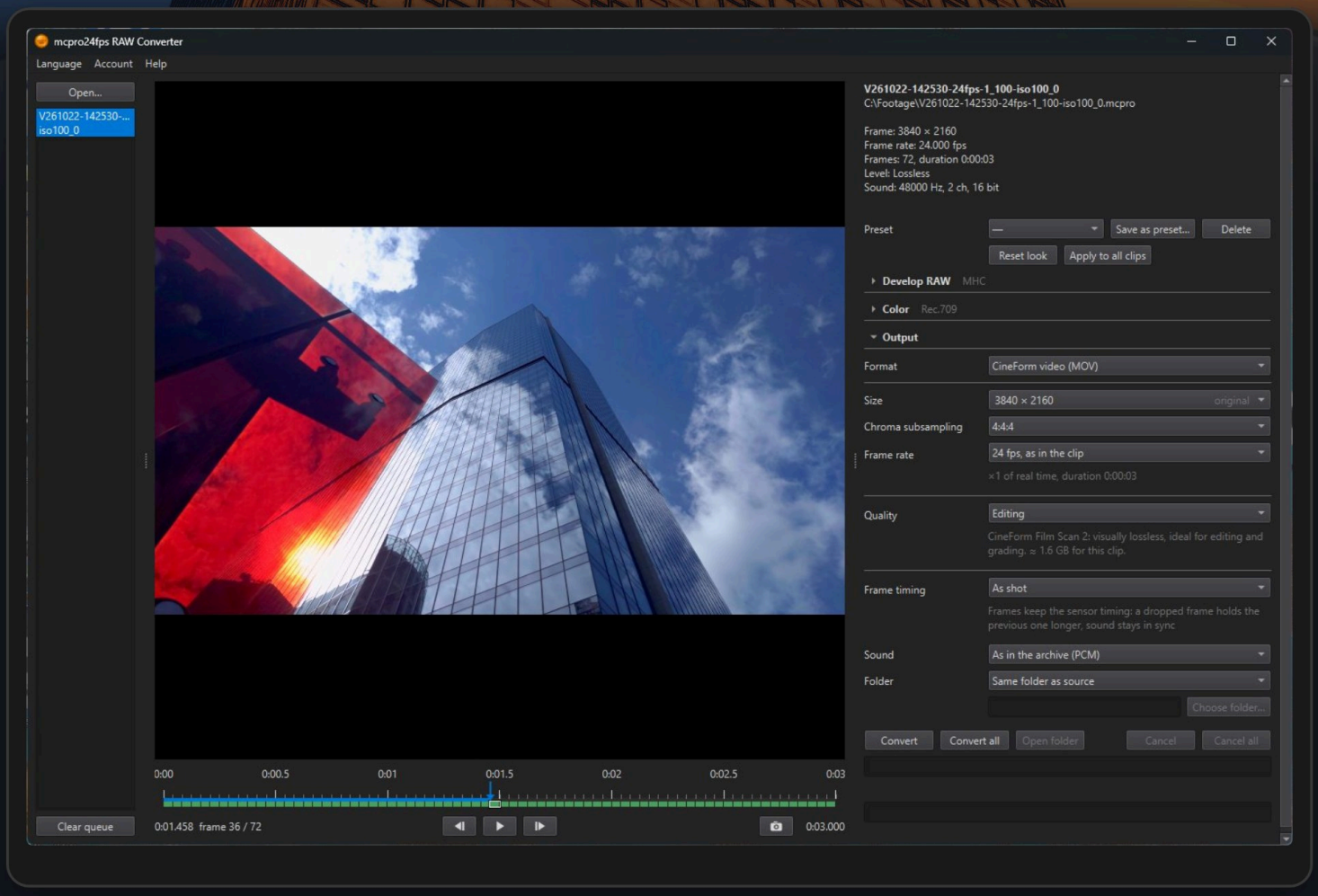
RAW CONVERTER

mcpro24fps

# Editor's Manual




**Developing and converting RAW clips: the converter, the module for Adobe and the virtual disk**




# mcpro24fps

## RAW Converter user guide

November 4, 2026

mcpro24fps.com/guide/raw-converter

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# Getting started

What the programs do, installation, the account and updates.

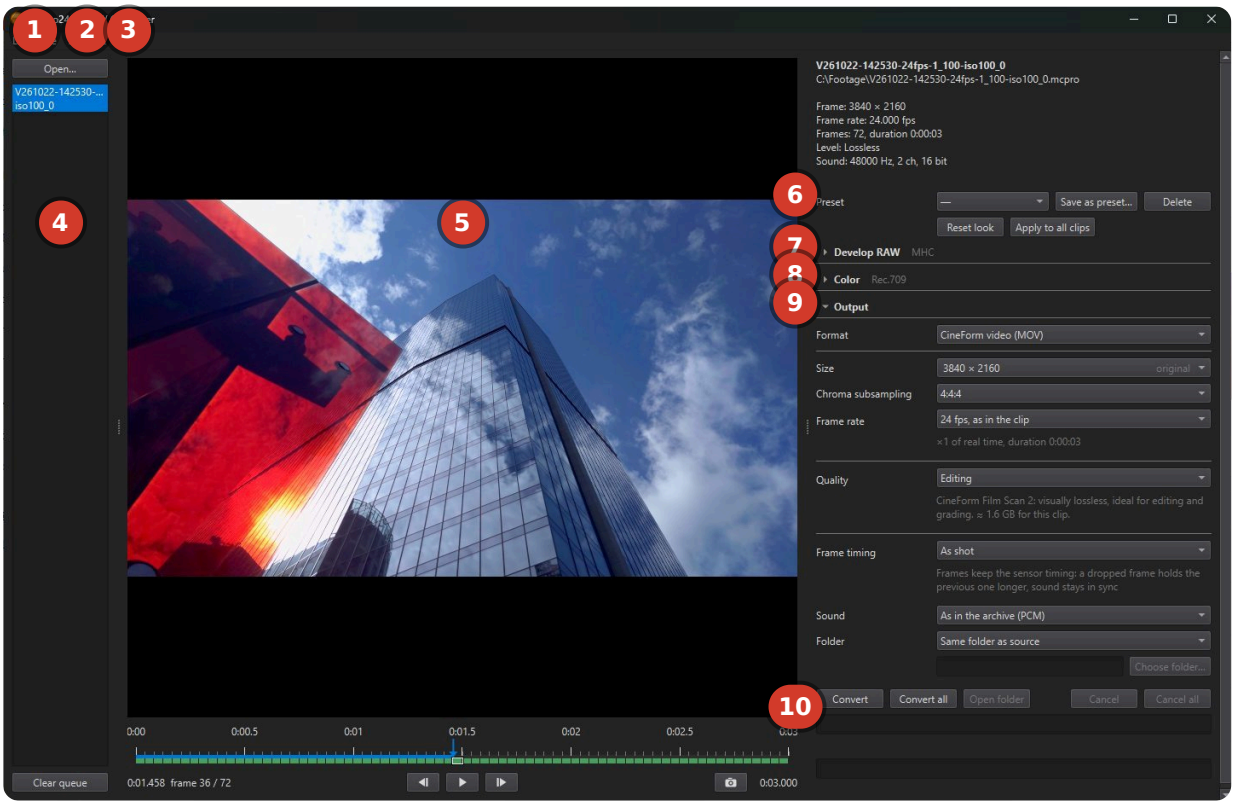
## About this guide

mcpro24fps RAW Converter is a Windows program for RAW clips recorded by the mcpro24fps app in the .mcpro format. It plays a clip with its sound and turns it into a file that editing programs can open: CineForm or H.264 / HEVC video in MOV, or a CinemaDNG sequence.

The installer from mcpro24fps.com can add two more ways to use the same clips without converting them:

- the module for Adobe, which opens .mcpro clips directly in Premiere Pro and Media Encoder;
- the virtual disk, which shows every .mcpro clip as a CinemaDNG folder, so DaVinci Resolve and other programs that read CinemaDNG can use it directly.

Viewing and playback are free. Converting, saving frames, the module and the virtual disk need a mcpro24fps account with RAW Bundle, the same purchase as in the phone app. See Account and RAW Bundle.



## Which way to choose

- You need an ordinary video file for editing, for a client or for uploading: convert the clip. The converter can also make HDR video (HLG or HDR10) and, with an NVIDIA graphics card, a file with no loss at all.
- You edit in Premiere Pro or export with Media Encoder: install the module and put the clip straight on the timeline.
- You edit in DaVinci Resolve, free or Studio: use the virtual disk. Resolve sees CinemaDNG, so its RAW panel works.
- You want a CinemaDNG copy to archive or to hand over: convert to **CinemaDNG sequence**.

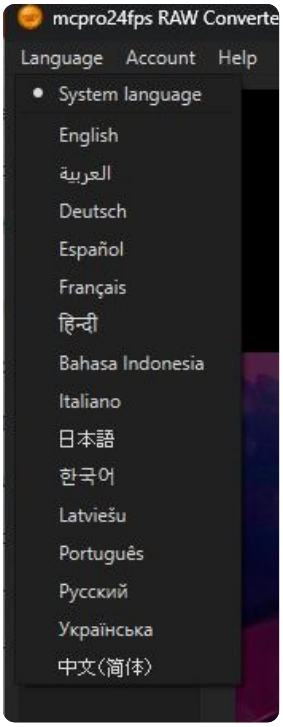
## How this guide is organised

The converter window has the list of clips on the left and the preview on the right. Under the preview are three groups of settings, in the order the picture is processed. The guide follows the window:

1. Clips and preview: opening clips, the list, playback, the frame status bar;
2. Develop RAW: the look of a clip and its presets, white balance, debayer, lens corrections;
3. Color: exposure, SDR or HDR, the output curve, your LUT;
4. Output: format, frame size and rate, codec and quality, sound, folder;
5. Converting: starting, the queue, existing files, errors.

Then come the chapters on the module for Adobe and the virtual disk, and step-by-step articles at the end.

The guide names every setting exactly as the window does, in the language of the page. To change the language of the window, use the **Language** menu: it switches at once, without a restart.




## Installation

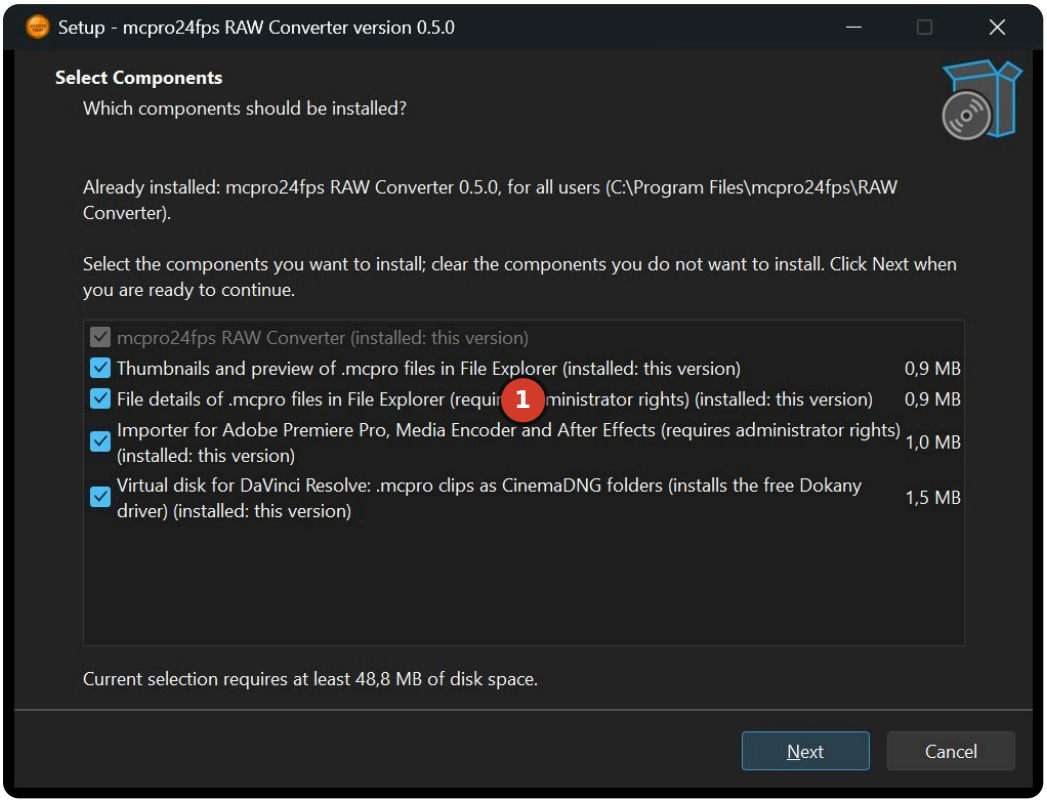
The programs run on Windows 10 and 11, 64-bit. For 4K clips, 8 GB of memory or more is recommended. The preview and fast conversion need a graphics card with OpenGL 4.3. For H.264 and HEVC you also need a video encoder in the graphics card or in the processor's built-in graphics (NVIDIA, AMD or Intel).

There are two versions:

- From Microsoft Store: the converter only. The Store installs and updates it.
- From mcpro24fps.com: the full set, with the module for Adobe, the virtual disk and the .mcpro thumbnails in File Explorer. It updates itself (see Updates).

You can have only one of them. If the Store version is on the computer, the installer from the site asks you to remove it first and opens Apps in Windows Settings so you can do that.

