



Quick Start & Overview Guide

External Beta Program

Prepared by Osiris Video, LLC · osiris.video

Questions or issues: alex@osiris.video

Contents

1. Welcome	3
2. System Requirements	3
3. Installation & Licensing	3
4. Quick Start Walkthrough	4
4.1 Create Your First Project	4
4.2 Enable Streaming	4
4.3 Recording Your First Take	4
4.4 Sub-takes & Markers	4
4.5 Playback	4
4.6 Right-Click Everywhere	5
5. The Osiris Interface	5
5.1 The Transport Toolbar for Video Assist Control	5
5.2 The Live Recording/Playback Timeline	5
5.3 The Monitors	5
5.4 The Clip Browser	5
5.5 The NLE Timeline	5
6. Going Deeper	5
6.1 The Transport Toolbar for Video Assist Control	5
6.2 The Live Recording/Playback Timeline	7
6.3 The Monitors	9
6.4 The Clip Browser	10
6.5 The NLE Timeline	13
6.6 The App Header	18
6.7 The Streaming Window	19
7. Right-Click Reference	20
7.1 The UI Monitors	20
7.2 Clips in the Clip Browser & Media Tab	21
7.3 Clips on the NLE Timeline	22
7.4 The Record Buttons	23
8. Known Beta Limitations	24
9. Feedback & Support	24
10. Appendix: Keyboard Shortcuts	25

1. Welcome

Osiris is a professional video assist platform built for on-set video assist operators. It combines live multi-camera monitoring, low-latency SDI pass-through, and a purpose-built non-linear editor for capturing, rating, and organizing takes in real time.

Thank you for taking part in the external beta. This guide covers what you need to install Osiris, get licensed, and complete your first recording session. It is intentionally a quick start, not a full reference manual; a complete manual is in progress.

2. System Requirements

Mac & Operating System

- Apple Silicon only (Intel Macs are not supported)
- macOS 26 or later
- Reference test system: MacBook Pro, M4 Pro (14-core), 24GB RAM. On this system, Osiris runs comfortably under 1GB of RAM and around 60–70% of a single CPU core

NOTE The minimum supported chip should be M1, but this hasn't been fully validated yet. We recommend M3 Pro or better for the smoothest experience during beta. If you're testing on an M1–M3 Pro Mac, your results are especially useful to us; please share your experience.

Capture Hardware

Osiris requires a supported SDI (or NDI) capture device. All capture hardware must be full-duplex (capable of simultaneous input and output), since Osiris does not use a separate hardware QOD (quad output display) unit. Instead, low-latency SDI pass-through with overlay effects is handled directly by Osiris.

- Blackmagic Design: requires Desktop Video 16 or later
- AJA: requires driver version 18 or later (the latest non-Kext driver)
- DeltaCast: supported
- NDI: supported (network-based, no capture card required)

NOTE Osiris is built for very low latency pass-through. On the reference system with a Blackmagic Decklink 8K Pro, glass-to-glass latency has measured as low as 1.5 frames.

NOTE Osiris also recognizes standard UVC and system video devices, like a Magewell UVC unit or a MacBook's built-in camera. These aren't built for professional workflows, and we wouldn't rely on them for frame accuracy, but nothing stops you from using one. It's enough to put together a low-budget single-camera setup: a UVC device into Osiris, with GPU Out and an HDMI-to-SDI converter handling your output.

3. Installation & Licensing

Osiris is distributed as a direct download rather than through the Mac App Store during beta.

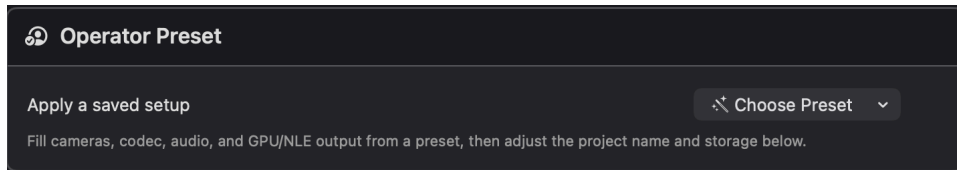
1. Download Osiris from osiris.video
2. Drag Osiris.app into your Applications folder
3. Launch Osiris, and you'll land on the License screen
4. Click Generate License Request. This stamps a request file to your specific machine ID
5. Email the generated request file to alex@osiris.video
6. You'll receive a license file back by email
7. Drag the license file into the License window, and Osiris will unlock

NOTE Licenses are currently bound to a single machine. If you need to move Osiris to a different Mac, email alex@osiris.video to have your license reissued.

4. Quick Start Walkthrough

4.1 Create Your First Project

The first thing you'll see is Operator Preset. Applying a saved preset fills in cameras, codec, audio, and GPU/NLE output automatically, then you just adjust the project name and storage below it.



