Autodesk®
Backdraft® Conform 2010
Extension 1

New Features Guide

Autodesk®

Autodesk® Visual Effects and Finishing 2010 Extension 1

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Contents

Introduction 1

Topics in this chapter:

About the Documentation

Autodesk® Backdraft Conform® 2010 Extension 1 includes documentation that helps you install, configure, and use your product.

For a list of all the documentation available to you, visit *http://www.autodesk.com/backdraftconform-documentation-2010extension*.

Refer to the Release Notes for all late-breaking information.

Using the New Features Guide

This New Features Guide describes the new and updated features for this release of Backdraft Conform. For a quick look at the New Features, see What's New on page 5. Some of the major features also have more information in this guide — just follow the links from the What's New chapter.

Viewing Tooltips

Your application includes tooltips that describe objects on the user interface (such as buttons and fields). The tooltips also display the hotkey for the object, if one is configured.

To view tooltips:

➤ Move the cursor over the object.

After a few seconds, the tooltip displays.

In the Preferences menu, you can turn on and off the display of tooltips. You can also change the amount of time your cursor must rest on an object before the tooltip displays.

Viewing the Help

Included with your application is a Help system that you can view in a Web browser. The Help is installed automatically and is accessible from anywhere within your application.

The Help is best viewed using Firefox® 2 or Internet Explorer 7.

To view the Help:

1. Start your application.
2. Click Preferences to open the Preferences menu and click Help.

   You can also access the Help by clicking the Help button, which appears on the bottom-right of the EditDesk.

   TIP Press **Ctrl**+= to open the Help from anywhere in your application.

   A browser launches displaying the Help.

TIP To view the Help without interrupting a client session, copy the *documentation/help* folder from the product DVD to another system, such as your laptop. To view the Help, open the *help/index.html* file.

Autodesk Media and Entertainment Training

There are several training options available to help you be more creative and productive with your application, including free self-paced training and instructor-led training.

For all your training options, see: *http://www.autodesk.com/me_training*

Notation Conventions

A number of style conventions are used throughout your documentation. These conventions and examples of their use are shown as follows.

Convention	Example
Text that you enter in a command line or shell appears in Courier bold. Press the Enter key after each command.	**`install rpm -qa`**
Variable names appear in Courier, enclosed in angle brackets.	`<filename>`
Feedback from the command line or shell appears in Courier.	`limit coredumpsize`
Directory names, filenames, URLs, and command line utilities appear in italics.	*/usr/discreet*

Contacting Customer Support

For Autodesk Media and Entertainment Customer Support, visit *http://www.autodesk.com/support*.

Customer support is also available through your Autodesk reseller. To find a reseller near you, consult the reseller look-up database at *http://www.autodesk.com/resellers*.

What's New

2

Topics in this chapter:

About This Release

This release of Backdraft Conform introduces many new and updated creative tools, as well as workflow improvements. See the themes below for a quick overview, and then follow the links for more detailed information.

Technical Tools

Like creative tools, technical tools are also necessary to help you get better results. This release introduces the following new and improved technical tools.

Gradient Clip Creation

Tools for easily creating a 2- or 4-colour gradient clip are added to the A/V Tools Colour Source command.

See Creating Colour Sources on page 13.

Enhanced Pen Tablet Support

You can now use the pen tablet to jog or shuttle a clip.

- With an Intuos®4 pen tablet, use the touch ring control to jog or shuttle through a clip. Use the button in the centre of the ring to toggle between jog and shuttle.
- With an Intuos®3 pen tablet, use the the touch strip to jog or shuttle through a clip. Use the button with an indentation to toggle between jog and shuttle.

You can also use the tablet buttons as hotkeys. Use the Hotkey Editor to assign a function to each button. Access the Hotkey Editor from the Preferences menu, or by pressing **Alt+Ctrl+F8**.

New Documentation Options

The Help button on the EditDesk and in the Preference menu has been redesigned to a dropdown list to give you better access to the documentation you need. For example, you can now open the Help directly to the *What's New* and *Hotkeys* sections. You also have links to online documentation and training resources.

NOTE You can always use the hotkey **Ctrl+=** to display the help from anywhere in the application.

Other Technical Improvements

Use these small improvements to help in your day-to-day use of Backdraft Conform:

- When using Filter Select to search for timeline elements, you can populate segment information directly into the appropriate fields by pressing **Alt+T** and clicking a segment, and then refine your search accordingly.
- Zoom and pan values are retained when switching clips in the Player.
- The broadcast monitor now displays the primary track when using a split or blend view between tracks.

