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version 2

This document can be found online at: <http://www.mediastorm.com/train/resources.html>

Setting up Final Cut Pro for Nikon D3S, D90, and D300S Cameras

Nikon D3S, D90, and D300S footage is recorded at 24 progressive frames-per-second using an .AVI codec (AppleOpenDML JPEG) at a size of 1280x720.

The .AVI codec does not work well in Final Cut Pro, requiring constant rendering. You'll need to transcode the footage, i.e., change it's codec. Apple's Compressor application helps with this issue.

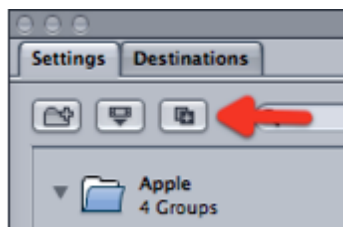
Before you begin, copy all of your video into the **Video** folder in your Final Cut project.

Using Compressor to Transcode Nikon D3S, D90, and D300S Footage

Launch **Compressor 3 or 4**.

In the Settings window, open the **Apple>Formats>QuickTime** folder and select **Apple ProRes 422** setting.

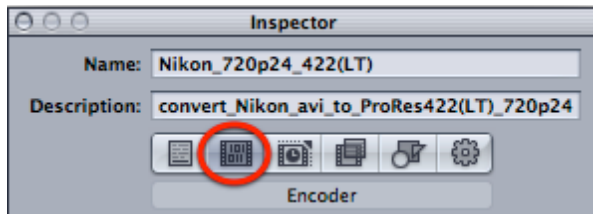
Duplicate the setting by selecting the the third-to-left duplication button at the top of the **Settings** window.



The new file **Apple ProRes 422 copy** will appear in your Custom Settings folder below.

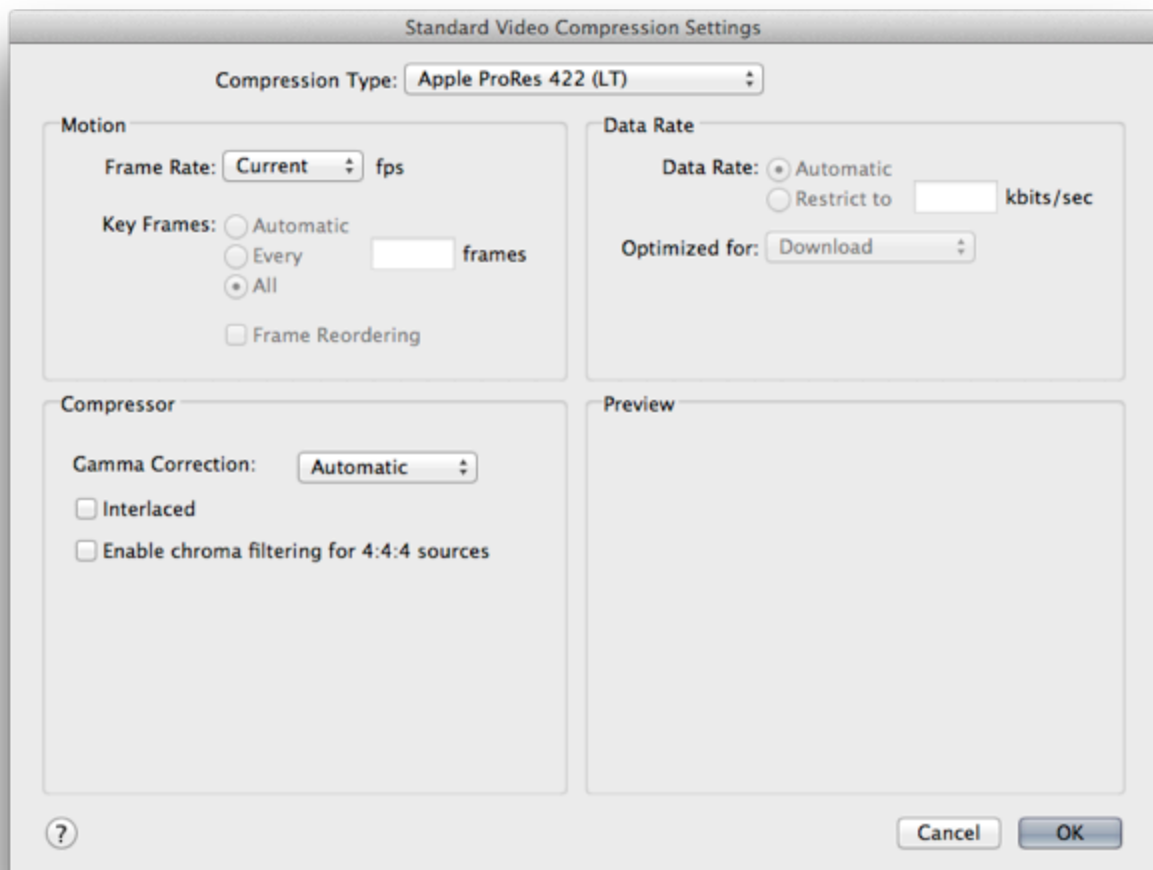
Double-click the file to open the **Inspector** window.