# What the installer asks

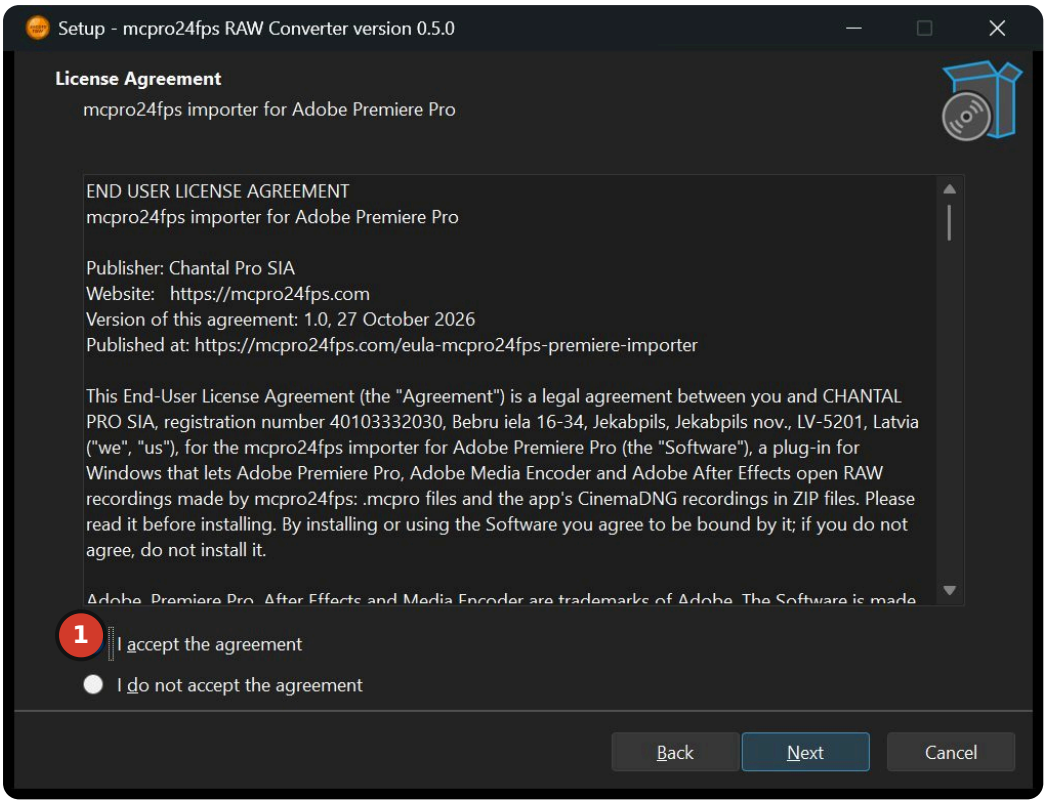



## 1 Components

Tick what you need:

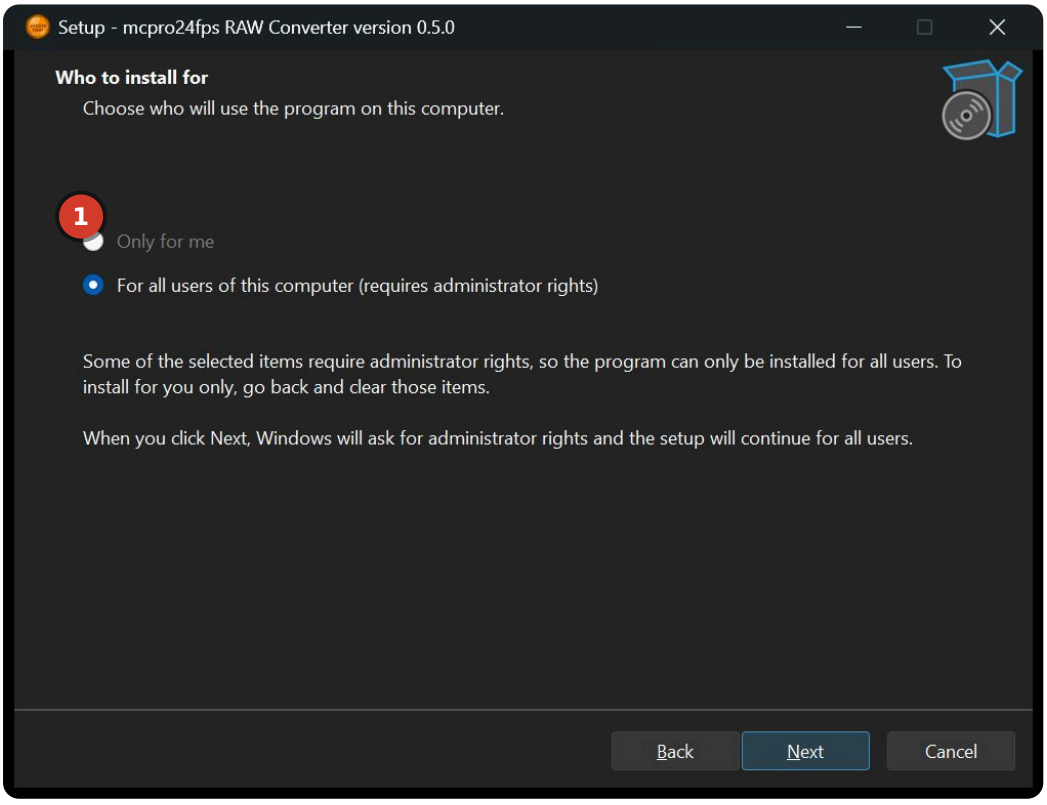
- mcpro24fps RAW Converter: always installed.
- Thumbnails and preview of .mcpro files in File Explorer. On by default.
- File details of .mcpro files in File Explorer: duration, frame size, frame rate, sound and camera on the Details tab and in tooltips. Needs administrator rights.
- Importer for Adobe Premiere Pro, Media Encoder and After Effects. Shown only when Premiere Pro is installed. Needs administrator rights.
- Virtual disk for DaVinci Resolve. Off by default. It installs the free Dokany driver.

## 1 Licence agreements




The converter's licence, and the importer's when the importer is ticked.

## 1 Who to install for



Only for you, or for all users of the computer. Installing for all users needs administrator rights, and so do some components. If any of those are ticked, you can only install for all users. To install just for yourself, go back and clear them.

### Dokany driver

This page appears only with the virtual disk, and only if Dokany is not installed yet. Dokany is installed separately: Windows asks for administrator rights, and it shows up in Apps as Dokan Library.

### Tasks

A desktop shortcut and, for the virtual disk, starting it when you sign in to Windows (on by default).

When the installation finishes, you can open the converter and the virtual disk settings right away.

To add or remove a component later, run the installer again. The components page shows what is installed; clear a box to remove that part.

## In File Explorer

- .mcpro clips have thumbnails and a frame in the preview pane.
- With file details installed, the Details tab shows the clip's duration, frame size and rate, bitrate, sound, recording date and camera.
- Double-clicking a .mcpro clip opens it in the converter.

## Uninstalling

Go to Windows Settings → Apps. If Dokany was installed together with the virtual disk, you are asked whether to remove it too. Keep it if other programs use Dokany.

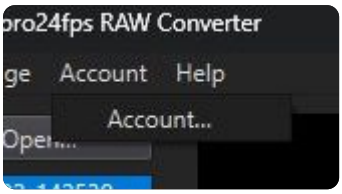
## Account and RAW Bundle

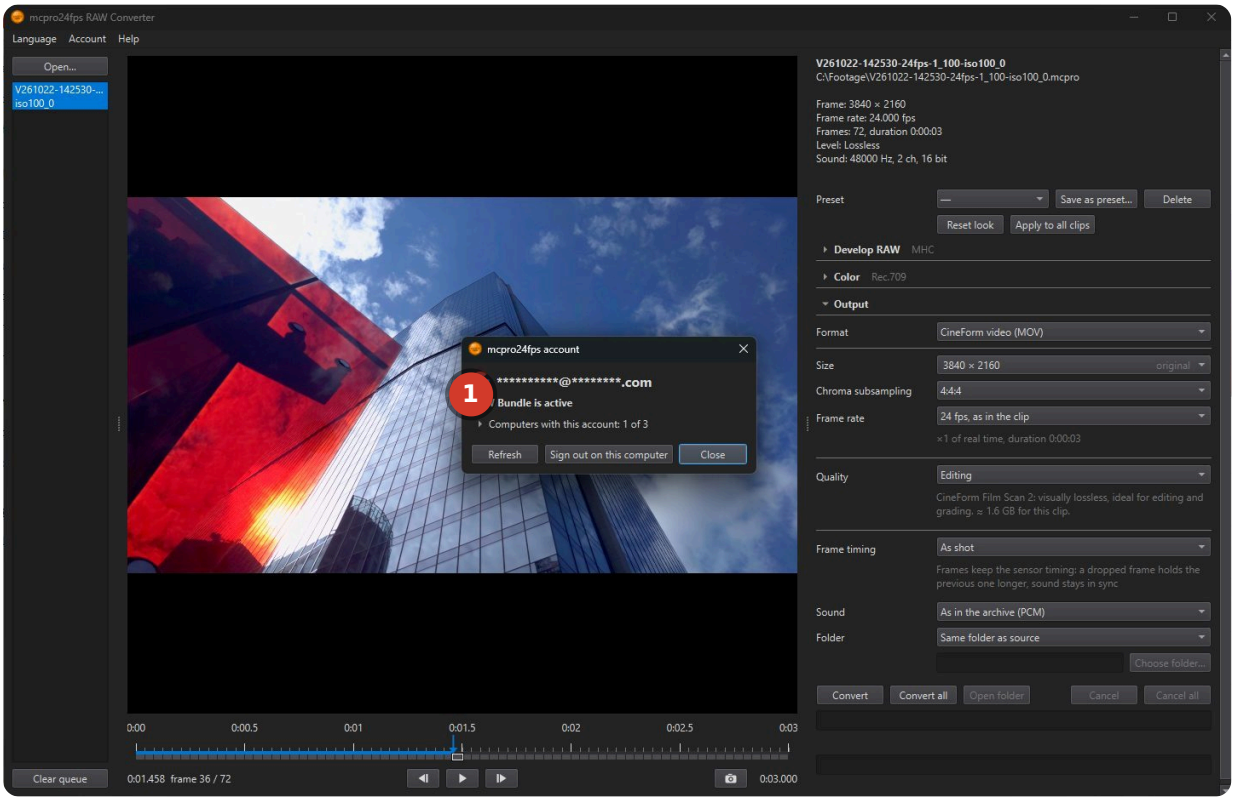
In the program: Account → Account…

You can open and play clips without an account. Converting, saving a frame as DNG, the module for Adobe and the virtual disk need a mcpro24fps account with RAW Bundle.

RAW Bundle is sold in the mcpro24fps app on an Android phone (Google Play, AppGallery or RuStore). You do not buy anything in the converter: sign in with the same account you used on the phone, and the purchase works here too. The 7-day free trial starts with your first sign-in, on the phone or on the computer. Each account gets one trial.

Until you sign in, the window shows **Sign in…** instead of the **Convert** buttons. That button opens the account window, and so does **Account** → **Account…**.




## Signing in

Choose **Sign in with Google**, **Sign in with HUAWEI ID** or **Sign in with VK ID**, whichever you used to buy in the app: Google for Google Play, HUAWEI ID for AppGallery, VK ID for RuStore. The sign-in page opens in your web browser. Finish there and come back to the program. The account needs a confirmed email address, so with HUAWEI ID and VK ID allow access to your email on their page.

### 1 What the window shows

- **RAW Bundle is active**: the purchase is on this account.
- **Free trial until …**: the trial is running and ends on that date.
- **No RAW Bundle on this account**: you are signed in, but there is no purchase and no trial left. Buy RAW Bundle in the app on your phone with this account, then click **Refresh**.
- **Works without the internet until …**: the program checks the licence online. Without a connection it keeps working for 14 days. This line appears when the computer has been offline for a while.

**Refresh** asks the server again at once, for example right after buying on the phone.

### Computers

One account works on up to three computers at a time. Phones are counted separately. Click the row **Computers with this account: … of …** to see the list: **This computer** and the others, each with the date it was last used. **Sign out** next to another computer frees its place, so you can sign in on a new one without going back to the old one.

**Sign out on this computer** removes the sign-in from this computer and frees its place.

The module for Adobe and the virtual disk have no sign-in of their own. They use this window in the converter.

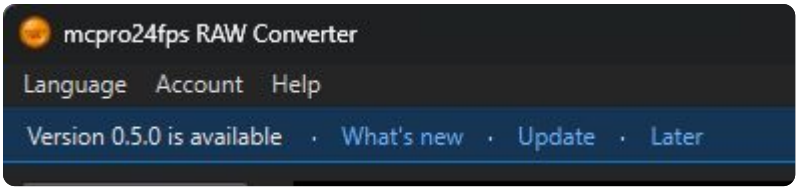
## Updates

In the program: Help → Check for updates…

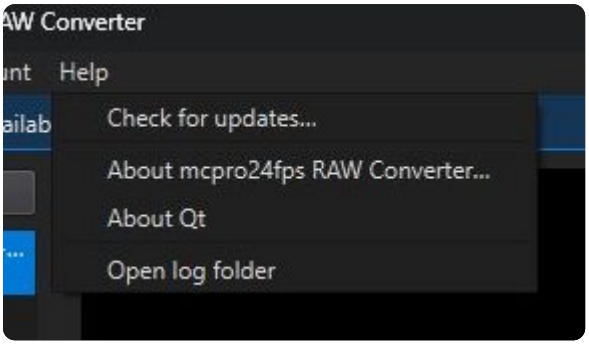
The Microsoft Store version is updated by the Store, like any other Store app. Everything on this page is about the version installed from mcpro24fps.com.

Each time it starts, the converter asks the mcpro24fps server whether there is a newer version. If there is, a bar appears across the window under the menu, with three links:

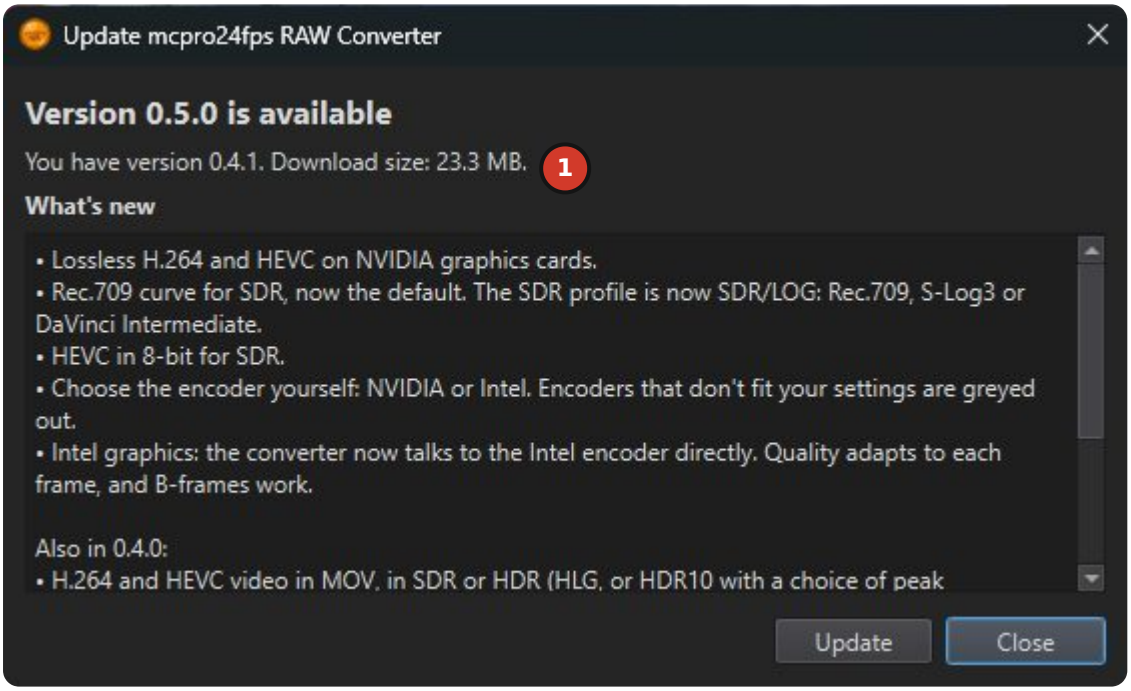
- **What's new** opens the update window with the list of changes;
- **Update** opens the same window and starts the download at once;
- **Later** hides the bar for a week.