Interoperability Workflow Improvements

As many new formats and codecs are introduced in the industry, it is important to create workflows that support them.

WiretapCentral

WiretapCentral has an improved RED workflow, a new Backburner Monitor, and other, minor, improvements.

Full Audio Support

WiretapCentral now exports and plays back the audio tracks of clips with audio. R3D files are an exception, playing back as normal, but without audio.

Additional WiretapCentral Export Presets

New iPod and iPhone export presets are available for export. See Supported Export Codecs on page 17.

RED Workflow Enhancements

The following RED-specific enhancements are available in WiretapCentral.

General improvements

- Under the Settings tab, a Preview panel is now located below the List View. This panel allows you to preview the RED clip to import as you edit the Format and Color settings. You can also switch between regular (1/8th resolution preview) and full resolution. See Preview Panel on page 18.
- The Resize type/filter controls are now activated when Resize or Crop are enabled. This ensures that proper resize filtering is applied when cropping. There is also a new Debayer setting: 1/16th resolution. See Format Tab on page 19.

Crop

- There is a new Crop function available. It is located in the Settings, in the Format tab. The Preview panel displays a crop box according to the crop settings. See Format Tab on page 19.

RSX support

- You can now load a file's RSX look, as created in RedAlert, if it resides in the same folder as the R3D file. The Camera look is still loaded by default. See Color Tab on page 22.

Colour Space

- PDLog 685 and PDLog 985 colour spaces for film-like workflows are now available.

Improved Media Selection

- You can use the Mark In and Mark Out buttons to define In and Out points. See Preview Panel on page 18.
- It is now possible to manually relink an event in an XML or EDL to an R3D file if Source Search fails. See Importing FCP XML on page 23 and Importing the EDL on page 26.

Backburner Web Monitor in WiretapCentral

The Backburner Web Monitor available from WiretapCentral is now comparable in features as the stand-alone Backburner Web Monitor. The

following features are now available in the Backburner Monitor from WiretapCentral.

The top of the Web Monitor has been updated to include basic Backburner server information. A Refresh button is also available to refresh the list of Backburner managers.

Job Information

The Jobs list includes the ability to filter by job name. And the Job Details panel has undergone the following changes.

- **Modify server or server group assignments** In the Job Details panel, there is now a new Server Assignment tab that allows you to remove or add individual servers from a job, or to select a server group to assign to a job.
- **View and edit advanced job information and parameters** Some applications submit Backburner jobs with extended instructions for the processing engine. The Job Details panel now includes this information on the Advanced Info tab. You can view and modify these extended instructions.
- The job name and type are now more visible, having been relocated to the top of the Job Details panel.

Server Information

You can now delete servers directly from the Servers list. The list now includes:

- A performance index for each server
- A description of the server

There is a new Server Details panel that you can use to manage and edit the settings of each server. The new Server Details panel allows you to view extended information about each server. You can also use it to edit the server description and weekly scheduling.

Server Groups

In previous versions, the Server Groups panel would only show a list of existing server groups. The new Server Groups tab allows you to create, modify, and delete server groups.

Manager Information

Use the new Manager tab to view and edit manager-specific functions, including logging and notification, job assignment, failures, and job handling.

Other Improvements

Use these small improvements to help in your day-to-day use of WiretapCentral:

- In WiretapCentral, selecting an option in the Import menu opens a new browser window. This allows you to launch several imports at the same time.
- In the Import Image menu of Backdraft Conform, selecting RED or Multi-Channel Open EXR, and then clicking WiretapCentral, opens the corresponding WiretapCentral Import window in the web browser. WiretapCentral also set as a destination the project and the workstation from which the import is launched.
- The Tree view in WiretapCentral has been streamlined. It is easier to read, and a stopwatch appears every time WiretapCentral is processing something, such as when reading a directory to display its contents.
- A new Play button is available to the Input list of the Export panel. Clicking Play displays a player with the clip details.

Input/Output Improvements

Getting your clips in and out of the application continues to improve with support for new formats.

DNxHD Support in MXF

The application now supports the DNxHD codec in an MXF wrapper. See Supported DNxHD MXF File Codecs on page 29.

New XDCAM Codecs

The application now supports the Sony™ XDCAM EX and XDCAM HD422 codecs. See Supported XDCAM File Codecs on page 30.

Support for HDCAM SR Double-Speed and Stereoscopic Tapes

It is now possible to input material from double-speed and stereoscopic tapes read by an HDCAM SR. See HDCAM SR Double-Speed and Stereo Tape Capture on page 31

Technical Tools

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Topics in this chapter:

Creating Colour Sources

New for this release: Create two or four colour gradient patterns with the Colour Source tool.

