

# KENDALL RITTENOUR

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## Color Prep Guide 2025

### OPTION 1: XML CONFORM/XML ROUND TRIP

#### Items to provide

- **Reference picture**
- **XML** (AAF if on AVID)
- **Footage collect**
- **Camera color space info** (via email or text file for every camera used)

#### Steps in order

- Export reference picture at timeline resolution as H.264 with audio. It should include all effects/visuals verbatim of what client/director approved. Also, include metadata text overlays of source timecode and clip names. (*Adjustment layer + Metadata Burn-in effect in Premiere*)
- Any nests or multi-cam clips need to be committed to normal clips
- Flatten timeline removing any hidden, unused clips, and GFX
- **If round trip**, remove any clips that don't need to be colored
- **If full conform** place conform notes in timeline markers for any NLE specific effects that won't translate (E.g. "Warp Stabilizer", "Gaussian Blur"). These will be recreated as close as possible in Resolve.
- Make a sequence collect of all raw material (*Premiere instructions*). If a raw collect is too large you can "Consolidate and Transcode" to ProRes 4444 at source resolution with 24 frame handles.
- Export XML.

#### Notes

- Speeds will vary, but 100gb takes about 15 mins to upload via 1G internet.
- RAID drive of raw footage can be mailed for long form projects too large for internet transfer.
- This document is most relevant for Premiere Pro, but the principles should translate to other NLEs. Always feel free to reach out should you have questions!

## OPTION 2: PRORES 4444 + EDL

### Items to provide

- **Reference picture**
- **EDL**
- **ProRes 4444**
- **ProRes 4444 patches** (for any blended or overlayed clips)
- **Camera color space info** (via email or text file for every camera used)

### Steps in order

- Export reference picture at timeline resolution as H.264 with audio. It should include all effects/visuals verbatim of what client/director approved.
- Remove any LUTs, color effects, GFX, transitions and clips that don't need to be color (motion effects like position, scale, and warp stabilizer can stay on)
- Make sure all video is on track 1 except for shots that will need to be patched. (The EDL only exports what's on track 1). Export EDL.
- Export full timeline as ProRes 4444. It should be the same start timecode and exact length as reference picture. Make sure to disable any above tracks that have patches.
- For shots that blend together (dissolves, blend mode, transparency), remove the effects and exports shots as individual patches.
- For shots that are overlay cutouts (crops, PIP, side-by-side), leave the cropping on and export the layers as individual patches with alpha enabled on export so that the transparency comes through.

### Notes

- DNxHR 444 can be used alternatively for windows environments