To check yourself, use **Help → Check for updates…**. To turn off the automatic check, open **Help → About mcpro24fps RAW Converter…** and clear **Check for updates automatically**.




## 1 Installing an update




The update window downloads the new installer and checks it before running it. The file must be signed by Chantal Pro SIA and match the checksum from the server. If it fails the check, it is deleted and nothing is installed.

**Install** closes the converter, updates the whole set (converter, module for Adobe, virtual disk) and opens the converter again. If the programs were installed for all users, Windows asks for permission first.

- While a clip is being converted, **Update** and **Install** are unavailable: **Stop the conversion first**.
- While Premiere Pro, Media Encoder or After Effects is open, the module for Adobe cannot be replaced. The window shows **Close Adobe programs** with a list of what is still open, and carries on by itself once they are closed.

# Clips and preview

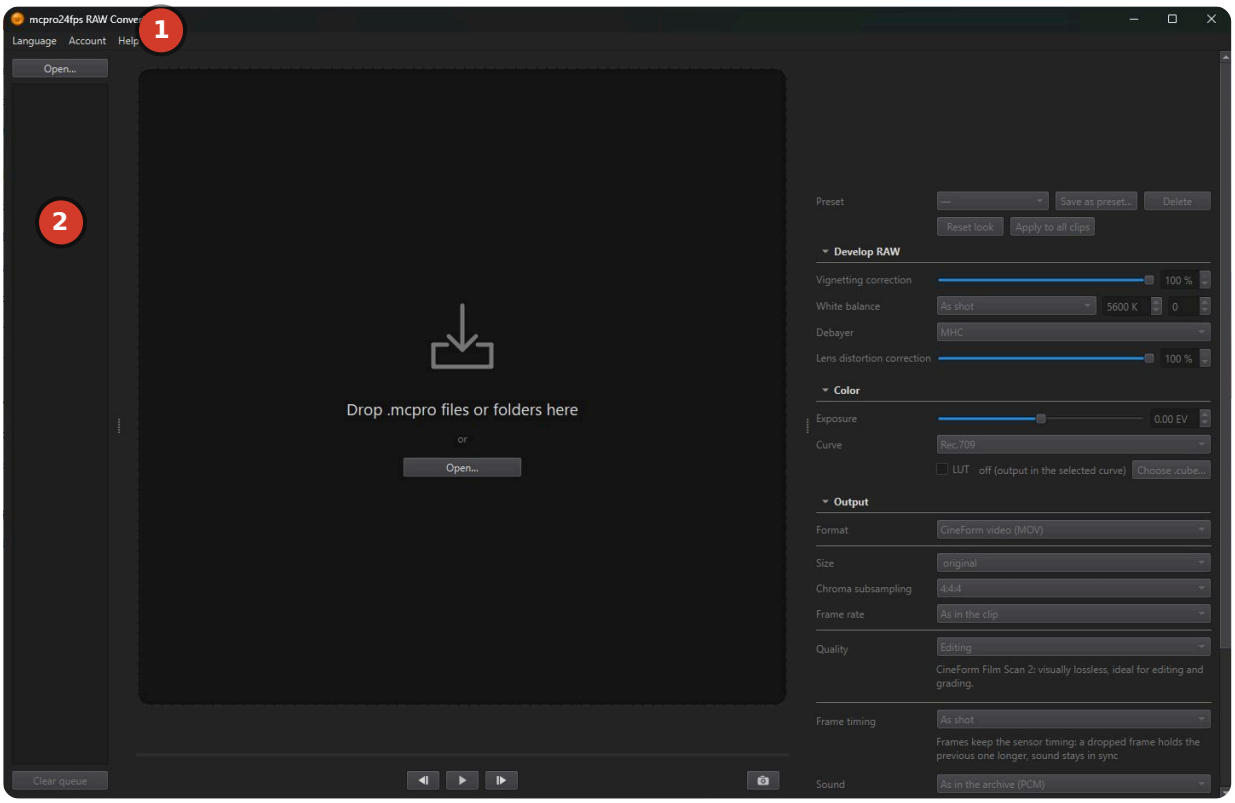
Opening clips, the clip list, playback and the frame status bar.

## Opening clips

The converter opens clips in the .mcpro format recorded by the mcpro24fps app. Copy them from the phone to the computer first: the program reads files from a disk, not from a connected phone.

There are two ways to add clips:

- **Open…** above the list: choose one or more .mcpro files;
- drag files or whole folders from File Explorer into the window: **Drop .mcpro files or folders here**. A folder adds every .mcpro clip in it, subfolders included.




Until you select a clip, the settings under the preview are greyed out.

## 1 Menus

- **Language**: the language of the window. It changes at once. By default it is the language of Windows.

- **Help → Open log folder**: opens the folder with the program's log, `log.txt`. If something goes wrong, attach it to your message.

### 2 The clip list

The list shows the name of every clip and, while converting, its state: **queued**, **converting** with a percentage, **done**, **cancelled** or an error. A damaged file, or one that is not an .mcpro clip, is marked **not readable**.

- **Remove from queue** (right-click a clip, or press Delete) takes one clip off the list. The file on disk stays.
- **Clear queue** under the list empties it. It is unavailable while a clip is being converted: **Stop the conversion first**.

### Clip details

On the right, above the settings, you see the details of the selected clip:

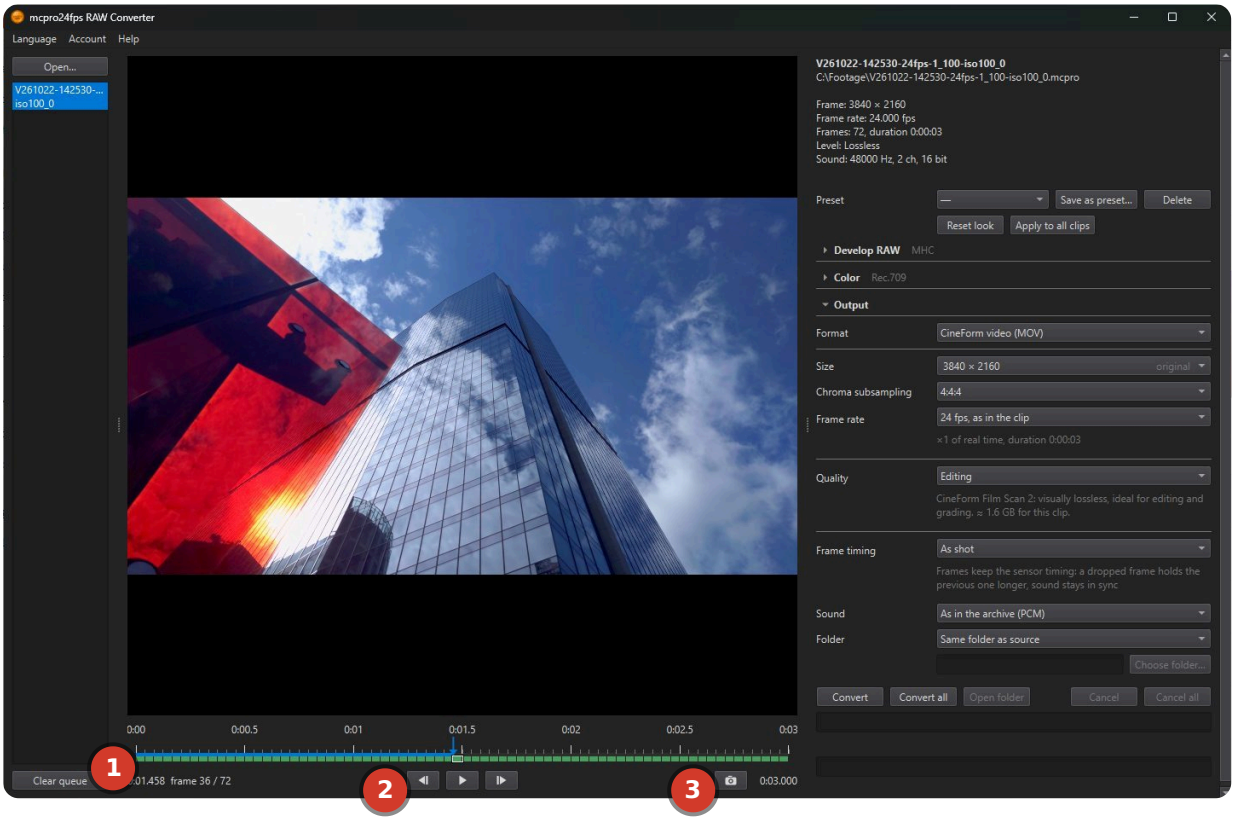
- **Frame: … × …**: the frame size;
- the frame rate, and for slow motion or time-lapse also the rate it was shot at: **… fps (shot at … fps)**;
- **Frames: …, duration …**;
- **Level: …**: the compression level of the .mcpro file (LL, HQ, SQ or LT, as chosen in the app);
- **Sound: … Hz, … ch, … bit**, or **Sound: none**.

### The look is saved next to the clip

Everything you set in **Develop RAW** and **Color** makes up the look of that clip. The program saves it automatically in a small file next to the clip, with the same name ending in `.look.json`. Open the clip again and the look comes back. Copy the clip together with this file, and the look comes back on another computer too. If the folder is read-only (a write-protected card, a network folder you cannot write to), the program tells you: **Look not saved next to the clip: …**.

## Preview and playback

The preview shows the selected clip with its current look, the same picture that is written to the converted file. Any change in the settings shows up at once.




## 1 The frame status bar

Under the time bar is a thin strip with a cell for every part of the clip. While the clip is open, the program checks it in the background and colors the cells: **Frame status: green is OK, orange is damaged, red is dropped, grey is not checked**.

- Red: the phone did not record a frame here (**Dropped frame**, or **Dropped frames: …** for several in a row).
- Orange: a frame is damaged. The tooltip says how many of its pieces cannot be read: **Damaged frame … (… of … slices)**.

Hover over a cell to see what it means. Dropped and damaged frames do not stop the conversion. What the file does with them is set in Frame timing.

## 2 Playback

- ▶ / ❚❚: **Play (Space)**, **Pause (Space)**. The clip plays with its sound.
- ‹ and ›: **Previous frame (←)**, **Next frame (→)**.
- The time bar: drag it to any point in the clip. Next to it are the time and the frame number.

Playback follows the output **Frame rate**. If a clip shot at 120 fps is set to 30 fps in the output, the preview plays it four times slower, just as the file will.

## 3 Save frame as DNG

The camera button saves the frame on screen as a DNG file: the raw frame as it was recorded, without the look. The file goes to the output **Folder**, and the program shows **Frame saved: …** with its path. The button appears once you sign in with RAW Bundle.

## When there is no preview

The preview needs a graphics card with OpenGL 4.3. On a computer without it, the program says **Preview is not available on this computer: …. Conversion runs on the processor (slower).** You can still change the settings and convert.

For the HDR preview, see Profile.

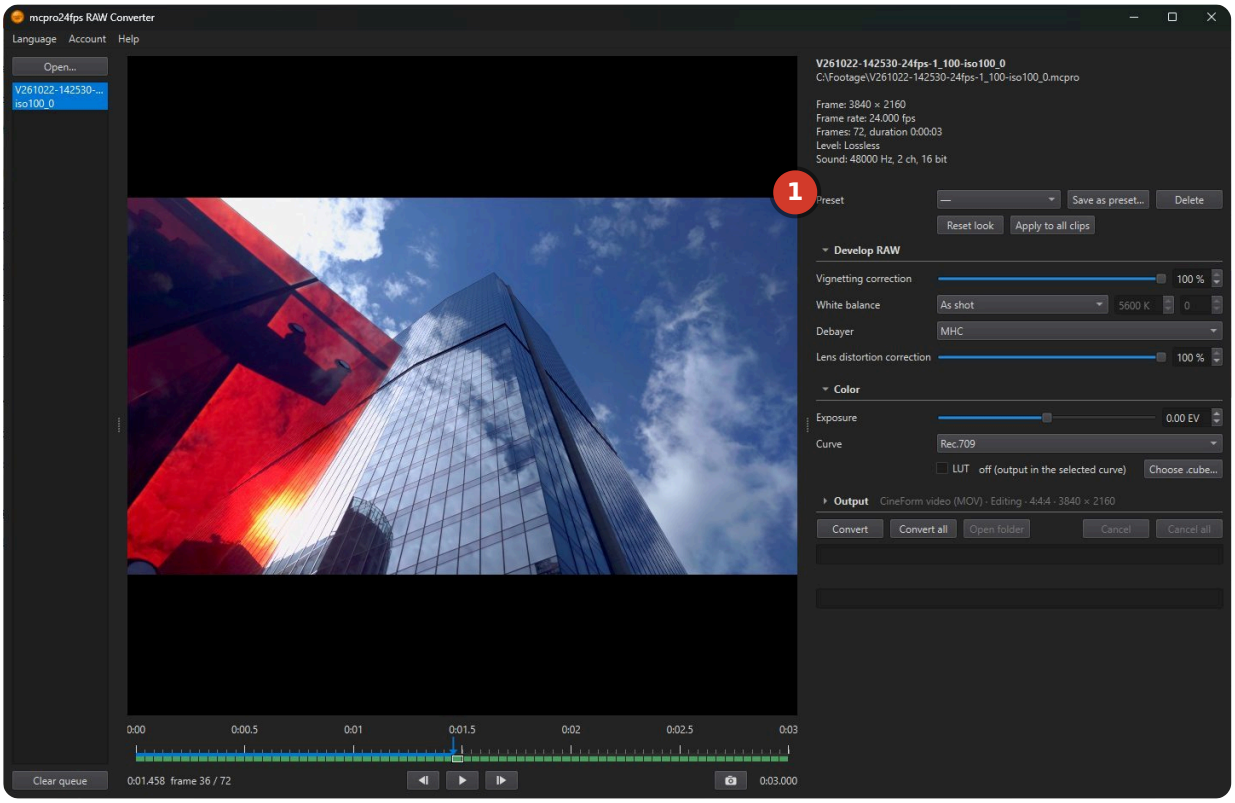
# Develop RAW

The look of a clip, look presets, and what happens to the raw data.