The Colour Source tool generates a virtual source that contains one or more identical frames of a solid colour, a gradient of two or four colours, or SMPTE or PAL colour bars at 75% or 100% luminance. When you use the Colour Source tool to create a custom colour source, you can save that colour in the colour palettes. You can also use this tool to create frames composed of video noise. Noise clips are not virtual sources — each frame in the clip is unique.

To create a colour source or noise clip:

1. With Video selected from the A/V Tools box, click Colour Source (or press **F10**).

   The Colour Source controls appear.

(a) Source Type box (b) Start field (c) Track box (d) Frequency box (e) Colour palettes (f) Duration field (g) Frame Code Mode box (h) Source colour pot (i) Luminance box

2 From the Source Type box, select the type of frame you want to generate.

Select:	To generate frames of:
Colour	A solid colour.
Noise	Monochrome video noise.
Colour Noise	Colour video noise.
SMPTE Bars	SMPTE standard colour bars.
PAL Bars	PAL standard colour bars.
Gradient	A two- or four-colour gradient.

3 From the Luminance box, select 75% or 100% luminance (not available for Gradient frames).

4 From the Frame Code Mode box, select the framerate and drop frame mode for your colour source clip.

5 In the Start field, specify the start time.

6 In the Duration field, specify the duration of the colour source that you want to generate.

7 To generate audio with the clip, select the number of audio tracks from the Track box and then select a frequency from the Frequency box.

NOTE Selecting Silence in the Frequency box creates audio tracks with a flat waveform.

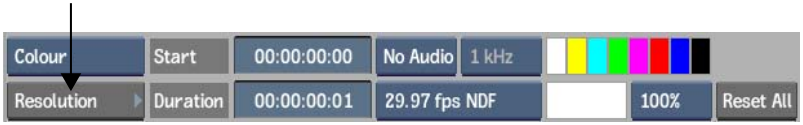
8 If the Source Type is set to Colour, select the colour for the frames using one of the following methods:

- Click one of the colour palettes to transfer that colour into the current colour pot.
- Click the Source colour pot to access the colour picker. Use the colour picker to create the current colour.

9 If the Source Type is set to SMPTE or PAL Bars, enter a value in the Softness field to display the softenss between the colour bars.

10 If the Source Type is set to Gradient, use the Gradient tools to create a two- or four-colour gradient. See the following procedure.

11 Optional: Change the resolution. By default, the result clip has the same resolution as the project default resolution. To specify an alternative resolution, click Resolution, and use the Resolution menu.



Click Resolution again to exit the Resolution menu.

12 Select the destination for the generated clip.

The result clip appears in the selected destination.

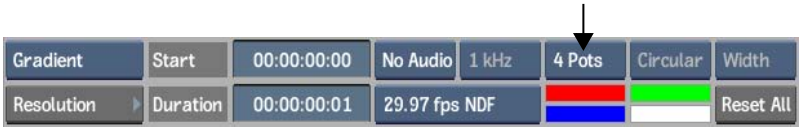
Once you create a colour source, gradient, or colour bar clip, you can use it as a virtual source.

NOTE Audio settings and colour pots are saved from session to session. If you want to reset the options to the factory defaults, click Reset All in the Colour Source controls.

To create a gradient clip:

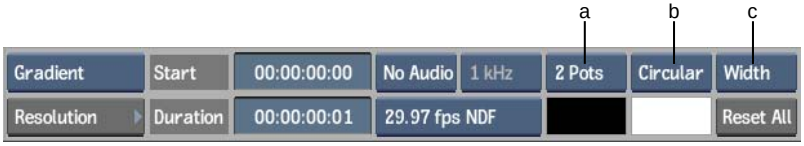
1 From the Source Type box, select Gradient.

2 From the Gradient Mode box, select whether you want to create a two-colour or four-colour gradient.



3 If you selected 4 Pots in the Gradient Mode box, use the four colour pots to select the colours representing the four corners of the image.

4 If you selected 2 Pots in the Gradient Mode box, use the two colour pots to select the gradient colours and then set a pattern of Horizontal, Vertical, or Circular in the Gradient Pattern box.



(a) Gradient Mode box (b) Gradient Pattern box (c) Circular Mode box

5 If you selected Circular in the Gradient Pattern box, you can set how the gradient is drawn in the Circular Mode box. The gradient is drawn from the centre of the image using the maximum width, height, or diagonal length, depending on your choice.