Rename the file to **Nikon_720p24_422 (LT)** using Compressor's Inspector window.



Select the **Encoder** button, second from left at the top of the window.

Next, click the **Video: Settings...** button in the Inspector.

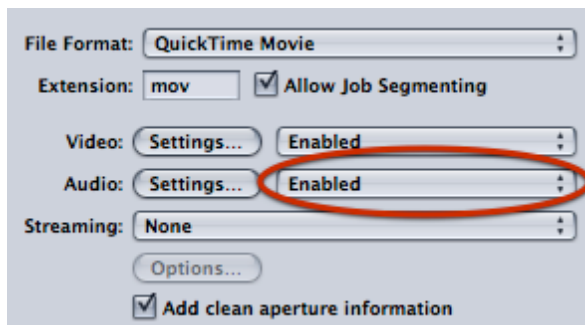


Choose **Apple ProRes 422 (LT)** from the **Compression Type** pull-down menu.

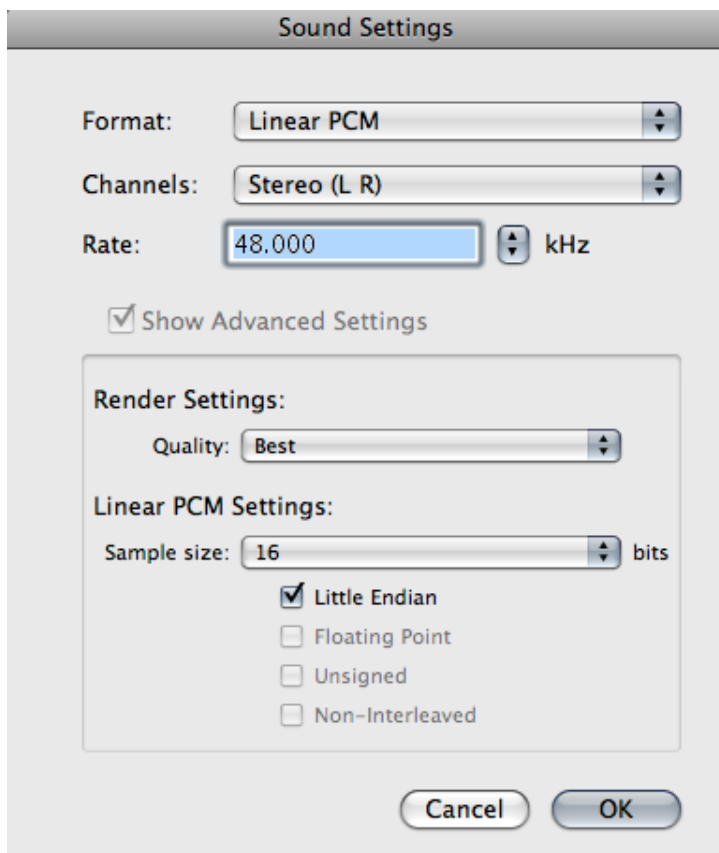
Make sure your **frame rate** is set to **Current**.

Click **OK**.

Enable the Audio settings.



