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

|  |  |
| --- | --- |
| Project Codename: | SMP |
| Project Logo: |  |
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| Author: | Alice Smith:[asmith@example.com](mailto:asmith@example.com) |

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[Alexa XT OpenGate Spherical](https://docs.google.com/document/d/1ltVFQG6_ZmCWzDv2ySya__QyLrrE8FOI0J5aXiberXk/edit#heading=h.3dy6vkm) [4](https://docs.google.com/document/d/1ltVFQG6_ZmCWzDv2ySya__QyLrrE8FOI0J5aXiberXk/edit#heading=h.3dy6vkm)

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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. The following pages describe all the plate formats used on the project.**

|  |  |
| --- | --- |
| Plate format Name: | Alexa Studio 4:3 Anamorphic |
| Camera Model: | Alexa Studio |
| Capture Resolution: | 2880x2160 par 2.0 |
| Capture Crop: | 0, 0, 2880, 2160 |
| Plate Resolution: | 2880x2160 par 2.0 |
| Plate File Format: | Open EXR |
| Working Reformat/ Crop: | Reformat to 2408x1806 par 2.0 +  Crop: 125,0,2283,0 |
| Working Resolution: | 2158x1806 par 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: | None |
| Additional info: | None |
| Stereo: | No |
| Color Space: | ‘ACES - ACES2065-1’ |

**Image Processing Charts/Diagrams**

|  |  |  |
| --- | --- | --- |
| Plate format | Reformat to 2408x1806 par 2.0 | Crop 125,0,2283,0 - Working Resolution |
|  |  |  |

|  |  |
| --- | --- |
| Plate format Name: | Alexa XT OpenGate Spherical |
| Camera Model: | Alexa XT |
| Capture Resolution: | 3414x2198 par 1.0 |
| Capture Crop: | 0, 0, 3414, 2198 |
| Plate Resolution: | 3414x2198 par 1.0 |
| Plate File Format: | Open Exr |
| Working Reformat/ Crop: | Crop: 0, 385, 3414, 1813 +  Reformat to 2158x1806 par 2.0 |
| Working Resolution: | 2158x1806 par 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: | None |
| Additional info: | None |
| Stereo: | No |
| Color Space: | ‘ACES - ACES2065-1’ |

**Image Processing Charts/Diagrams**

|  |  |  |
| --- | --- | --- |
| Plate format | Reformat to 2408x1806 par 2.0 | Crop 125,0,2283,0 - Working Resolution |
|  |  |  |

|  |  |
| --- | --- |
| Plate format Name: | Alexa XT OpenGate Spherical |
| Camera Model: | Alexa XT |
| Capture Resolution: | 3414x2198 par 1.0 |
| Capture Crop: | 0, 0, 3414, 2198 |
| Plate Resolution: | 3414x2198 par 1.0 |
| Plate File Format: | Linear exr |
| Working Reformat/ Crop: | Crop: 0, 385, 3414, 1813 +  Reformat to 2158x1806 par 2.0 |
| Working Resolution: | 2158x1806 par 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: | None |
| Additional info: | None |
| Color Space: | ‘ACES - ACES2065-1’ |

**Image Processing Charts/Diagrams**

|  |  |  |
| --- | --- | --- |
| Plate format | Crop 0, 385, 3414, 1813 | Reformat to 2158x1806 par 2.0  Working Resolution |
|  |  |  |

|  |  |
| --- | --- |
| Plate format Name: | ARRI 65 Spherical |
| Camera Model: | Alexa 65 |
| Capture Resolution: | 6560x3100 par 1.0 |
| Capture Crop: | 0, 0, 6560, 3100 |
| Plate Resolution: | 2404x2272 par 2.0 |
| Plate File Format: | Linear exr |
| Working Reformat/ Crop: | Crop: 123, 0, 2281, 2272 |
| Working Resolution: | 2158x2272 par 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 |
| Additional info: | None |
| Color Space: | ‘ACES - ACES2065-1’ |