6 Select the destination for the generated gradient clip.

Interoperability Workflow Improvements

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Topics in this chapter:

Supported Export Codecs

WiretapCentral can export clips in the following formats. New for this release: settings for iPhone™ and iPod® exports.

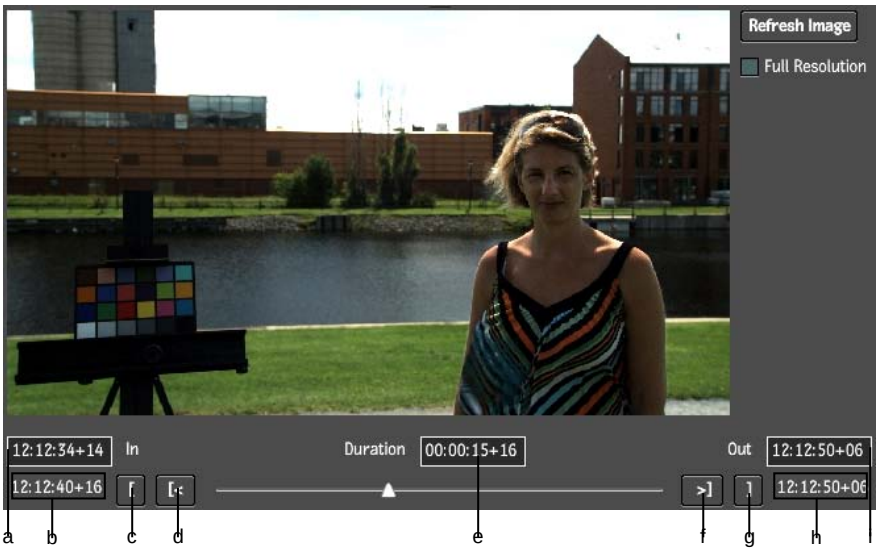
Codec	Comments
H.264	Main, High. Use Main when you want to minimize the use of computing resources. This is the setting used by QuickTime Pro. Use High for broadcast or disc storage at high-definition, such as for HD DVD or Blu-Ray.
iPod Touch/iPhone	H.264 format for iPhone and iPod Touch®

Codec	Comments
iPod 5G	H.264 format for video-capable iPod
MPEG-4	
MPEG-2	
MPEG-1	
FLV	Flash Video
QT Animation	QuickTIme file using the Animation codec
DV (PAL or NTSC)	Raw PAL or NTSC DV stream
MS MPEG-4	Microsoft MPEG-4 version 2

Preview Panel

The new Preview panel allows you to preview the effect of the settings being edited on the selected clip. You can also use the Preview panel to set In and Out markers. These markers define the actual clip to import. They are disabled when importing clips using an FCP XML or an EDL.

The image displayed in the Preview panel is a 1/8th resolution preview. Enable Full Resolution to view the clip at full resolution.



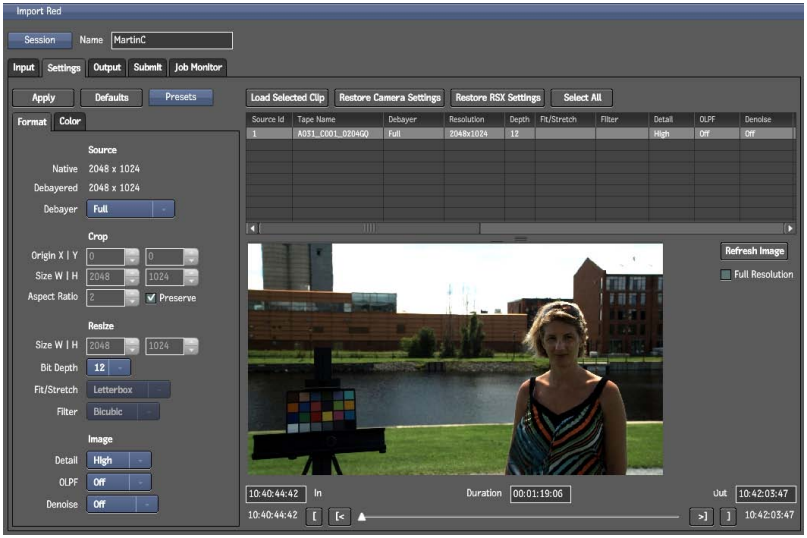
(a) In timecode (b) Start timecode (c) Mark In button (d) Go To In button (e) In-Out duration field (f) Mark Out button (g) Go To Out button (h) End timecode (i) Out timecode

Format Tab

New for this release: A new Debayer setting is available (1/16th of resolution). Also, new Crop settings allow you to crop the image.