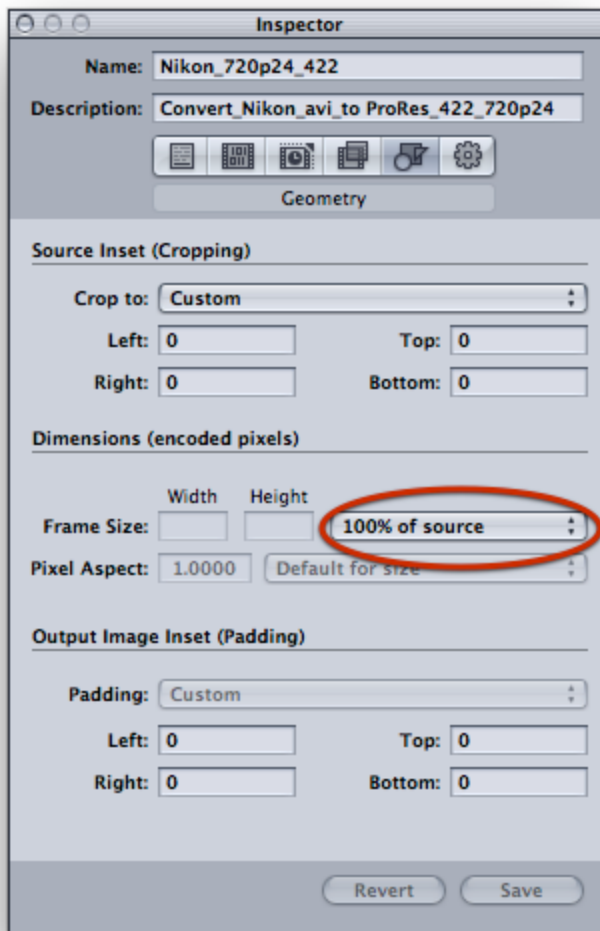
Click the **Audio: Settings...** button in the Inspector.



Use the settings in the **Sound Settings** window above.

Click **OK**.

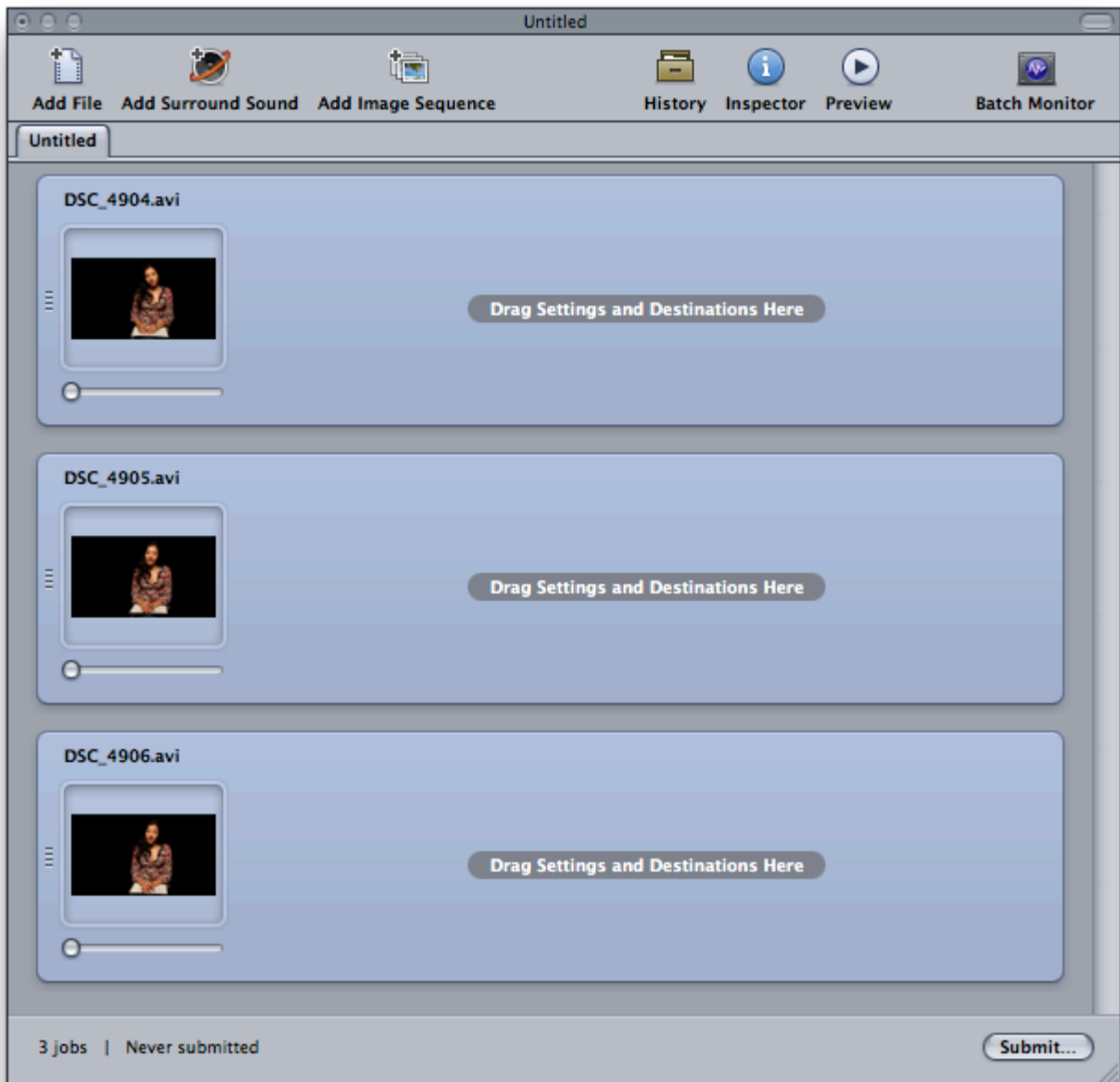
In the **Geometry** tab of the Inspector, make sure your **Frame Size** is **100% of source**.