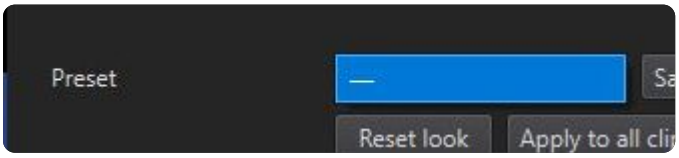
## The look and its presets

The settings under the preview are in three groups, in the order the picture is made. **Develop RAW** works on the raw data, **Color** turns it into a picture, and **Output** decides what file you get. Click the title of a group to fold it. A folded group shows a short line with what is chosen in it.

The first two groups make up the look of the clip. Each clip has its own look, kept next to it in a `.look.json` file (see Opening clips). The **Output** settings are shared by all clips.




### 1 Preset




The row above the groups. A preset is a saved look: pick one from the list, and the clip takes all its settings. — means no preset is chosen.

- **Save as preset…**: save the current look under a name.
- **Delete**: delete the chosen preset (the program asks first).
- **Apply to all clips**: give the current look to every clip in the list.
- **Reset look**: returns to the defaults: 0 EV, white balance as shot, both lens corrections at 100 %, Rec.709, no LUT.

A preset with a LUT remembers which file it used. If that file has since been changed or moved, the program asks what to do: take the new file, choose the .cube again, or turn the LUT off.

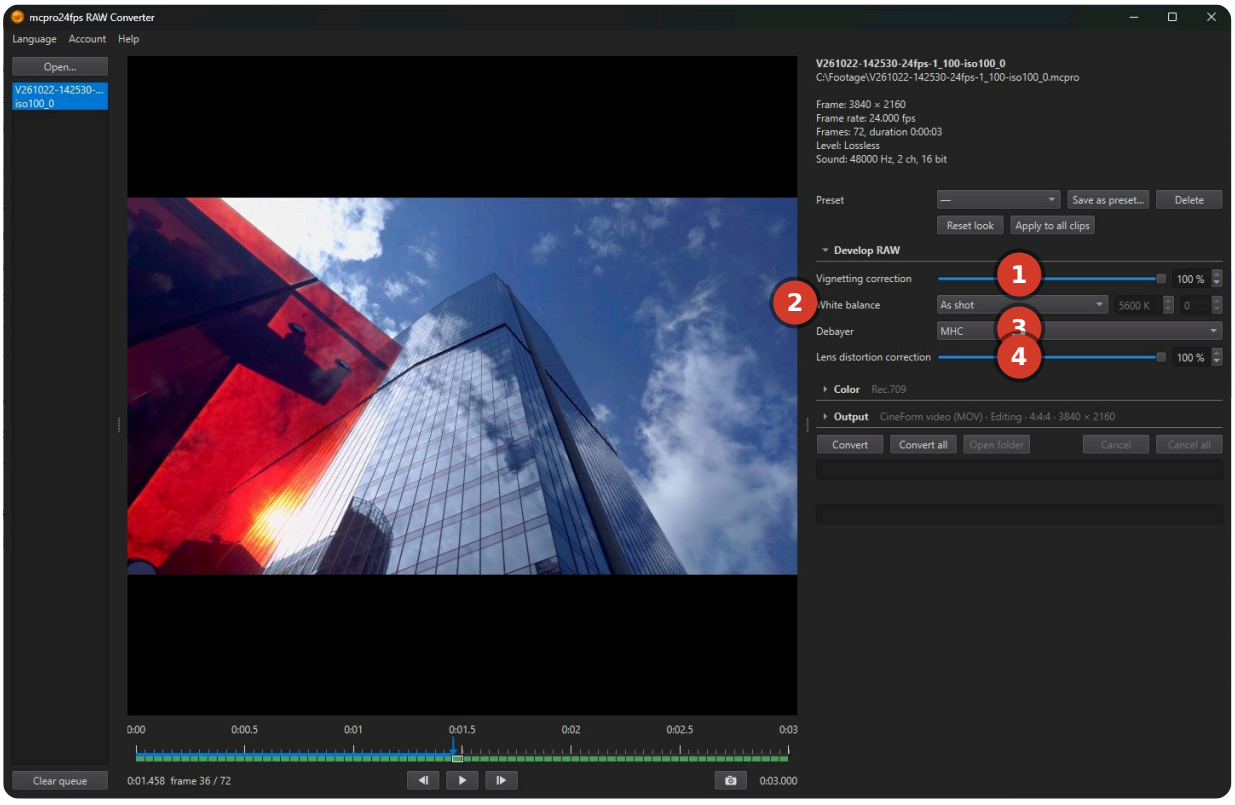
### What the look does not touch

A **CinemaDNG sequence** is raw data. The look is not applied to it; the program uses the look only for the preview. Resolve and other programs develop CinemaDNG themselves.

## Develop RAW

In the program: Develop RAW

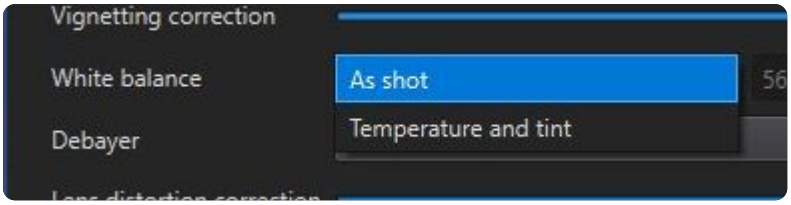
**Develop RAW** covers what happens to the raw sensor data before it becomes a color picture. The rows are in the order of processing.



## 1 Vignetting correction

How strongly to brighten the dark corners of the frame, from 0 to 100 %. The correction comes from the phone itself: it is recorded in the clip for that camera and lens. 100 % is the full correction, as the player in the app shows it. Lower it to keep some of the natural darkening. Default: 100 %.

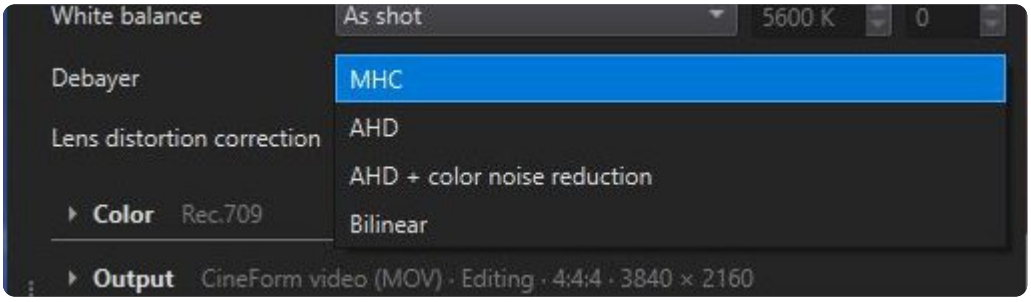
## 2 White balance




- **As shot**: the white balance the phone used for each frame. Default.
- **Temperature and tint**: your own values. Temperature goes from 2000 to 15000 K, tint from −150 to 150.

White balance is applied to the raw data, so you can change it as much as you like without losing quality, just as on the phone.

## 3 Debayer




The sensor sees each pixel through a red, green or blue filter. Debayering rebuilds the full color picture from this mosaic. The methods differ in sharpness and speed.

- MHC: sharp and fast. Default.
- AHD: cleaner on fine detail and edges, but slower.
- **AHD + color noise reduction**: AHD plus extra cleanup of color noise, for footage shot at high ISO.
- **Bilinear**: the fastest and the softest.

The row is hidden for a **CinemaDNG sequence**: there, the program that opens the DNG does the debayering.

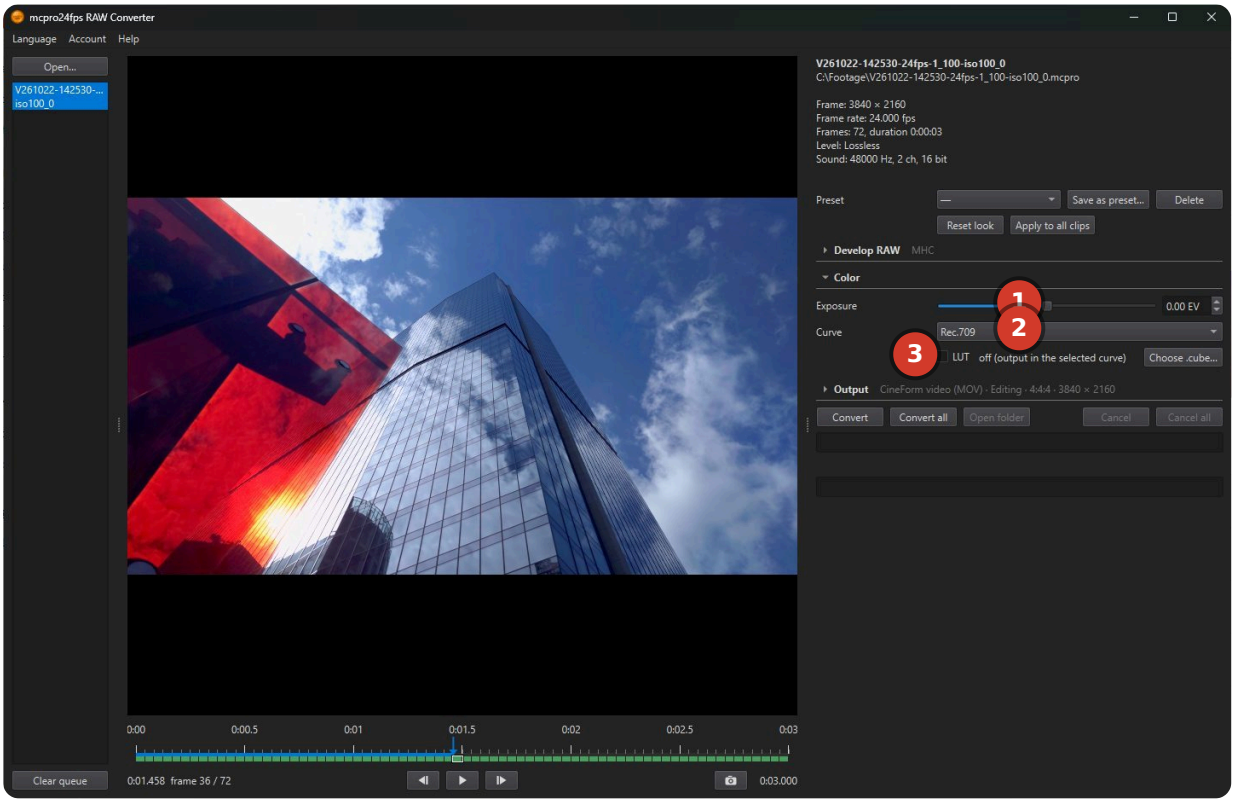
## 4 Lens distortion correction

How strongly to straighten lines bent by the lens, from 0 to 100 %. As with vignetting, the phone records the correction for its lens. Default: 100 %. At 0 % the picture keeps the lens's natural distortion.

# Color

In the program: Color

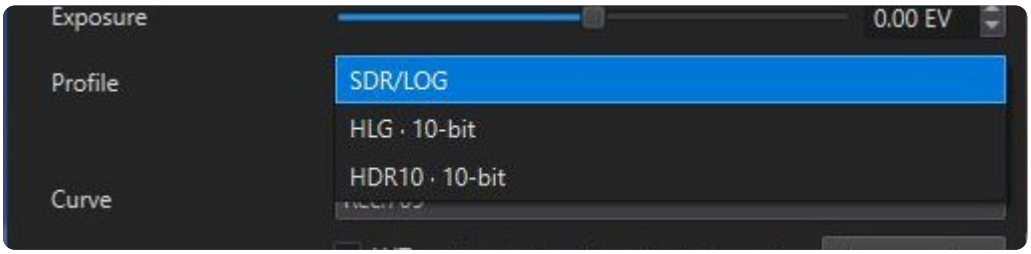
**Color** turns the developed image into the picture that is written to the file. Here you set how bright it is, whether it is SDR or HDR, which curve it is written in, and your LUT on top.




## 1 Exposure

Brightens or darkens the picture, from −4 to +4 EV in steps of 0.01. Double-click the slider to return to 0. Default: 0 EV.

### Profile




Only for **H.264 / HEVC video (MOV)**: CineForm is always SDR.

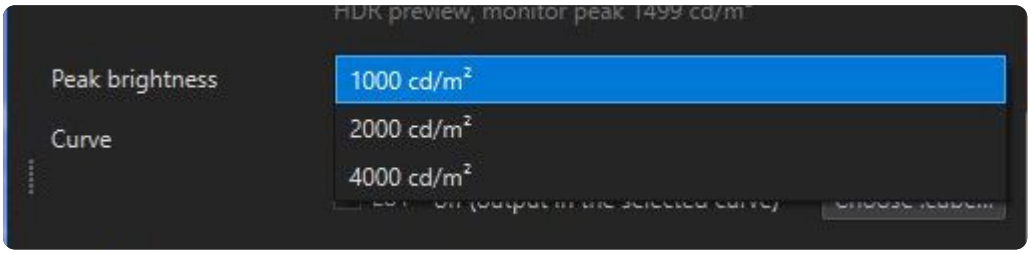
- SDR/LOG: an ordinary picture in the curve chosen in the **Curve** row (Rec.709 or a log curve), or the result of your LUT. The line under the row shows which one is applied: **Curve: …** or **LUT: …**. Default.
- **HLG · 10-bit**: HDR for televisions, phones and YouTube.
- **HDR10 · 10-bit**: HDR in the PQ curve, with a peak brightness you set below.

Only **HEVC · 10-bit** can write HDR, so with HLG or HDR10 chosen the 8-bit codecs are greyed out. The **Curve** row is not used in HDR.

### HDR in the preview

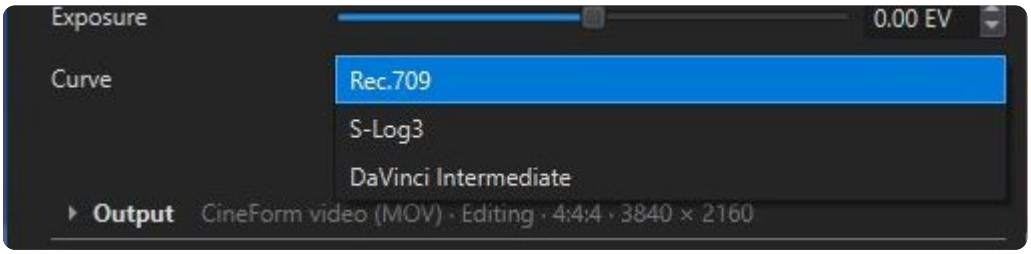
If HDR is turned on for the monitor in Windows, the preview shows the HDR picture, and the line under the row says **HDR preview, monitor peak …**. If not, the preview shows the raw HLG or PQ signal, which looks flat and grey, with **The monitor is not in HDR mode: the signal is shown as is**. The file is correct either way.