Use the Format Settings options to set:

- Resize
- Crop settings
- Debayer quality
- Detail level
- Optical Low Pass Filter options
- Denoise level



Debayer Select the level of quality required from the debayering algorithm. Higher resolutions take more time to process.

Crop Enter the desired Crop settings. Setting crop values displays a matching crop box on the clip displayed in the Preview panel.

Size W | H (Resize) Enter the desired resize settings. A resize setting that is not directly proportional to the size of the original media takes longer to process. Resize settings are automatically applied when Debayer is set to something else than Full.

Bit Depth RED media is 16 bits, but must be converted down to 12, 10 or 8 bits.

Fit/Stretch To use a different aspect ratio during resize, select a fit method option to be applied to the exported clip.

Select:	To:
Centre/Crop	Fit the source image, centred, over the destination frame. If the source is larger than the destination, it is cropped. If the source is smaller than the destination, it is surrounded by a black border.

Select:	To:
Crop Edges	Fit one edge of the source into the destination frame without stretching or squashing the frame. Excess parts of the source frame after resizing are cropped. If the source, after the one edge is resized, is wider than the destination, its overhanging left and right edges are cropped. If the source is taller than the destination, the upper and lower edges are cropped.
Fill	Fit the source, width, and height, into the destination frame. If the source and destination frames do not have the same aspect ratio, the image can become distorted.
Letterbox	Fit the source to the destination frame without squashing or stretching it, and without cropping the source. If the source is wider than the destination, black bars fill the top and bottom of the destination frame. If the source is narrower than the destination, black bars fill the right and left sides of the frame. In all cases, the entire source frame is contained within the destination frame.

Filter Select the filter option to determine the quality of the interpolated resize result.

Select:	To get:
Impulse	Quick, low-quality results.
Triangle	Moderate results with little processing overhead.
Mitchell	Best results when resizing a clip to a higher resolution.
Bicubic	Very good results for resizing soft-looking images. Use to sharpen the image.
Quadratic	Good results for resizing simple images with straight edges. Similar to Gaussian but with more blurring. Use to soften the image.
Gaussian	Excellent results when resizing a clip with no patterns and a lot of straight edges to a lower resolution. Useful for softening some detail.
Shannon	Excellent results when resizing a clip to a lower resolution. Very similar to Lanczos, but results are a little softer.

Select:	To get:
Lanczos	Best results when resizing a clip containing a variety of patterns and elements to a lower resolution. It is the most complex with the longest processing time.

Detail Select the level of detail extraction required.

OLPF Select the level of Optical Low Pass Filter compensation to use. OLPF is a type of sharpening used to compensate for the optical anti-aliasing filter, which can induce softening of the image during recording.

Denoise Select the level of noise reduction applied to the debayered clip.

Color Tab

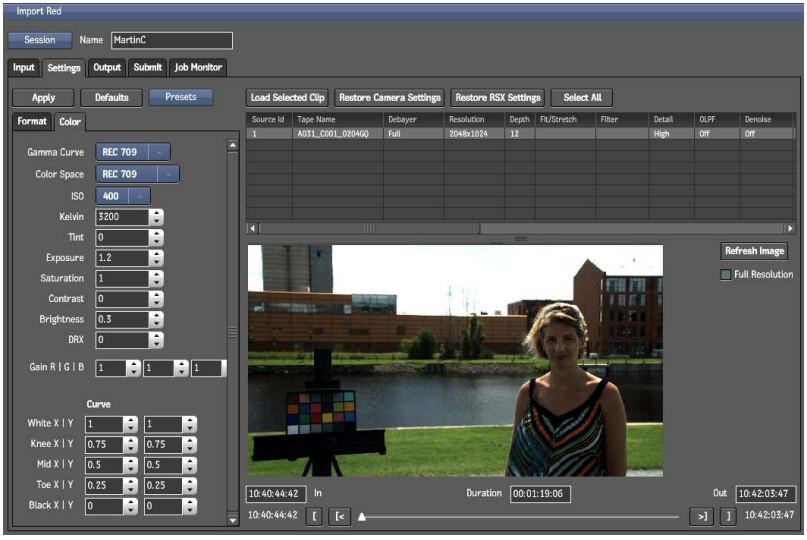
New for this release: RedAlert!™ RSX settings are available, as well as colour spaces PDLog 685 and PDLog 985.

WiretapCentral supports most color options available in RED applications, such as RED Alert!.

The Color Tab displays the settings for the clip metadata, as set in the camera. Alter these settings carefully, since overiding some values may produce unexpected results.

Load the RSX look created in RED Alert! by clicking Restore RSX Settings. The RSX file of a clip must reside in the same folder as the R3D file of that clip; this is the default behavior in RED Alert!.