Click the **Save** button.

Create a new **Batch Window (command-N)**.

Click **Add File** from the top of the window. Navigate to your video files. For the best response, shift-select no more than 10-15 files at a time. It might take a moment for Compressor to complete this action. You may see the notorious spinning beach ball. Be patient.



Logging Files in Compressor

Because transcoding is processor intensive, if you're on a deadline you'll need to first review your clips so that you can determine which sections are best. This way, you can convert only your selects.

(If you are not working on a deadline you can skip this step and transcode the entirety of each video clip.)

Click on one of the files in your batch. Make sure *only* one clip is highlighted.

Open the **Preview** window (**Command-2**) and press the space bar to view your clip.

Press **I** to create an IN mark and **O** to create an OUT marker, exactly the way these keys work in Final Cut Pro.

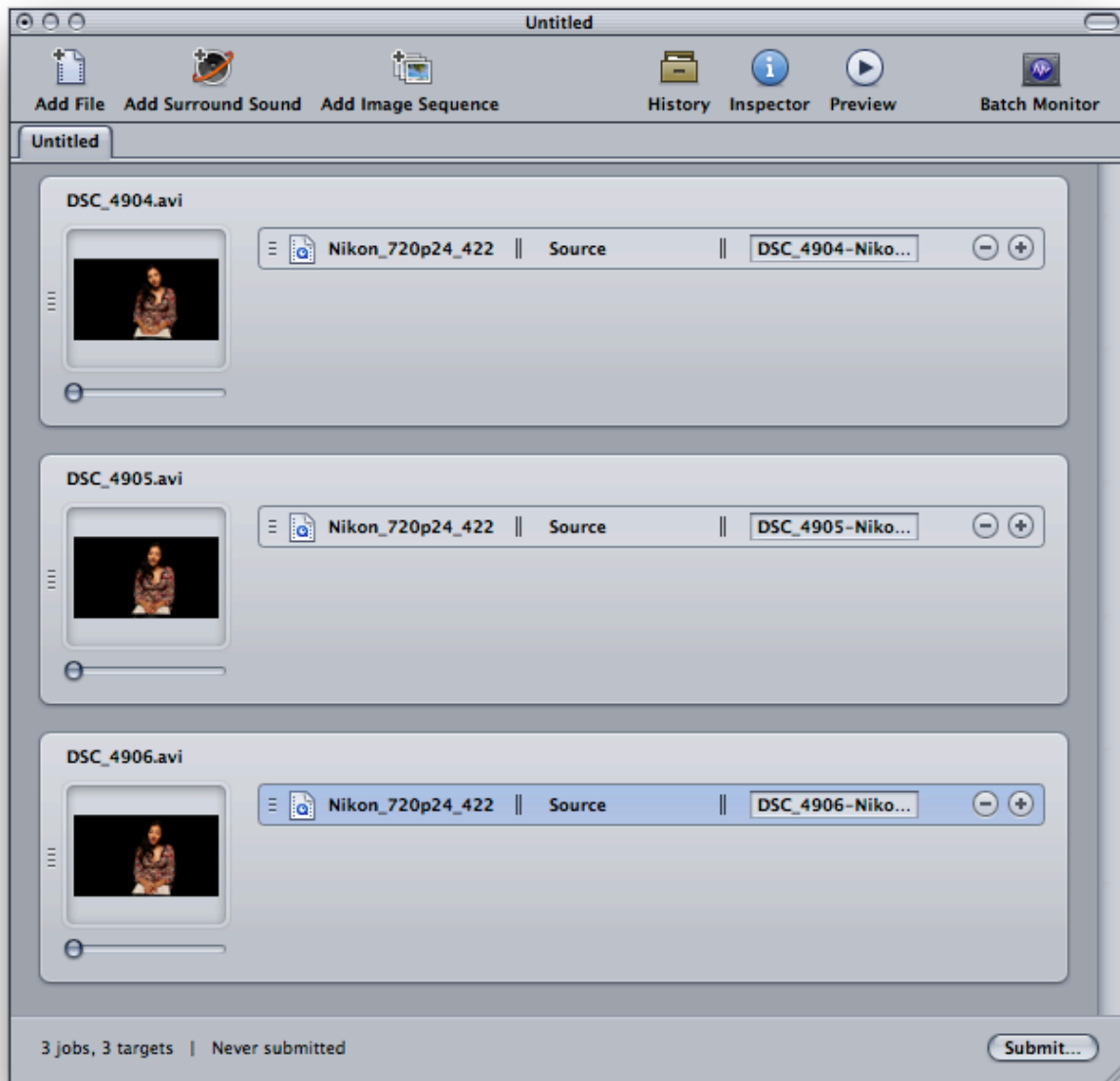


You can also use the mouse to drag the placement of IN and OUT marks, as well. Mark an IN and OUT around the portion of your clip that you want to use.

Repeat within each clip in the **Batch window**.

Once you've selected the IN and OUT marks for each clip, select all of your files in the **Batch Window** using **Command-A**.

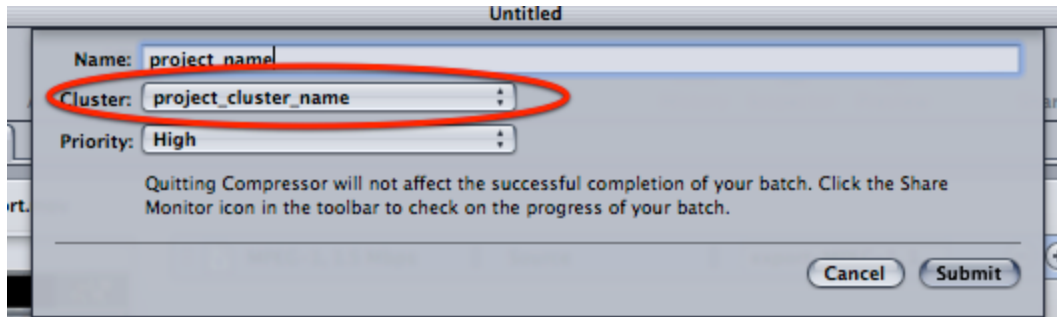
Drag the **Nikon_720p24_422** setting from the **Settings** window on to your selected files in the **Batch** window.



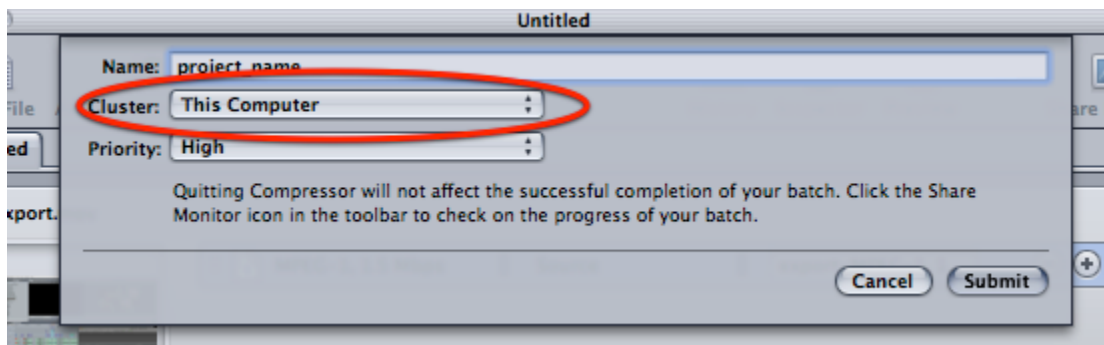
Click **Submit...**

If you have set up **Qmaster** as described in the MediaStorm document, [Setting up QMaster for Faster Transcoding and Compression](#), choose your Qmaster cluster name from the **Cluster** popup menu.

Then, press **Submit**.