## Peak brightness




For HDR10 only: 1000, 2000 or 4000 cd/m². This is the brightest level the picture is graded for. It is written into the file, and the screen that plays it uses the number to fit the picture to its own brightness. Default: 1000 cd/m².

## 2 Curve




The curve of the file when there is no LUT:

- Rec.709: a finished picture, ready to watch. Default.

- S-Log3 and DaVinci Intermediate: log curves. The picture looks flat, but it keeps the full brightness range of the sensor for grading. Editing programs know these curves by name and convert them themselves, for example DaVinci Resolve with Color Space Transform.

With a LUT chosen, the row is unavailable.

## 3 LUT

Your own LUT in the .cube format, applied on top of the picture. **Choose .cube…** picks the file, and the row then shows its name. Without a LUT the row says **off (output in the selected curve)**.

- In SDR the LUT gets the Rec.709 picture. Use a creative LUT made for Rec.709, not one that converts from log.
- In HLG and HDR10 the LUT is applied to the HDR signal, so it has to be made for that signal.

The LUT is not applied to a **CinemaDNG sequence**.

# Output

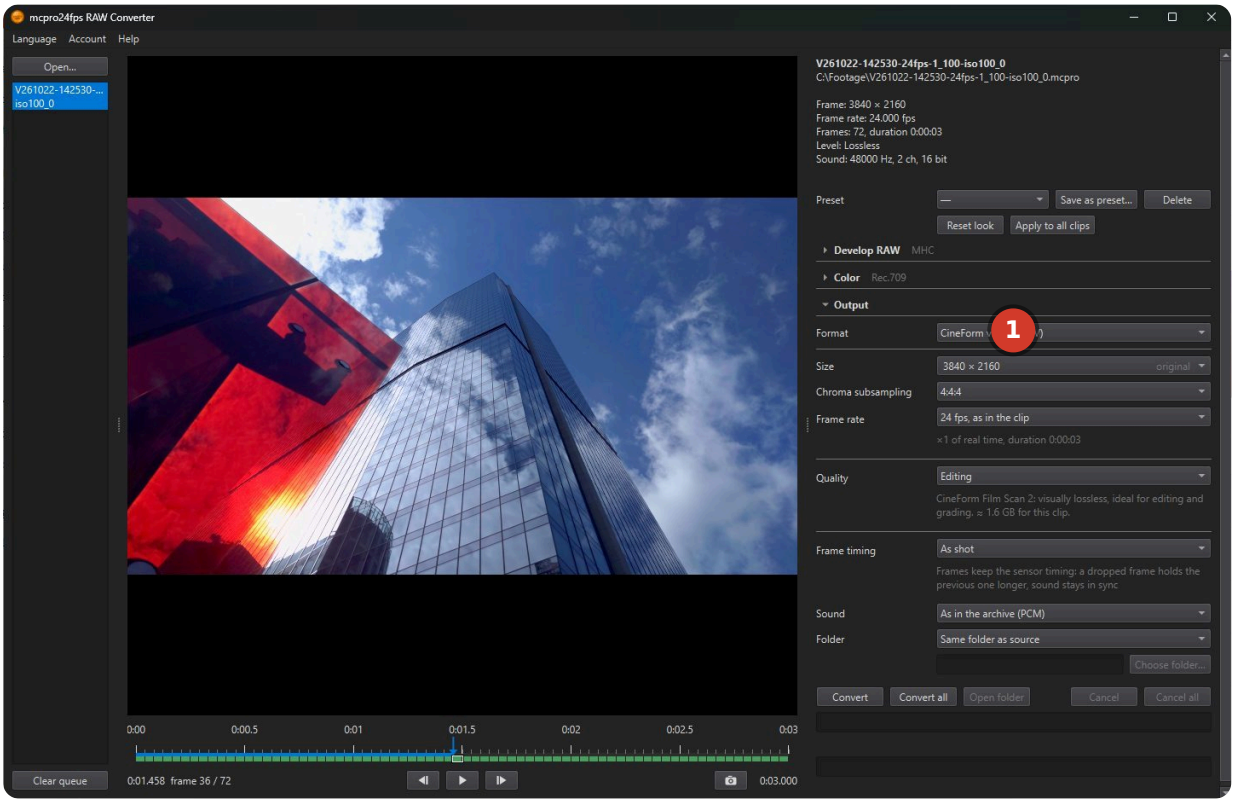
Format, frame size and rate, codec and quality, sound and folder.

## Output format

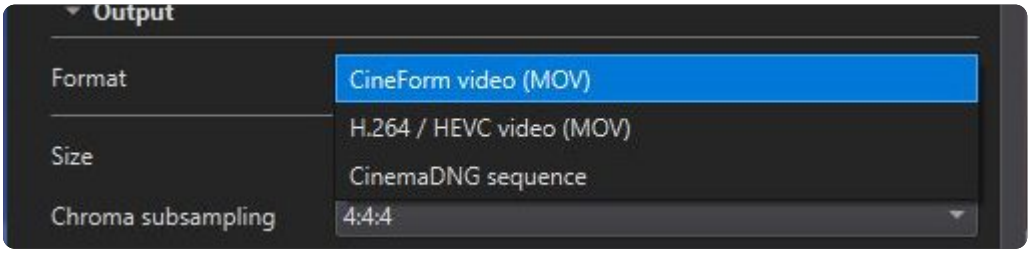
In the program: Output

**Output** decides what file you get. These settings are shared by all clips in the list and are remembered between launches. The exception is the frame rate, which starts from the clip's own rate every time.

Which rows you see depends on the format. They fall into four parts: the format, the frame (size, rate), the encoding (codec, quality) and the file (timing, sound, folder).




## 1 Format

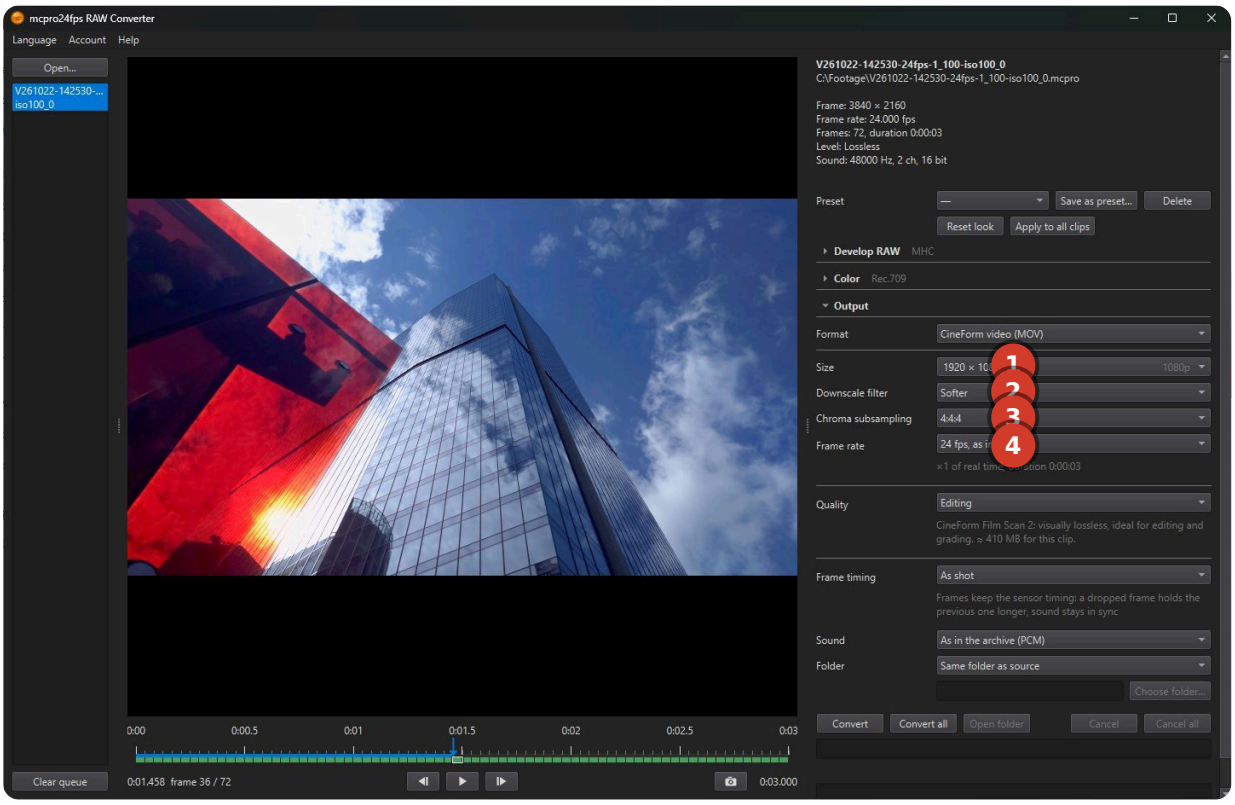


- **CineForm video (MOV)**: a codec made for editing and grading. It decodes quickly while you edit, loses very little, and is 10-bit or more, but the files are large. It opens in DaVinci Resolve, Premiere Pro and most other editing programs.
- **H.264 / HEVC video (MOV)**: compressed by the graphics card. The files are smaller, HEVC can be HDR (HLG and HDR10), and NVIDIA cards can also write a file with no loss. Use it for delivery, for uploading, and for programs that do not open CineForm.
- **CinemaDNG sequence**: a folder of DNG frames with the sound in a WAV file, the raw data as recorded. The look is not applied, and the size and rate stay as in the clip. The only setting is **Folder**. Use it for programs that develop RAW themselves, and for archiving.

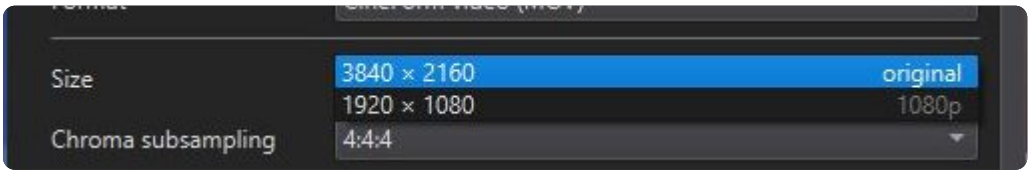
For CineForm, the estimated file size for the selected clip is shown under **Quality**.

## Frame size and frame rate

In the program: Output




### 1 Size

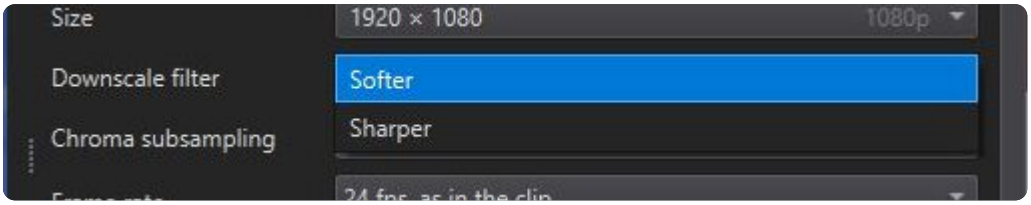


The frame size of the file. The list shows the actual sizes for the selected clip:

- the clip's own size, marked **original**. Default;
- 2160p: fitted into 3840 × 2160;
- 1080p: fitted into 1920 × 1080.

The proportions of the frame are kept. A size that would not make the frame smaller is not offered. When you convert several clips together, each one is reduced only if it is larger than the chosen size.

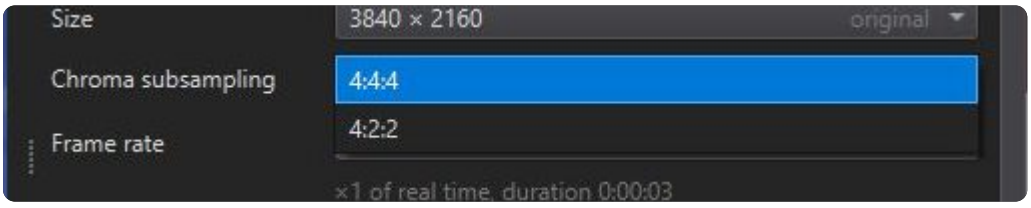
## 2 Downscale filter




Shown only when the frame is being made smaller.

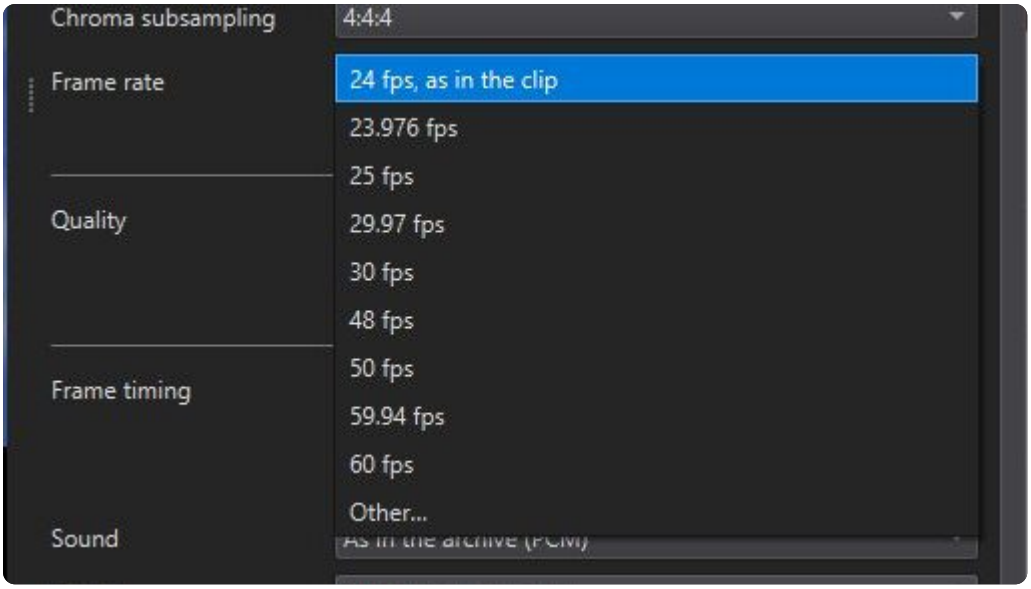
- **Softer**: averages neighbouring pixels (a box filter). Soft, without bright or dark outlines along edges.
- **Sharper**: the Catmull-Rom filter, keeps more fine detail.