NOTE The Color tab also contains settings for RGB Gain, as well as Color curve settings. We recommend that you do not change the default settings unless you have prior experience with color management.



Gamma Curve Displays the value of the output gamma curve that is applied to the clips.

Color Space Displays the value of the native color space of the images, as set in the camera.

ISO Displays the value of the linear gain operation. Red images are always shot at 320 ISO.

Kelvin Displays the perceived color temperature of the image.

Exposure Displays the exposure increments, which are equivalent to f-stops.

DRX Displays the setting for Dynamix Range Extension, which sets how much pixel data is copied from non-saturated channels into saturated channels.

Importing FCP XML

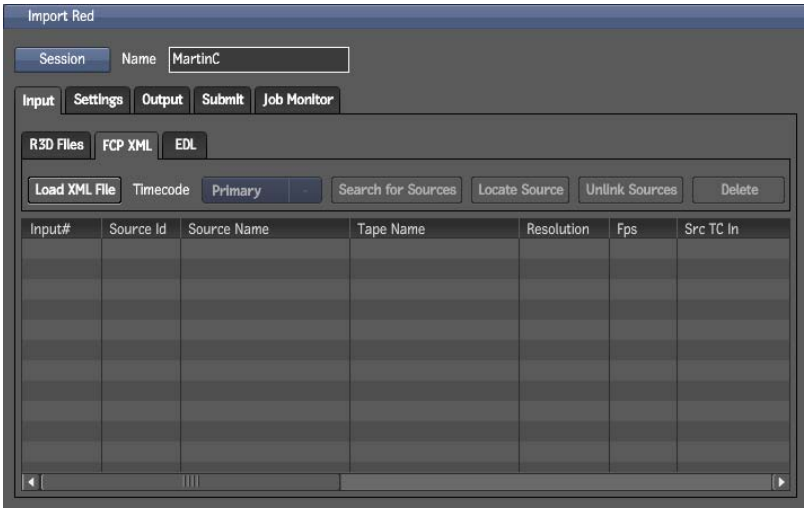
New for this release: If Search for Sources cannot locate a RED file, you can use Locate Source to manually assign a RED file to an event.

RED media can be imported as FCP XML pointing to R3D files.

1 In WiretapCentral, from the Import menu, select Red.
This starts a new import job. The Import Red window appears.

2 Enter a session name. Special characters are prohibited.

The session name identifies your import job when saving or loading a session, and when outputting the job. It is also the job name in Backburner Manager.



3 Optional: Save the session. At any time, you can save a session. From the Session button, select Save or Save As. Use the Session button to load a previously saved Import Red session or delete one.

WARNING Sessions are saved as cookies. Deleting your browser cookies deletes your saved sessions. On Firefox, using the Clear Recent History option deletes the browser cookies.

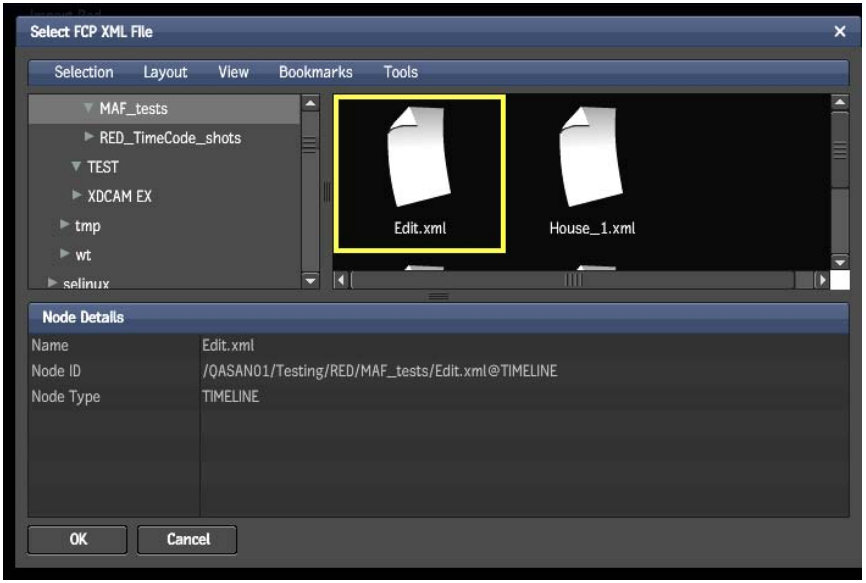
4 Ensure that the Input tab is selected.