If you are not using Qmaster, select **This Computer** from the **Cluster** popup menu.



In the **Name** field enter the name of your project.

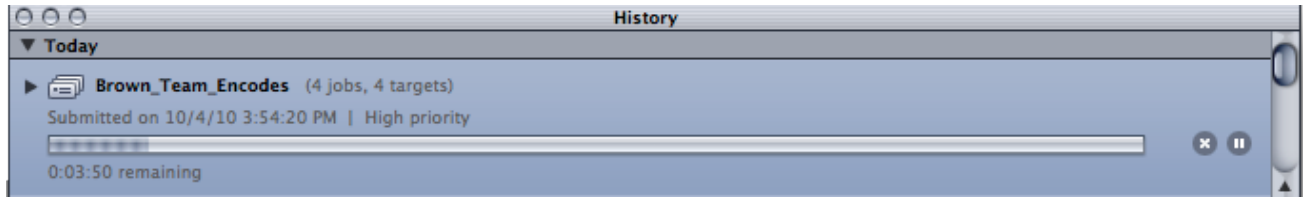
In the Cluster menu select the name of your project you entered in the **Identify this QuickCluster as** window in **Qmaster**. It should be the name of your project that you entered previously.

Finally, set the **priority** to **High**.

Press **Submit**.

You can monitor your progress in the **History** window. It may take a moment to begin. Be patient.

You can monitor your progress in the **History** window.



Depending on the speed of your processor, be prepared to wait an hour or more for each batch.

Name
DSC_4904_Nikon_720p24_422.mov
DSC_4904.avi
DSC_4905_Nikon_720p24_422.mov
DSC_4905.avi
DSC_4906_Nikon_720p24_422.mov
DSC_4906.avi

Upon completion, the transcoded files will appear in the same folder as your original footage.

Create two new folders, one labeled **video_avi** the other **video_422**. Separate the video according to codec.

Name
video_422
DSC_4904_Nikon_720p24_422.mov
DSC_4905_Nikon_720p24_422.mov
DSC_4906_Nikon_720p24_422.mov
video_avi
DSC_4904.avi
DSC_4905.avi
DSC_4906.avi

Using Final Cut with a 720p24 Sequence Default

The Nikon D3S, D90, and D300S cameras all play back at a true 24fps, not the 23.98 standard to 24p.

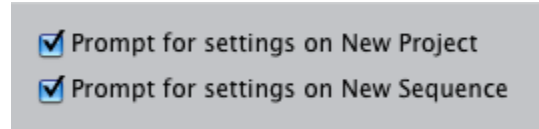
Therefore, it's necessary to change your default sequence time base in Final Cut to better handle these 24fps files.

Open Final Cut Pro and create a new project by selecting **File > New Project**.

You'll be presented with the **Project Properties** window. Select **Cancel**.

Open the **User Preferences** menu by selecting **Final Cut Pro > User Preferences**.

In the **General** tab, select **Prompt for settings on New Project** and **Prompt for settings on New Sequence**.



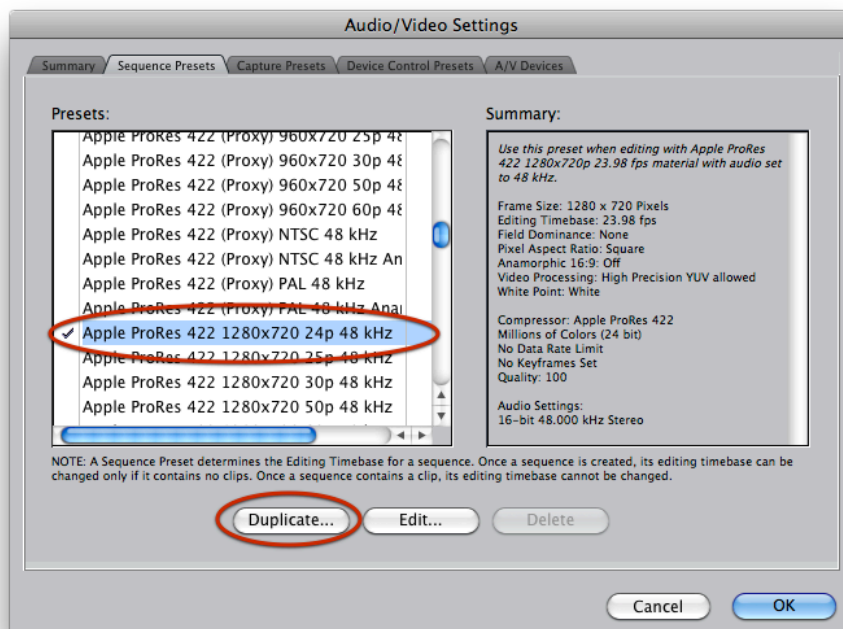
Note: If these options were previously selected you will be presented with the **Select Sequence Preset** window. If this is the case, select **Cancel**.