## 3 Chroma subsampling

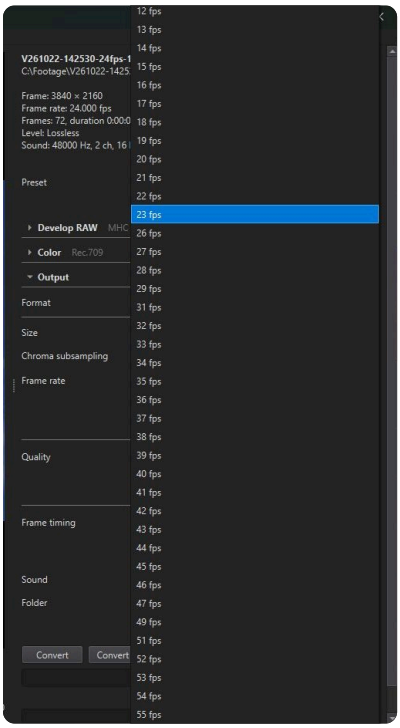



For **CineForm video (MOV)** only. Brightness is always stored for every pixel; this row sets how much color detail is kept. 4:4:4 keeps color for every pixel. 4:2:2 keeps half the color detail across the frame and gives a smaller file. H.264 and HEVC always use 4:2:0, with color at half detail both across and down.

## 4 Frame rate




The frame rate of the file. The first item, **… fps, as in the clip**, keeps the clip's own rate. Default. Then come 23.976, 24, 25, 29.97, 30, 48, 50, 59.94 and 60 fps, and **Other…**, which opens a second list with every other whole number from 1 to 60.

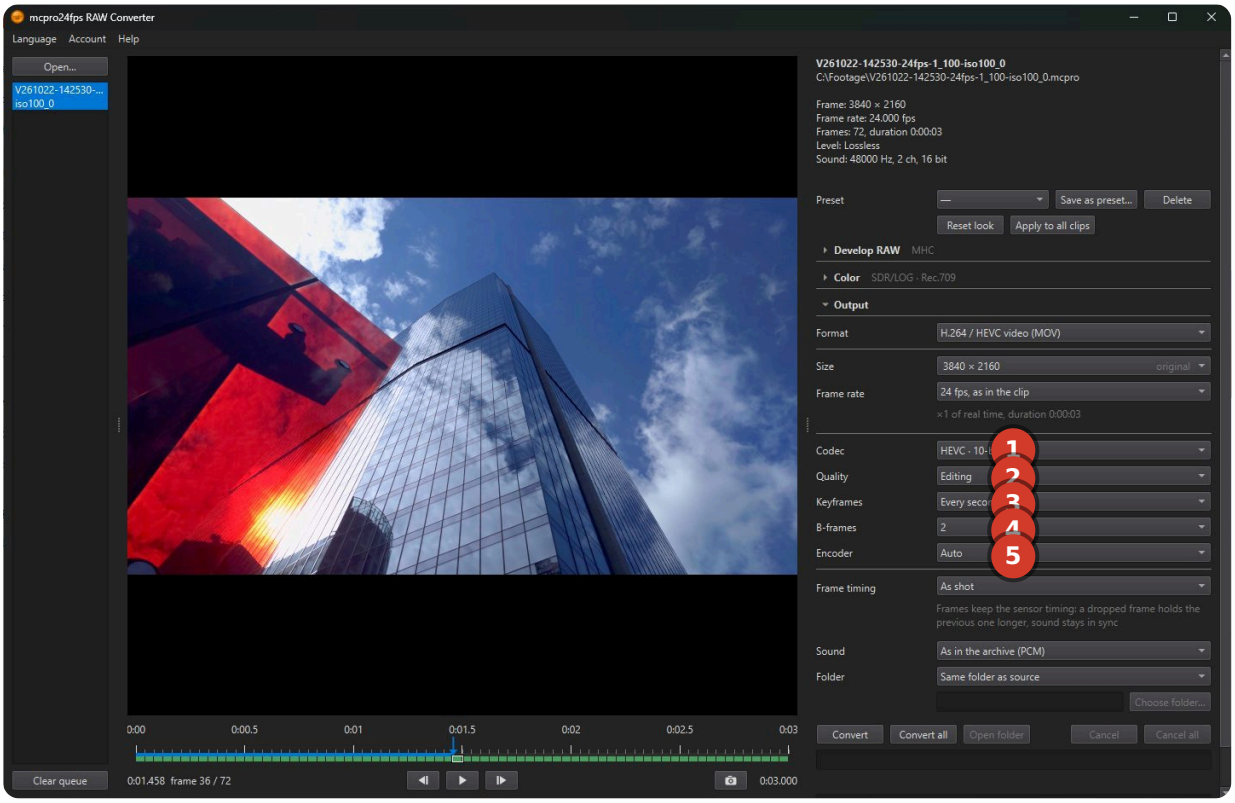


A different rate does not drop or add frames. Every frame of the clip goes into the file and plays faster or slower, and the sound changes speed with it. The line under the row says what you get: **×… of real time, duration …**. A clip shot at 120 fps and written at 30 fps plays at ×0.25, four times slower.

To get more than 60 fps, keep the clip's own rate.

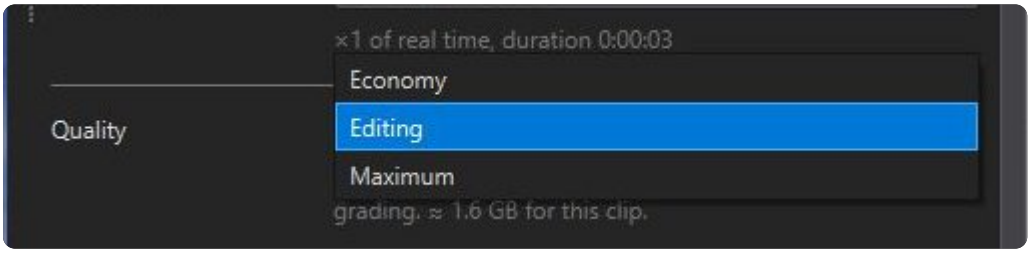
# Codec and quality

In the program: Output




# CineForm

## 2 Quality



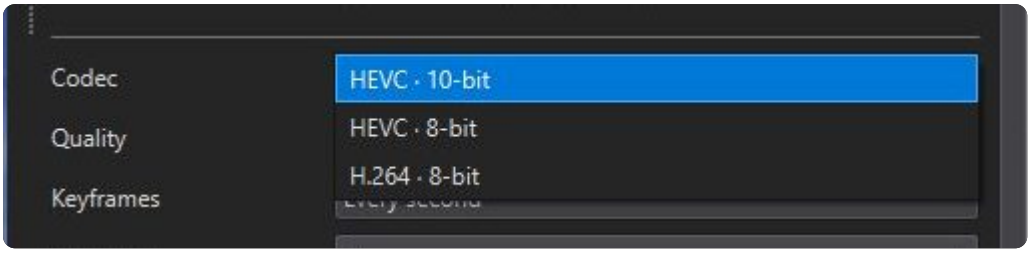

- **Economy**: CineForm Film Scan 1: smallest file size, ideal for previews and drafts.
- **Editing**: CineForm Film Scan 2: visually lossless, ideal for editing and grading. Default.
- **Maximum**: CineForm Film Scan 3: highest quality, ideal for heavy grading and VFX.

Under the row, the program estimates the file size for the selected clip: **≈ … for this clip.**

# H.264 and HEVC

The file is encoded by the graphics hardware: NVIDIA, AMD or Intel, whichever the computer has.

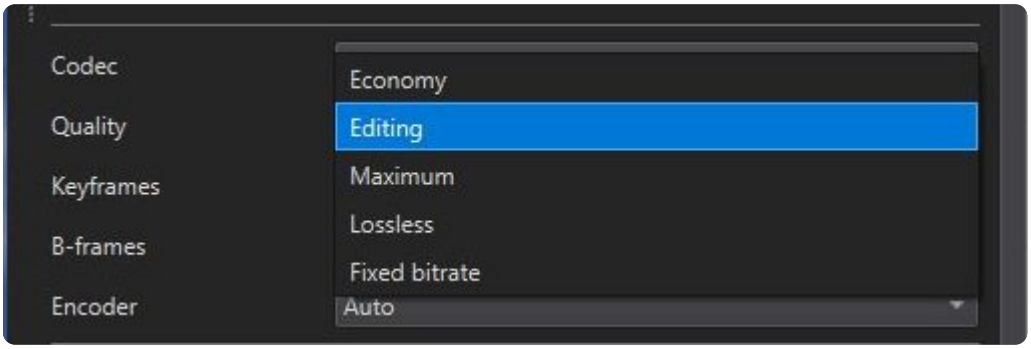
## 1 Codec




- **HEVC · 10-bit**: the only codec that writes HDR. Default.
- **HEVC · 8-bit**: for players and programs that do not take 10-bit HEVC. SDR only.
- **H.264 · 8-bit**: plays everywhere, but the file is larger at the same quality. SDR only.

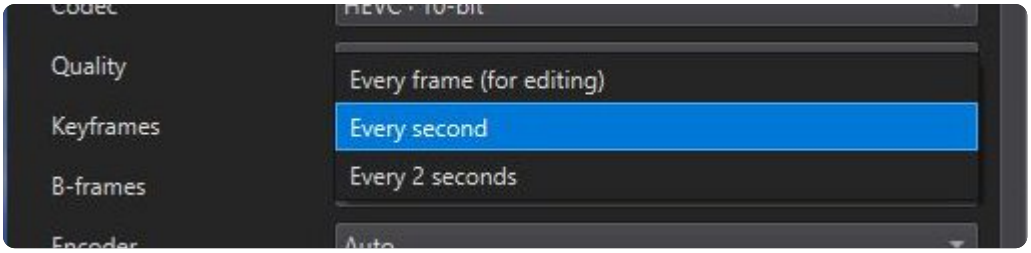
With HLG or HDR10 chosen in Profile, the 8-bit codecs are greyed out.

## Quality




- **Economy**, **Editing**, **Maximum**: the encoder holds the chosen quality and gives each frame as much data as it needs, so the file size depends on the picture. Default: **Editing**.
- **Lossless**: every frame is stored exactly, with no loss at all. The file is very large. It is meant for processing in other programs (upscaling, noise reduction) before the final export. Only on computers with an NVIDIA graphics card; on others the item is not shown.
- **Fixed bitrate**: you set the bitrate yourself in the **Bitrate** row, from 1 to 800 Mbps. Default: 100 Mbps.

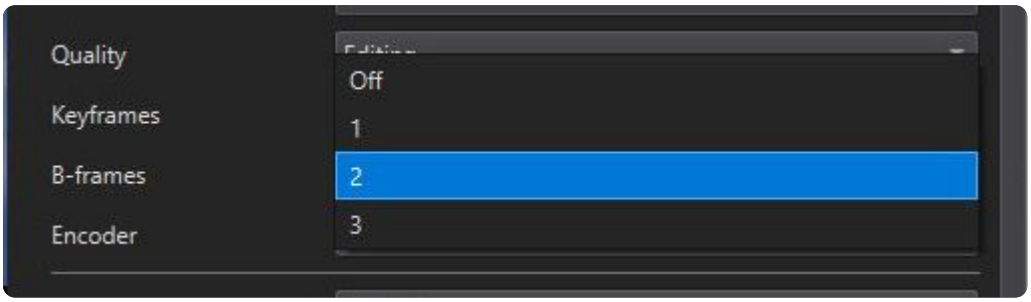
## 3 Keyframes




How often a complete frame, a keyframe, is written. The frames in between store only what changed since the frame before.

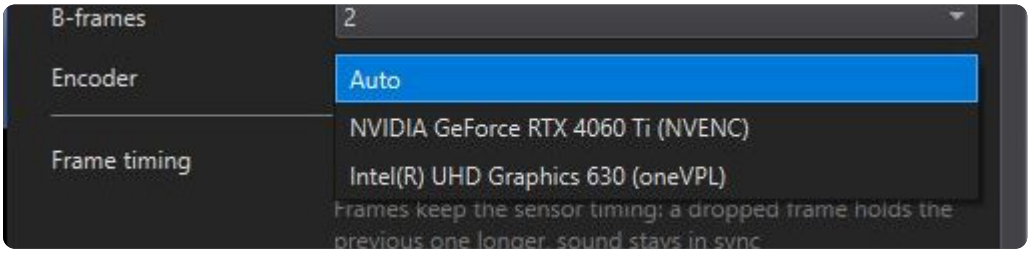
- **Every frame (for editing)**: every frame is a keyframe. Editing programs move through and cut such a file most easily, but it is the largest.
- **Every second**: default.
- **Every 2 seconds**: the smallest file.

## 4 B-frames




B-frames are in-between frames that borrow picture from the frames both before and after them. They make the file smaller. Choose how many come in a row: **Off**, 1, 2 or 3. Default: 2. With **Every frame (for editing)** there are none, and the row is unavailable.

## 5 Encoder

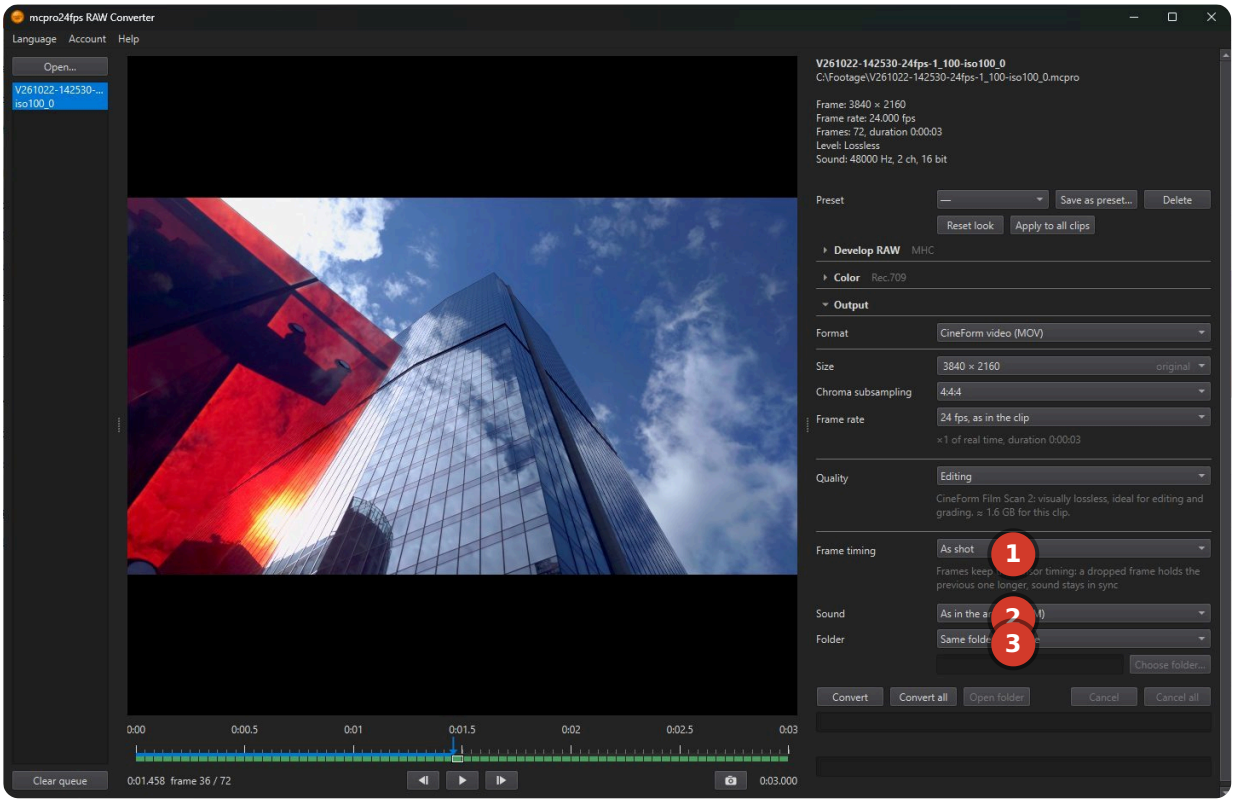



Appears when the computer has more than one hardware encoder, for example an NVIDIA card and Intel graphics in the processor. The list always shows all of them. An encoder that cannot do what is chosen above (the codec, 10-bit, HDR, lossless) is greyed out.