5 From the Input tab, select the FCP XML tab.

6 From the FCP XML tab, click Load XML File.

A browser appears.

7 Navigate to the folder containing the FCP XML file to be imported, and select the file.



8 Click OK.

The events from the selected XML file appear in the Input list.

9 Select the Timecode to use.

10 Click Search for Sources to have WiretapCentral search the contents of a folder for the sources. A browser appears.

11 Navigate to the folder containing the R3D files. The files themselves are not displayed.

12 Select the location of the RED media files and click OK. WiretapCentral searches the folder and all subfolders for each clip referenced in the XML.

In the list, the Status of each event with a located source changes from Missing to Found.

13 Optional: For each event with the Missing status:

1 Select the event for which to locate an R3D file.

2 Click Locate Source. A browser appears.

3 Navigate to the R3D file, and select it.

4 Click OK to link the R3D file to the event.

In the list, the Status of the event changes from Missing to Found.

NOTE To verify the timecode used: if the Src TC columns matches either Edgecode or TOD TC (time of day) columns, the clip will be imported using the matching timecode. If it matches neither, the clip will be imported using the primary timecode.

14 When you are ready to proceed, click the Settings tab.

Importing the EDL

New for this release: If Search for Sources cannot locate an RED file, you can use Locate Source to manually assign an RED file to an event.

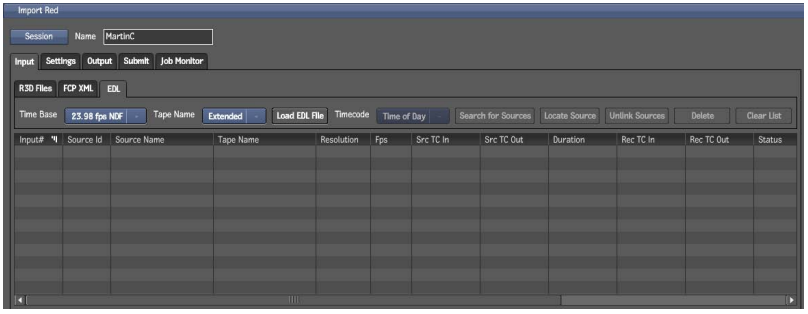
RED media can be imported as generic EDLs containing R3D files. The workflow goes as follows.

1 In WiretapCentral, from the Import menu, select Red.

This will start a new import job. The Import Red window appears.

2 Enter a session name. Special characters are prohibited.

The session name identifies your import job when saving or loading a session, and when outputting the job. It is also the job name in Backburner Manager.



3 Optional: Save the session. At any time, you can save a session. From the Session button, select Save or Save As. Use the Session button to load a previously saved Import Red session or delete one.

WARNING Sessions are saved as cookies. Deleting your browser cookies deletes your saved sessions. On Firefox, using the Clear Recent History option deletes the browser cookies.

4 Ensure that the Input tab is selected.

5 From the Input tab, select the EDL tab.

6 Select the Time Base for your EDL.

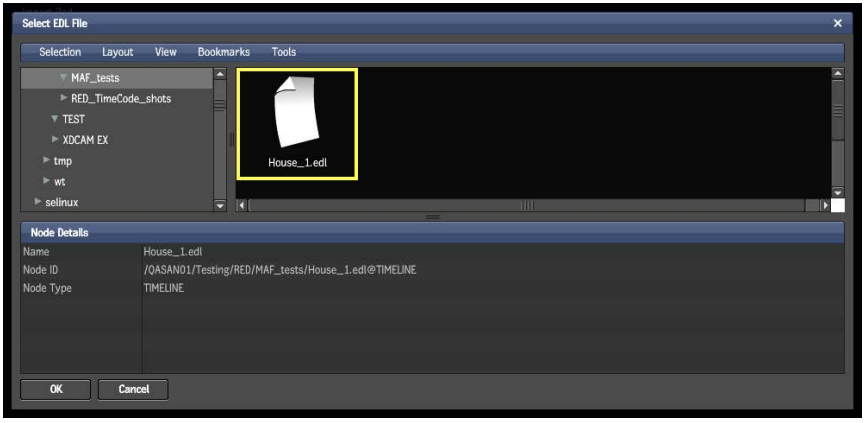
You must manually define the timeline's time base before importing the EDL as the EDL does not this information.

7 Select how Tape Name is written in the EDL.

If there is a tape name conversion, and the original tape name is written below each event, WiretapCentral shows the correct tape name. In the end you must have both the Source Name and Tape Name fields containing the same data.

8 Click Load EDL File. A browser appears.

9 Navigate to the folder containing the EDL file to be imported, and select the file.



10 Click OK.

The events from the selected EDL file appear in the Input list.