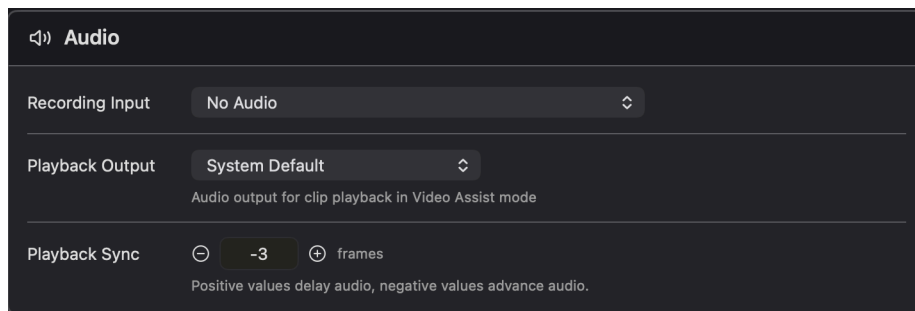
NOTE No presets yet on a brand-new install; you'll save your first one from an existing project's Project tab. See Section 6.4 for how.

Whether or not you apply a preset, you'll also set:

- Project name
- Storage location
- The capture and audio devices you'll be using
- Project timebase (e.g., 23.976)

The project timebase drives the NLE timeline and every reference to camera speed throughout the project, regardless of what a connected device is actually sending. Set it to match your production's shooting frame rate.

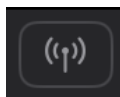
The Audio setup tucked into this same screen is worth a second look too: Recording Input, Playback Output, and Playback Sync. Playback Sync nudges played-back audio to match video, in frames; positive values delay audio, negative values advance it.



NOTE For incoming analog audio, a Playback Sync of -3 frames tends to land in sync with video. Treat that as a starting point, not a guarantee; individual system setups can vary.

4.2 Enable Streaming

If you'll have viewers on set, turn on local streaming for them. If you have any off-site viewers, you'll also need to set up remote streaming. Click the Streaming button in the App Header (Section 6.6, item 8) to open the Streaming window, then switch on the Streaming toggle to start. Section 6.7 covers everything else in that window. See Section 8 for current streaming limitations during beta.



4.3 Recording Your First Take

Before rolling, set:

- Scene number
- Whether this is a Rehearsal or a live Take

Then choose a Record Mode, which determines how your camera inputs roll together:

- Sync: all video inputs roll together
- A+B | C+D: A and B roll together; C and D roll together
- Independent: each input records independently

Start and stop recording per camera using R / T / Y / U for Cameras A / B / C / D.

4.4 Sub-takes & Markers

While rolling, you can set in/out points to define sub-takes within a take, or drop frame markers at key moments. This lets viewers jump straight to what matters instead of scrubbing through an entire take.

- Set in/out points to create a sub-take
- Drop a frame marker at a key moment
- Rate sub-takes as they're called: star ratings (1–3), Circle/Hello, or No Good (NG); see the Keyboard Shortcuts appendix for exact keys

4.5 Playback

Press the space bar to play back a take. If in/out points were set, playback automatically jumps to the first sub-take. A playback mode button next to Play lets you choose how takes play back:

- Play In-to-Out: plays the current sub-take and stops
- Loop Play: loops the current sub-take continuously
- Play-Through: plays all sub-takes in sequence, stopping after the last one

4.6 Right-Click Everywhere

Almost every element in Osiris has a contextual right-click menu. This is one of the biggest differences from QTake, and there's enough depth to it that it deserves its own guide. For now, beta testers should feel free to right-click around the app and explore. Section 7 covers what's been documented so far, starting with the most consequential one, the UI Monitors.

5. The Osiris Interface

Osiris breaks down into five main areas. Get a feel for what each one is actually for, and the rest of this guide (and the app itself) will make a lot more sense.

- The Transport Toolbar for Video Assist Control
- The Live Recording/Playback Timeline
- The Monitors
- The Clip Browser
- The NLE Timeline

There's also a persistent App Header running across the very top of the window, not one of the five, but worth knowing. Section 6.6 covers it.

5.1 The Transport Toolbar for Video Assist Control

The Transport Toolbar is anchored to the very bottom of the Osiris window, below the NLE Timeline, and stays put no matter what layout or view you're in. It handles everything about the take in front of you: scene and take info, camera selection, playback, recording, and the readouts (timecode, speed, off-speed rate) that go with it. Section 6.1 breaks down every control.

5.2 The Live Recording/Playback Timeline

This is the thin strip between the Monitors/Clip Browser and the NLE Timeline: a compact, sub-take-by-sub-take view of whatever take is currently loaded, whether you're rolling or reviewing. Section 6.2 covers every control.

5.3 The Monitors

The Monitors are Osiris's live view: a wall of full-resolution camera feeds with a toolbar across the top controlling what you're looking at, what's going out of the box, and what you're hearing. Section 6.3 breaks down every control.