If these options were not previously selected, you will find a sequence labeled "Sequence 1" in your Final Cut Browser window. Delete it now to avoid confusion.

Open the **Final Cut Pro > Audio/Video Settings** window. Select the **Apple ProRes 422 1280x720 24fps 48kHz** template.

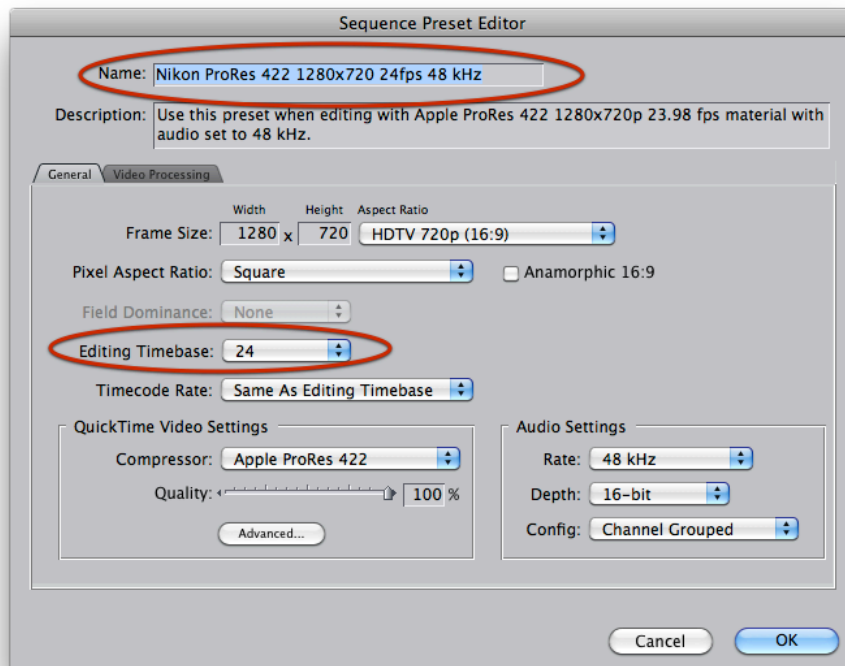
This sequence uses a 23.98 timebase so you'll need to duplicate this template and change the timebase to 24.

In the **Sequence Presets** tab select **Apple ProRes 422 1280x720 24p 48kHz** and click **Duplicate**.



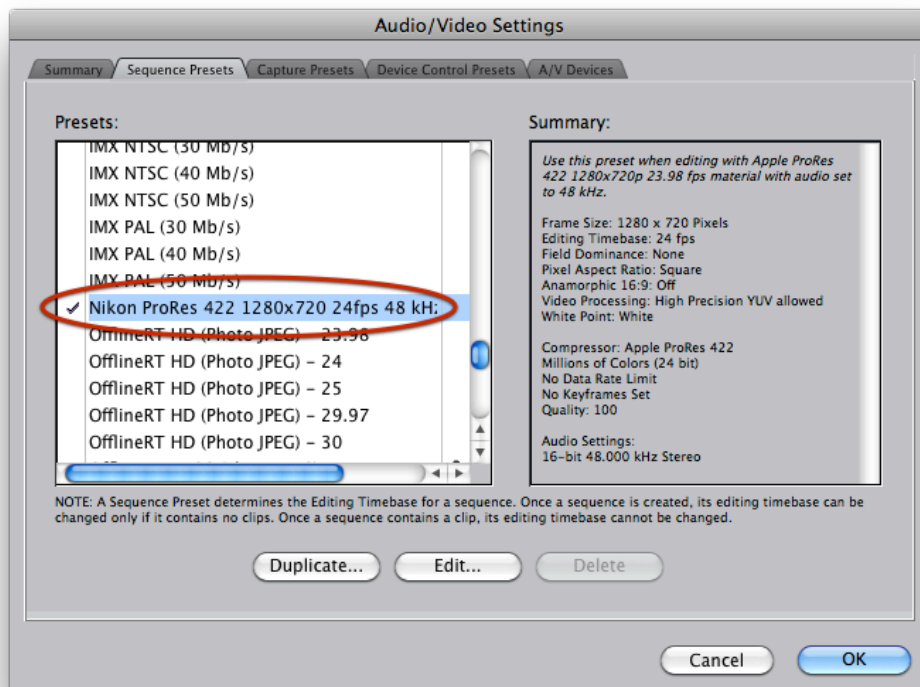
The **Sequence Preset Editor** window will open. Rename the sequence preset as **Nikon ProRes 422 1280x720 24fps 48 kHz**.