11 Select the Timecode to use.

12 Click Search for Sources to have WiretapCentral search the contents of a folder for the sources. A browser appears.

13 Navigate to the folder containing the R3D files. The files themselves are not displayed.

14 Select the location of the RED media files and click OK. WiretapCentral searches the folder and all subfolders for each clip referenced in the EDL.

In the list, the Status of each event with a located source changes from Missing to Found.

15 Optional: For each event with the Missing status:

1 Select the event for which to locate an R3D file.

2 Click Locate Source. A browser appears.

3 Navigate to the R3D file, and select it.

4 Click OK to link the R3D file to the event.

In the list, the Status of the event changes from Missing to Found.

NOTE To verify the timecode used: if the Src TC columns matches either Edgecode or TOD TC (time of day) columns, the clip will be imported using the matching timecode. If it matches neither, the clip will be imported using the primary timecode.

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16 When you are ready to proceed, click the Settings tab.

Input/Output Improvements

5

Topics in this chapter:

Supported DNxHD MXF File Codecs

New for this release: Backdraft Conform supports the import of Avid® DNxHD MXF files encoded with any of the following codecs.

DNxHD CODEC	CODEC Flag	Comment
DNxHD 220X 1080p	DNxHD 220X	10-bit
DNxHD 145 1080p	DNxHD 145	8-bit
DNxHD 220 1080p	DNxHD 220	8-bit
DNxHD 36 1080p	DNxHD 36	8-bit

DNxHD CODEC	CODEC Flag	Comment
DNxHD 220X 1080i	DNxHD 220X	10-bit
DNxHD 145 1080i	DNxHD 145	8-bit
DNxHD 220 1080i	DNxHD 220	8-bit
DNxHD 220X 720p	DNxHD 220X	10-bit
DNxHD 220 720p	DNxHD 220	8-bit
DNxHD 145 720p	DNxHD 145	8-bit
DNxHD 145 1080i	DNxHD 145	Thin Raster. Resolution of 1440x1080 (NTSC) or 1280x1080 (PAL) at 8 bits.

Supported XDCAM File Codecs

Backdraft Conform supports import of Sony™ XDCAM files encoded with any of the following codecs. New codecs for this release: XDCAM EX and XDCAM HD422.

XDCAM CODEC	CODEC Flag	File Type	Comment
MPEG-2 IMX 30	IMX 30	MXF	XDCAM
MPEG-2 IMX 40	IMX 40	MXF	XDCAM
MPEG-2 IMX 50	IMX 50	MXF	XDCAM
MPEG-2 long-GOP	XDCAM HD	MXF	XDCAM HD (4:2:0)
MPEG-2 long-GOP	XDCAM HD422	MXF	XDCAM HD (4:2:2)
MPEG-2 long-GOP	XDCAM EX	MP4	XDCAM EX

HDCAM SR Double-Speed and Stereo Tape Capture

Using an HDCAM SR, you can capture material from specially formatted double-speed and stereoscopic tapes.

Double-speed tapes allows you to capture material twice as fast. Stereoscopic tapes essentially stores in an interlaced timing two progressive clips; a 60i (50i) “clip” contains two 30p(25p) clips.

This feature does have the follwoing limitations:

- To use this feature, you must use specially formatted tapes. If you insert a regular tape in the HDCAM SR and try to capture it as double-speed or stereoscopic material, the capture fails.
- Audio monitoring is not available during capture.
- When capturing stereo tapes, only audio channels 1 through 8 are avaialble.

To capture material recorded at double-speed:

1. Ensure that the HDCAM SR is connected to the AJA card using a dual-link.
2. Set the HDCAM SR VTR to DBL 422.
3. From the Device Name box, select the HDCAM SR VTR.
4. From the Tape Type box, select 2x-DOUBLE.

   In the Input Clip menu, the clip is displayed with a strong yellow bias. This is normal; the captured clip will not have this yellow bias.

5. Capture the clip.

To capture material recorded on stereoscopic tapes:

1. Ensure that the HDCAM SR is connected to the AJA card using a dual-link.
2. Set the HDCAM SR VTR to 2X 422.
3. From the Device Name box, select the HDCAM SR VTR.

4 From the Tape Type box, select 2x-STEREO.

In the Input Clip menu, the clip is displayed with a strong yellow bias. This is normal; the captured clip will not have this yellow bias.

5 Capture the clip.

The stereoscopic material is captured as two clips and named according to the Clip Name field. But to differentiate the clips, one has the A suffix, and the other has the B suffix.