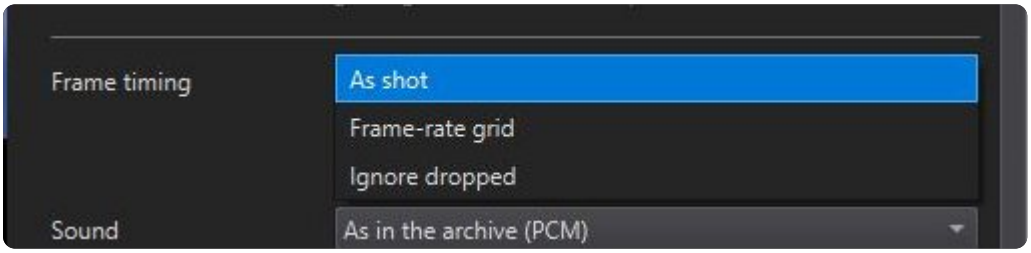
**Auto**: the program picks one for you, NVIDIA first, then AMD, then Intel. Default.

# Frame timing, sound and folder

In the program: Output




## 1 Frame timing

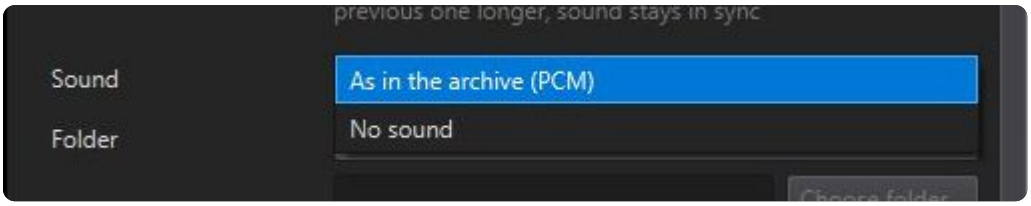



How the frames are placed in time. This matters when the phone dropped frames during recording (they are red on the frame status bar). The line under the row explains each choice.

- **As shot**: **Frames keep the sensor timing: a dropped frame holds the previous one longer, sound stays in sync**. The frames in the file are not evenly spaced (a variable frame rate). Default.
- **Frame-rate grid**: **Even frame rate: dropped frames are repeated; on long clips sound may drift**. For editing programs that do not cope well with unevenly spaced frames.

- **Ignore dropped**: **Frames back to back, no repeats or gaps: sound drifts by the dropped frames**. Use it when the picture is what matters and the sound was recorded separately.

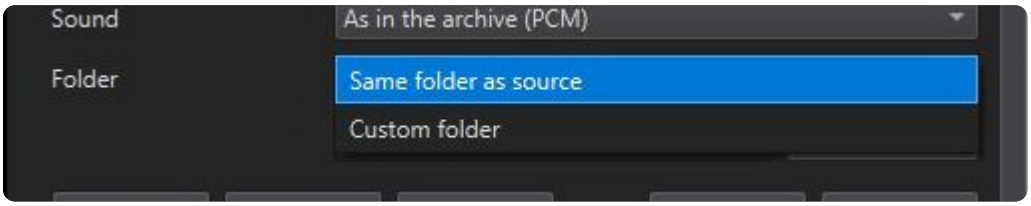
## 2 Sound




- **As in the archive (PCM)**: the sound of the clip as recorded, uncompressed. Default.
- **No sound**: the file has no sound track.

A clip recorded without sound shows **No sound in the archive**, and the row is unavailable.

## 3 Folder

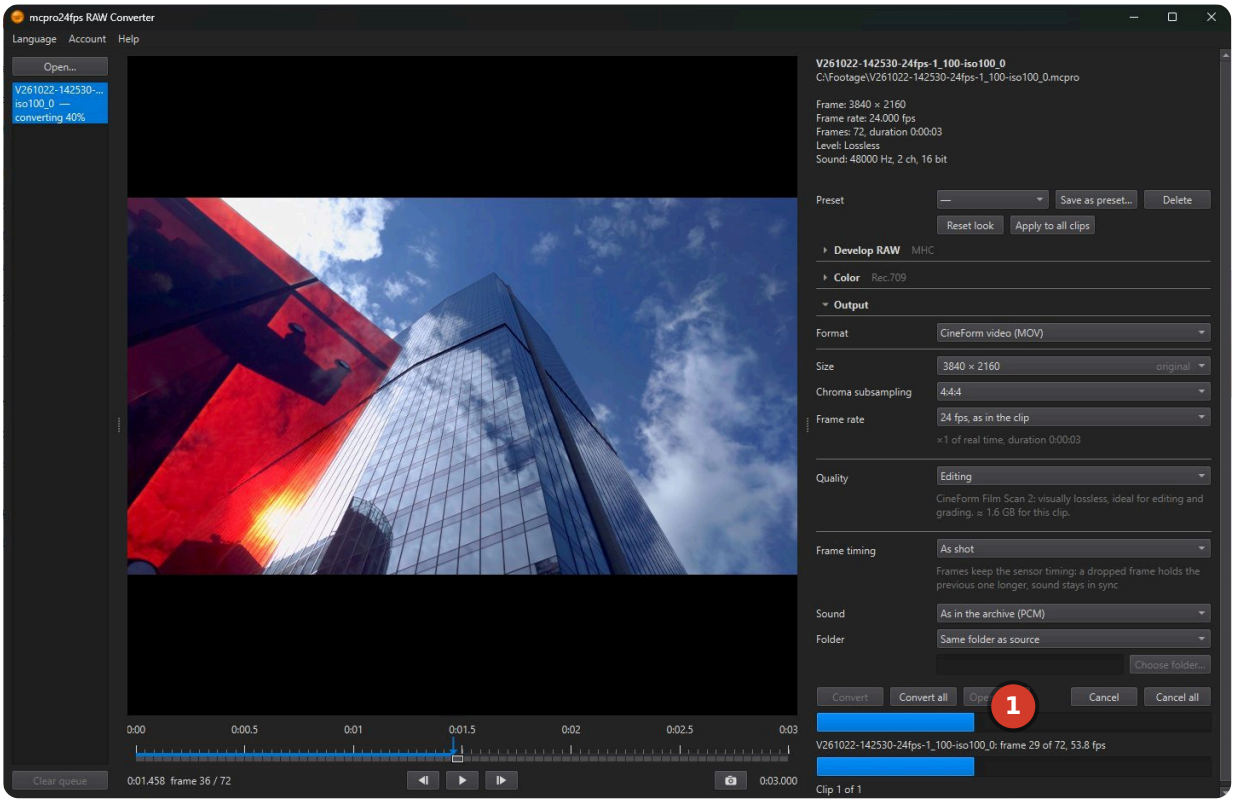



Where the files go.

- **Same folder as source**: next to each clip. Default.
- **Custom folder**: one folder for all files, chosen with **Choose folder…**.

A video file gets the clip's name with `.mov`. A **CinemaDNG sequence** is a folder with the clip's name. If such a file is already there, the program asks first (see Converting).

# Converting




## 1 Starting

- **Convert**: the selected clip.
- **Convert all**: every clip in the list, one after another.

Each clip is converted with its own look and the shared **Output** settings. Until you sign in with RAW Bundle, the buttons read **Sign in…** and open the account window.

During conversion, the line under the buttons shows **…: frame … of …, … fps**, and for several clips **Clip … of …**. You can keep working meanwhile: pick other clips, change their look, play them. A clip in the queue is converted with the settings it had when you clicked the button; later changes do not affect it.

- **Cancel**: stops the current clip and deletes its unfinished file. The rest of the queue carries on.
- **Cancel all**: stops the current clip and clears the queue.

When it is done, the program shows **Done: …** with the path of the file, or for several clips **Finished: … done, … cancelled, … failed**. **Open folder** opens Explorer with the file selected.

If you close the window during a conversion, the program asks **A clip is being converted. Stop and close?**

## When the file already exists

If the output folder already has a file or a CinemaDNG folder with the same name, the program lists them and asks: **Files already exist: …. Replace them?**

- **Replace**: write over them.
- **Save with an index**: keep them and save the new ones alongside under a numbered name: `Clip_2.mov`, or a folder `Clip (2)`.
- **Skip these**: do not convert these clips.

## Errors

If a clip could not be converted, the list shows the reason next to it. The most common ones:

| Message | What to do | |---|---| | **Storage ran out during the conversion — the file was deleted** | Free space on the disk or choose another **Folder**. | | **Could not create the output file** | The folder is read-only or unavailable: choose another one. | | **Cannot read the LUT …** | The .cube file was moved or is damaged: choose it again in LUT. | | **The graphics card (GPU) failed** | Update the graphics driver, and close programs that use a lot of video memory. | | **Video encoder error (H.264 / HEVC)** | Choose another Encoder or another codec. | | **Not enough memory** | Close other programs, or convert to a smaller **Size**. | | **Connect to the internet so that the RAW Bundle license can be checked.** | The computer has been offline for more than 14 days. | | **This account already uses RAW Bundle on the maximum number of computers. Sign out on one of them.** | See Computers. |

If an error keeps coming back, send the log (**Help → Open log folder**) to info@mcpro24fps.com.

# Module for Adobe

The module for Adobe lets Premiere Pro and Media Encoder open .mcpro clips directly, without converting them. It also opens the RAW ZIP files that the app records (mcpro24fps CinemaDNG). The installer from mcpro24fps.com installs it when Premiere Pro is on the computer (see Installation).

The module has been tested with Premiere Pro 2026 and Media Encoder. The installer also lists After Effects, but it has not been tested there yet.

## Importing

Import a clip like any other file: File → Import, or the Media Browser. The clip comes in with its frame rate, sound and timecode.

- Dropped frames are filled with the previous frame, so the clip keeps an even frame rate and the sound stays in sync.
- When playback is set to 1/2 or 1/4 resolution, Premiere gets smaller frames and plays more smoothly. Render, export and Media Encoder always get full frames, the same as the converter produces.
- Export quality is set by the Premiere export settings. Premiere gets the picture at the bit depth it asks for, up to 32-bit float with Render at Maximum Depth.
- If the frame width is not a multiple of 8, a few pixels are cut from the sides.

## Without RAW Bundle

The module needs a sign-in with RAW Bundle in the converter's account window. Without it, the clip still imports with its length and sound tracks, but:

- every frame is a dark card that says what is missing ("mcpro24fps RAW Bundle" and the reason), and the sound is silent;
- export, render and Media Encoder stop with an error for this clip;
- once per launch, Premiere shows a window with the reason and offers to open the account window.

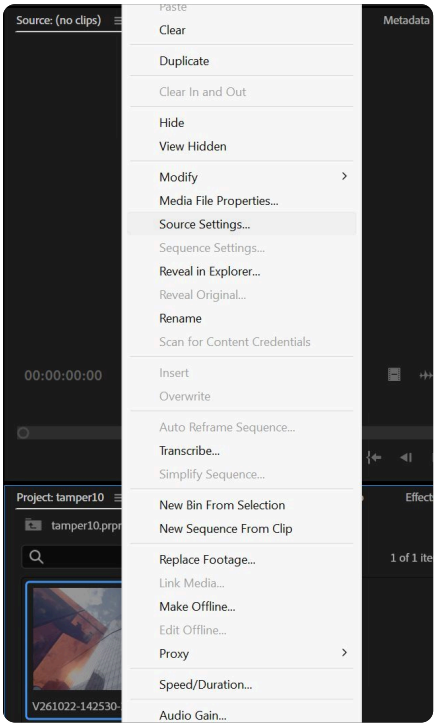
After you sign in, the picture appears within a few seconds, without restarting Premiere.

