All text should be in white.  Upper Left Filename  Upper Center Show Name  Upper Right Date Delivered  Lower Left SPECIFIC Notes Addressed and Status *\*these notes should match slate notes.*  Lower Center Vendor Name  Lower Right Frame Count |
| Masking Example: |  |
| Color State: | Display Color State |
| Plate Formats Workflows: | |  |  | | --- | --- | | **Plate Format Descriptor:** | **Alexa Anamorphic** | | Crop: | 55, 44, 2103, 1760 of Working Resolution | | Resolution: | 1920x1080 ar 1.0, with Black Padding top and bottom. |  |  |  | | --- | --- | | **Plate Format Descriptor:** | **Alexa Spherical** | | Crop: | 0, -233, 2158, 2039 of Working Resolution | | Resolution: | 1920x1080 ar 1.0, with Black Padding top and bottom. | |

|  |  |
| --- | --- |
| **Deliverable Name:** | Cinesync Quicktime |
| **Description:** | Quicktime format to be used for Cinesync sessions. |
| **File Format:** | mov (Quicktime) |
| **File Format configuration:** | MotionJpeg Rec709 Full Range, 23.98fps |
| Delivery Naming Convention: | <SEQ><SHOT4#>\_cine\_<VER3#>.mov  SEQ: The sequence is a 3-letter ID code  SHOT: The shot number is 4-padded  VER: 3-padded version number which is always an up version from the last delivery, regardless of discipline. |
| Slate Required: | Yes |
| Slate Fields: | Same fields as Final Delivery |
| Slate Example: | Same as Final Delivery |
| Color State: | Display Color State |
| Plate Formats Workflows: | |  |  | | --- | --- | | **Plate Format Descriptor:** | **Alexa Anamorphic** | | Crop: | 55, 45, 2103, 1761 of Working Resolution | | Resolution: | 1920x1080 ar 1.0, with Black Padding top and bottom. |  |  |  | | --- | --- | | **Plate Format Descriptor:** | **Alexa Spherical** | | Crop: | 0, -233, 2158, 2039 of Working Resolution | | Resolution: | 1920x1080 ar 1.0, with Black Padding top and bottom. | |

# Data transfer and deliveries

When transferring data, please create separate folders for each group of submitted data, using the following notation:

<from/to>\_<VENDOR\_CODE>/<YEAR><MONTH><DAY>\_<SUBMISSION#>

E.g for a vendor called “AVC”

from\_avc/20161101\_001

The production company would send files to the vendor, by putting them in a folder:

to\_avc/20161101\_002

In each transfer folder, there should be a submission excel doc describing the contents.

Image sequences should always be in their own folder, using the basename of the image-sequence as the folder-name

e.g.:

201611\_01\_001

manifest.exr

010LG1020\_comp\_v001

010LG1020\_comp\_v001.####.exr

On receipt of the data, please send an email to XXX to acknowledge the transfer, so that the data can be removed from the transfer staging area.

# Additional Notes

No additional notes

1. VES Transfer Specification 1.0.0 [↑](#footnote-ref-0)