Change the **Editing Timebase** to **24**.

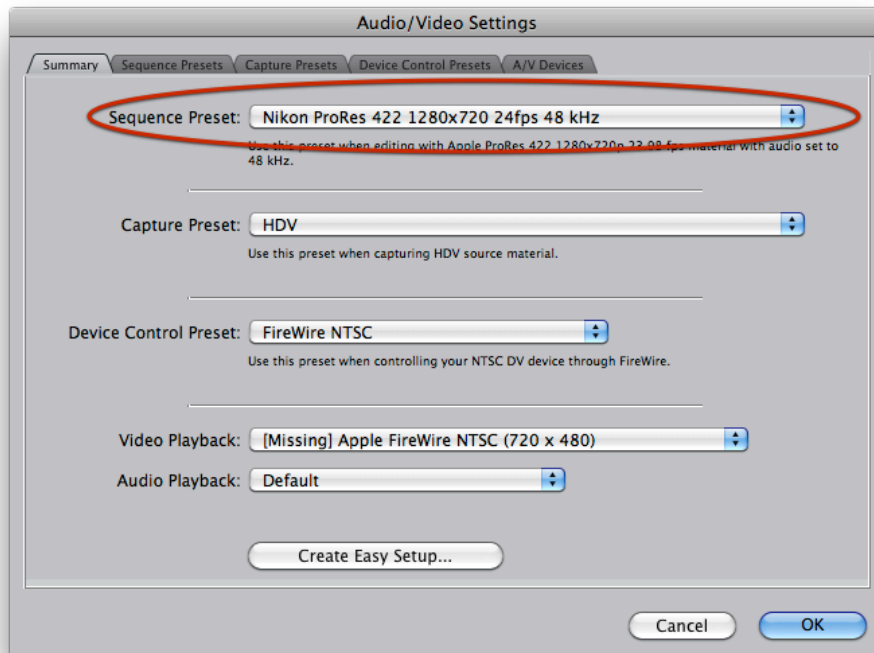


Click **OK**.

Back in the **Sequence Preset Editor** make sure to select your new **Nikon ProRes 422 1280x720 24fps 48 kHz** sequence.



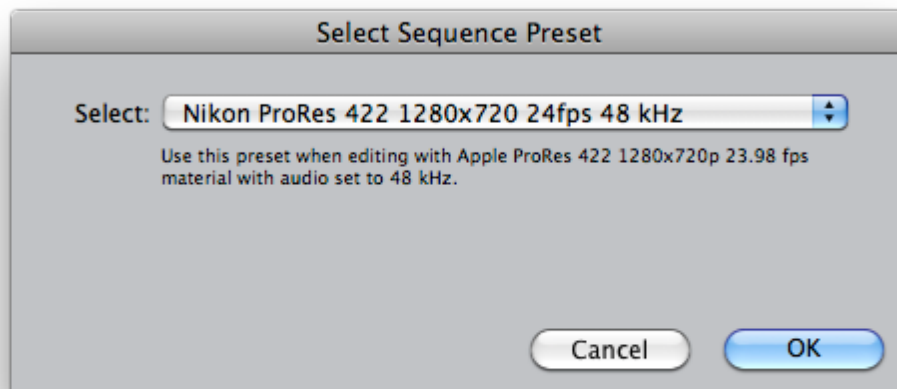
Before you click OK, select the **Summary** tab in the **Audio/Video Settings...** window. Your settings should look like the image below.



Note: You do not need to set **Device Control Preset**, **Video Playback**, and **Audio Playback** if your DSLR is the sole source of video.

Now, create a **New Sequence**.

Select **File > New > Sequence**. In the pop-up menu, **Nikon ProRes 422 1280x720 24fps 48 kHz** will be your



default.

Save your work (**command-S**).