**Image Processing Charts/Diagrams**

|  |  |
| --- | --- |
| Plate format | Crop 123, 0, 2281, 2272 Working Resolution |
|  |  |

|  |  |
| --- | --- |
| Plate format Name: | Red Epic Anamorphic |
| Camera Model: | Red Epic |
| Plate Resolution: | 3792x3160 par 2.0 |
| Plate File Format: | Linear exr |
| Working Reformat/ Crop: | Reformat to 2168x1806 par 2.0 +  Crop: 5, 0, 2163, 1806 |
| Working Resolution: | 2158x1806 par 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: | None |
| Color Space: | ‘ACES - ACES2065-1’ |

**Image Processing Charts/Diagrams**

|  |  |  |
| --- | --- | --- |
| Plate format | Reformat to 2168x1806 par 2.0 | Crop 5, 0, 2163, 1806  Working Resolution |
|  |  |  |

|  |  |
| --- | --- |
| Plate format Name: | Red Epic Spherical |
| Camera Model: | Red Epic |
| Plate Resolution: | 6144x2570 par 1.0 |
| Plate File Format: | Linear exr |
| Working Reformat/ Crop: | Reformat to 2158x1806 par 2.0 |
| Working Resolution: | 2158x1806 par 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: | None |
| Color Space: | ‘ACES - ACES2065-1’ |

**Image Processing Charts/Diagrams**

|  |  |
| --- | --- |
| Plate format | Reformat to 2158x1806 par 2.0 Working Resolution |
|  |  |

# 

# 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.cc * Viewing LUT   + For Rec. 709 calibrated monitors use: Title\_92502\_Tech\_Client\_LogC\_FF\_Rec709\_24g\_33xNuke.3dl   + For sRGB calibrated monitors use: Title\_92504\_Tech\_Client\_LogC\_FF\_sRGB\_22g\_33xNuke.3dl   + For P3 calibrated monitors use: Title\_92507\_Tech\_Client\_LogC\_FF\_D65P3\_14fl\_26g\_17xDLP.LUT-CLUT   + For 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.

A close up of some grass

Description automatically generated

**\*\*\*\*\* 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: A screenshot of a cell phone

Description automatically generated

# 

# Deliverables

This section provides a list of deliverables to be produced by the VFX vendor for ‘in progress’ and final deliveries. Each deliverable 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: | SHOW - Project Codename  VENDOR - Vendor Name  VERSION - Version (see Delivery Naming Conventions)  RANGE - First Frame - Last Frame (Number of Frames)  DATE – Date Delivered  COMMENT - Delivery Comment  A representative frame from the shot |
| Slate Example: |  |
| 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 par 2.0 |  |  |  | | --- | --- | | **Plate Format Descriptor:** | **Alexa Spherical** | | **Crop:** | 0, -233, 2158, 2039 of Working Resolution | | **Resolution:** | 2158x2272 par 2.0 |  |  |  | | --- | --- | | **Plate Format Descriptor:** | **ARRI 65 Spherical** | | **Crop:** | No Crop | | **Resolution:** | Deliver at Working Resolution |  |  |  | | --- | --- | | **Plate Format Descriptor:** | **Red Epic Anamorphic** | | **Crop:** | No Crop | | **Resolution:** | Deliver at Working Resolution |  |  |  | | --- | --- | | **Plate Format Descriptor:** | **Red Epic Spherical** | | **Crop:** | No Crop | | **Resolution:** | Deliver at Working Resolution | |

|  |  |
| --- | --- |
| 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 codec  Video 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: | SHOW - Project Codename  VENDOR - Vendor Name  VERSION - Version (see Delivery Naming Conventions)  RANGE - First Frame - Last Frame (Number of Frames)  DATE – Date Delivered  COMMENT - Delivery Comment  A representative frame from the shot |
| 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 - Version  Upper Center Show Name  Upper Right Date Delivered  Lower Left Delivery Comment, should match slate notes.  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 par 1.0, with Black Padding top and bottom. |  |  |  | | --- | --- | | **Plate Format Descriptor:** | **Alexa Spherical** | | Crop: | 0, -233, 2158, 2039 of Working Resolution | | Resolution: | 1920x1080 par 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 par 1.0, with Black Padding top and bottom. |  |  |  | | --- | --- | | **Plate Format Descriptor:** | Alexa Spherical | | Crop: | 0, -233, 2158, 2039 of Working Resolution | | Resolution: | 1920x1080 par 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.

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