# The look of a clip

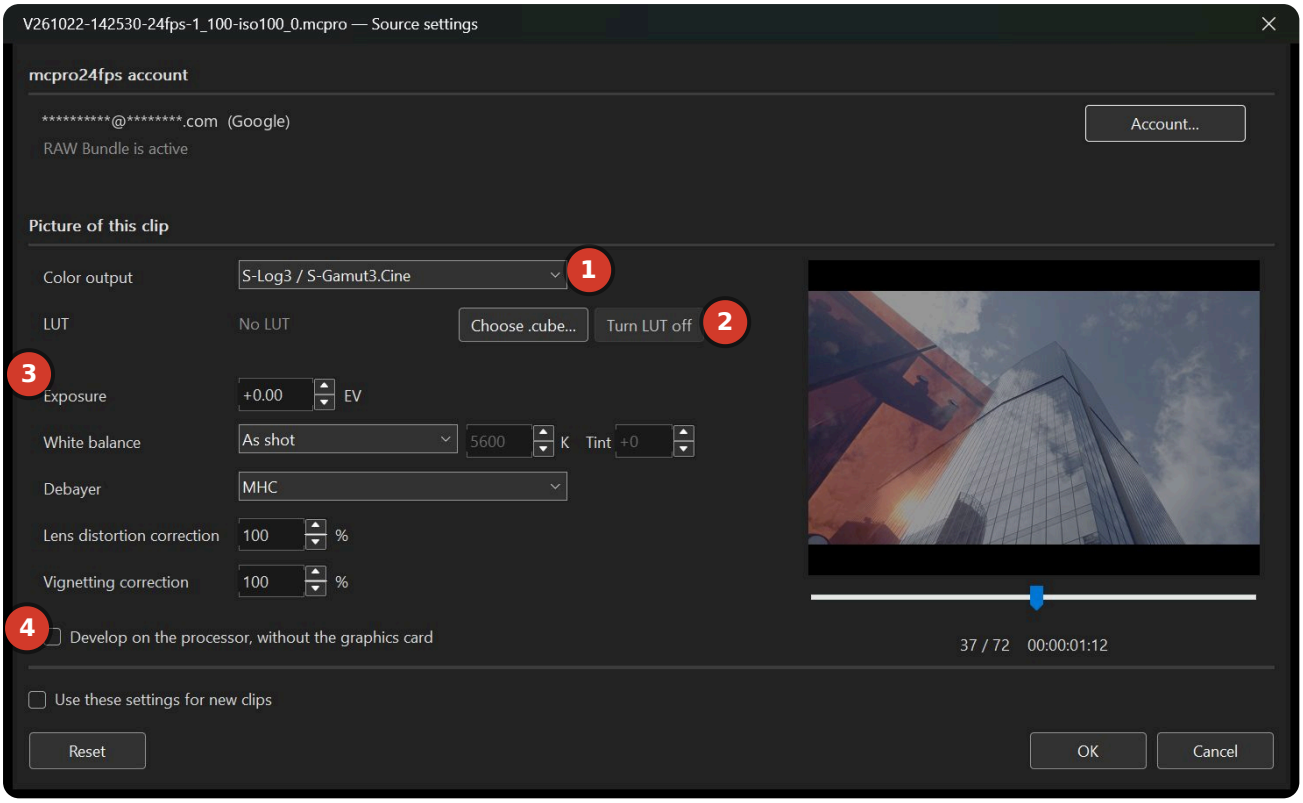
How a clip is developed (curve, LUT, exposure, white balance) is set for each clip in its own window. See Source settings.

## Source settings

To change how a clip looks in Premiere Pro, right-click it in the project or on the timeline and choose Source Settings. It is in the middle of a long menu, under Media File Properties.




The window opens with the clip's name in its title. On the right is a preview with a slider to move through the clip. The preview updates with every change.




At the top you see the mcpro24fps account: who is signed in and whether RAW Bundle is active. The button there opens the converter's account window.

## 1 Color output

The curve of the picture Premiere gets:

- S-Log3 / S-Gamut3.Cine: default. Premiere knows this curve and converts it with its own color management.
- DaVinci Intermediate: for your own LUT or grading. Premiere treats the picture as Rec.709, so apply a conversion LUT yourself.
- Rec.709: a finished picture, ready to watch.
- Linear (BT.2020, scene): light values as 32-bit float numbers, so highlights brighter than white are kept. Premiere converts it with its color management.

## 2 LUT

A .cube file applied on top of the picture, with Choose .cube... and Turn LUT off. With a LUT the output is Rec.709, and the Color output list is unavailable.

## 3 Exposure, white balance, debayer, lens corrections

The same as in the converter (see Develop RAW and Color):

- Exposure: −4 to +4 EV. The arrows change it by 0.1, with Shift by 0.01, with Ctrl by 0.5.
- White balance: As shot, or Temperature and tint (2000 to 15000 K, tint −150 to +150).
- Debayer: MHC (default), AHD, Bilinear, AHD + color noise reduction.
- Lens distortion correction and Vignetting correction: 0 to 100 %, default 100 %.

## 4 The other options

- Develop on the processor, without the graphics card: turn this on if the picture is broken or Premiere crashes because of the graphics driver. Developing on the processor is slower.
- Use these settings for new clips: clips you import later get these settings. A clip whose window has never been opened always uses the current defaults, including changes you make later.
- Reset: back to the default settings, without a LUT.

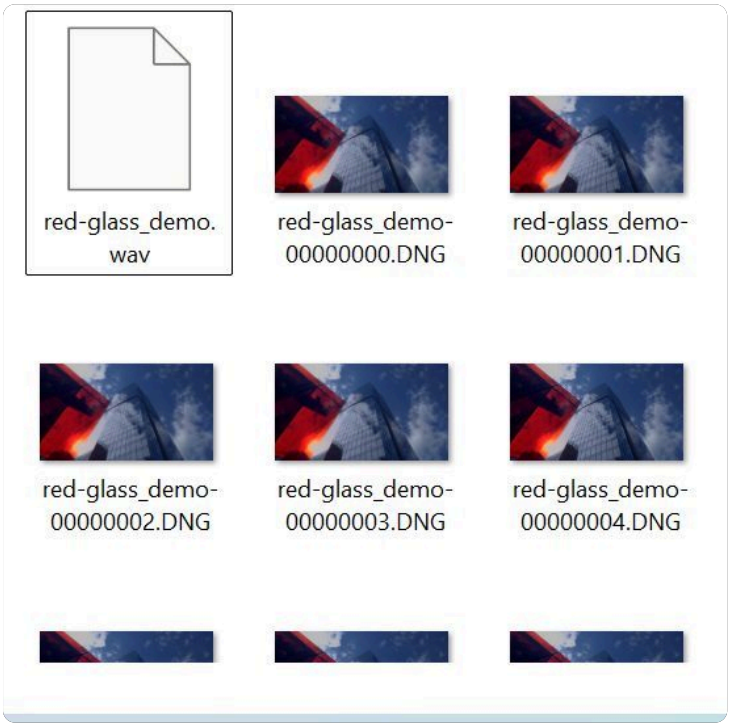
OK applies the settings, and Premiere reads the clip again.

# Virtual disk

mcpro24fps Virtual Disk adds a disk to Windows where every .mcpro clip from your folders appears as a CinemaDNG folder: DNG frames and a WAV file with the sound. Nothing is copied or converted in advance. The frames are made at the moment a program reads them, and they take no space on your drives.

It is meant for DaVinci Resolve, including the free version, and for any other program that reads CinemaDNG. Resolve sees an ordinary CinemaDNG clip, so its RAW panel works. For Premiere Pro use the module for Adobe instead: Premiere does not open these DNG frames.

The installer from mcpro24fps.com installs the disk together with the free Dokany driver (see Installation). The disk needs a sign-in with RAW Bundle in the converter's account window. Without it, the disk is not connected.




# What is on the disk

- The disk is called mcpro24fps and is read-only.
- At the top level are the folders you added, under their names, with their subfolders.
- Each clip `Clip.mcpro` becomes a folder `Clip` with numbered DNG frames, the sound `Clip.wav` with the timecode, and gyro data and lens profiles if the clip has them.
- The frames are the same as in a **CinemaDNG sequence** from the converter. Dropped frames are filled with the previous frame.

- A new clip appears on the disk a couple of seconds after you copy it into the folder. If you rename or delete a clip in the folder, the disk changes at once.
- A folder on a drive that is not connected (a USB drive, a card) disappears from the disk and comes back when you connect the drive again.

# Using it in DaVinci Resolve

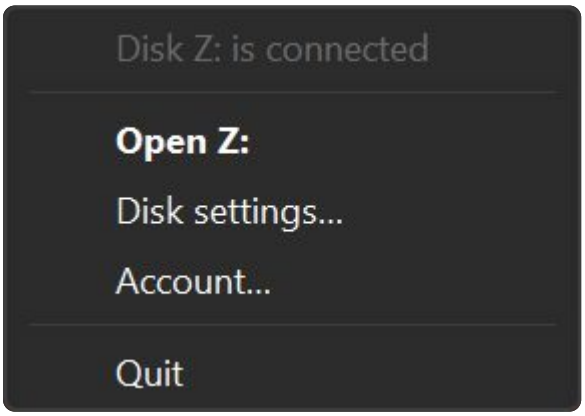
1. Add the folder with your clips in the disk settings (see Disk settings).
2. In Resolve, open the disk in the Media page and add the clip folders to the Media Pool, like any CinemaDNG.
3. Develop the clip in the Camera RAW panel.

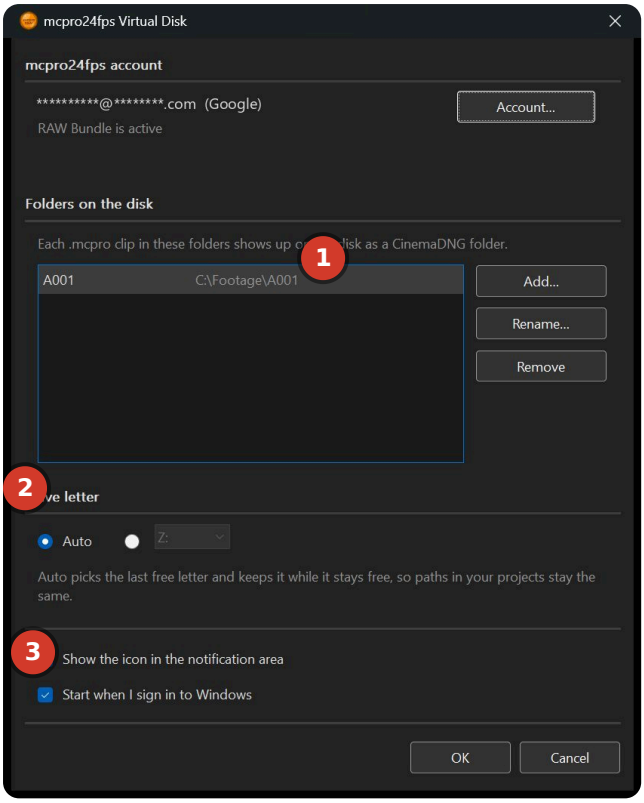
If the disk is not connected, or a folder is removed from it or renamed, Resolve shows those clips as Media Offline. Bring the folder back, or relink the clips in Resolve.

## Disk settings

The disk runs in the background, with an icon in the notification area next to the clock. It starts when you sign in to Windows, or from the Start menu: mcpro24fps Virtual Disk. If you start it again while it is running, its settings open.

Click the icon to open the disk in File Explorer, or the settings if the disk is not connected. Right-click the icon for its menu: the state at the top, then Open with the disk letter (for example Open Z:), Disk settings..., Sign in... or Account..., and Quit, which disconnects the disk.






## 1 Folders on the disk

Each .mcpro clip in these folders shows up on the disk as a CinemaDNG folder. Up to 64 folders.

- Add...: choose a folder.
- Rename...: changes the name of the folder on the disk. DaVinci Resolve projects that use clips from it will not find them under the new name, so relink them in Resolve afterwards.
- Remove: the folder disappears from the disk, and Resolve shows its clips as Media Offline. The files stay where they are.

A folder on a drive that is not connected right now is marked "(not connected)".

## 2 Drive letter

Auto picks the last free letter and keeps it as long as it stays free, so the paths in your Resolve projects do not change. You can also choose a letter yourself. The list shows only free ones.

## 3 The other options

- Show the icon in the notification area. Without the icon, open the settings from the Start menu.
- Start when I sign in to Windows.

Changes apply when you click OK.

### What the state line says

| State | What it means | |---|---| | Disk X: is connected | Everything works. | | Starting the disk… | Wait a moment. | | Sign in to open .mcpro clips | You are not signed in with RAW Bundle. Sign in in the converter's account window, and the disk connects by itself. | | No folders yet. Add one in the disk settings. | Add a folder. | | Drive letter X: is taken by another disk | Choose another letter or Auto in the settings. | | The Dokany driver is missing. Reinstall mcpro24fps RAW Converter. | Run the installer from mcpro24fps.com again with the virtual disk ticked. | | The disk stopped. Starting it again… | The disk restarts by itself. If this repeats, write to info@mcpro24fps.com. |

If RAW Bundle runs out while the disk is connected, the disk disconnects within an hour, and Resolve shows the clips as Media Offline.

# How to

Step-by-step articles for common tasks.

## HDR video for YouTube

A RAW clip holds a much wider range from dark to bright than ordinary video. HDR keeps detail in the highlights on screens that support it.

1. Open the clip and set the look: Exposure and white balance. Leave **LUT** off: a LUT for SDR does not work in HDR.
2. In **Format**, choose **H.264 / HEVC video (MOV)**.
3. In **Profile**, choose **HLG · 10-bit**. YouTube, televisions and phones show HLG correctly, and on an ordinary screen it still looks natural. **HDR10 · 10-bit** is for screens and services that need HDR10.
4. **Codec** switches to **HEVC · 10-bit** by itself. Set **Quality** to **Maximum**. YouTube re-encodes every upload, so start from the highest quality.
5. Click **Convert** and upload the MOV file to YouTube as it is. YouTube picks up HDR from the file, but it can take a few hours after the upload.

To see HDR while you work, turn on HDR for the monitor in Windows Settings → Display. Without it, the preview looks flat and grey, but the file is correct.

## Clips in DaVinci Resolve

There are three ways to get a .mcpro clip into Resolve. All of them work in the free version.

### Through the virtual disk

Add the folder with the clips in the disk settings, then import the clip folders from the disk into Resolve as CinemaDNG. The Camera RAW panel gives you white balance, exposure and the rest, as with any RAW. The clips take no extra space, but the disk must stay connected while you edit.

### As a CinemaDNG sequence

In **Format** choose **CinemaDNG sequence** and convert. You get a folder of DNG frames and a WAV file. It works without the disk or the account, so it suits archiving or handing the clip over. It usually takes more space than the .mcpro clip.

### CineForm in a log curve

In **Format** choose **CineForm video (MOV)**, in **Curve** choose DaVinci Intermediate or S-Log3. The file is lighter to edit than RAW, and the look (white balance, lens corrections) is already applied. In Resolve, convert the log curve with Color Space Transform: from DaVinci Wide Gamut / DaVinci Intermediate, or from S-Gamut3.Cine / S-Log3, to your timeline.

## A file without loss for further processing

Programs for upscaling, noise reduction or frame interpolation work best on a source with no compression flaws. CineForm loses very little, but it does lose something. On computers with an NVIDIA graphics card, the converter can write a file in which every frame is stored exactly.

1. Set the look of the clip as you want it in the result.
2. In **Format**, choose **H.264 / HEVC video (MOV)**.
3. In **Quality**, choose **Lossless**. The item is there only with an NVIDIA card.
4. In **Codec**: **HEVC · 10-bit** keeps 10 bits per color, **H.264 · 8-bit** keeps 8. Not every program opens lossless H.264 and HEVC, so convert a short clip first and check that yours does.
5. The processing program works more easily when every frame is complete, so set **Keyframes** to **Every frame (for editing)**.

Such a file is many times larger than an ordinary one. Process it, export the result in the codec you need, and delete the lossless file when you are done with it.