5.4 The Clip Browser

The Clip Browser holds everything you've recorded and organizes it for finding again: by scene, by session, by media type, and more, across five tabs. Section 6.4 breaks it down tab by tab.

5.5 The NLE Timeline

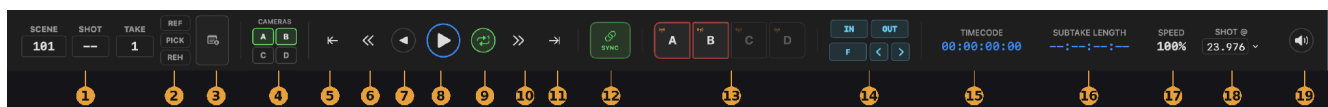
The NLE Timeline is Osiris's built-in editor, and also a lot more than that: a compositor for layering live cameras with recorded clips, a shelf for reference footage, and a private space to review a clip without touching what's live on the Monitors. Section 6.5 goes deep on everything it can do.

6. Going Deeper

Once you're settled into the basics, these sections dig into specific areas of Osiris control by control. More will be added here as the rest of the interface gets documented.

6.1 The Transport Toolbar for Video Assist Control

The Transport Toolbar is anchored to the very bottom of the Osiris window, below the NLE Timeline, and stays put no matter what layout or view you're in. It handles everything about the take in front of you: scene and take info, camera selection, playback, recording, and the readouts that go with it. Here's what runs left to right.



#	Control
1	Scene / Shot / Take
2	Ref / Pick / Reh
3	Notes
4	Active Camera Selector
5	Jump to In-Point
6	Frame Back
7	Reverse Play
8	Play
9	Playback Mode

#	Control
10	Frame Forward
11	Jump to Out-Point
12	Sync Mode
13	Record Buttons
14	In / Out / Frame Marker
15	Timecode
16	Subtake Length
17	Speed
18	Shot @
19	Mute

Scene, Shot & Take

These fields do exactly what they say. Forgot to update one before rolling? Not a problem: you can edit any of them while the camera is still recording, and the change applies to the final clip.

Labeling a Take

Click Ref, Pick, or Reh to flag a take as a Reference shot, Pickup, or Rehearsal. Next to that stack, the Notes button attaches a persistent note to the take, in case there's context worth remembering later.

Active Camera Selector

The Cameras grid decides which cameras are actually active for the upcoming shot. It's a quick way to pull a camera out of the take without touching anything else, handy if a camera is still sending picture but won't be rolling on the next take.

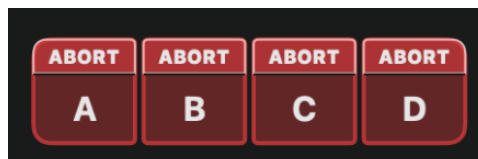
Playback Controls

The center cluster is standard transport: jump to the in-point of the active sub-take, step back a frame at a time, reverse play, and play, with a playback mode button in the middle that switches between playing the active sub-take once, looping it, or playing through every sub-take in order. Frame forward and jump to the out-point mirror the same controls on the way back.

Sync Mode & Recording

Sync sets how the record buttons behave. In Sync, every active camera rolls together. In A+B | C+D, A and B roll together while C and D roll together. In Independent, every camera rolls on its own. It's the same Record Mode covered in the Quick Start (Section 4.3), just with the actual control sitting in front of you here. Need something these three presets don't cover? Right-click any record button and choose Sync Group to build a custom grouping instead, covered in Section 7.4.

Each record button shows a small radio icon in the upper left when that camera is set to auto-record, meaning it'll start rolling on a trigger from the camera itself rather than waiting on you. Right-click any record button to open a menu with auto-record and a few other capture modes, including single-frame and timelapse. Section 7.4 covers that menu in full.



Once a camera is rolling, its record button flips into an Abort button. Double-click Abort to stop that camera's recording. You can also skip the click entirely: Option+click any record button, or use Option+R, T, Y, or U on the keyboard, and it aborts immediately.

In, Out & Frame Markers

In, Out, F, and the two arrow buttons next to it map directly to the I, O, and F keyboard shortcuts, letting you set in and out points or drop a frame marker without leaving the mouse.

Timecode, Subtake Length, Speed & Shot Rate

Timecode shows exactly where you are; click it to cycle between Timecode, Duration, and Frames instead. Subtake Length shows the duration of the active sub-take. Speed is a live read-out of whatever's set in Shot @, the field right next to it. Shot @ is for off-speed recording: enter a frame rate manually, or pick a preset from the dropdown, for whichever camera is highlighted on the Monitors. If A is rolling in real time but B is cranking at 60fps, highlight B's monitor first, then set the rate here.

Mute

The speaker icon on the far right mutes or unmutes playback audio, independent of whatever's happening with live audio passthrough on the Monitors.

6.2 The Live Recording/Playback Timeline

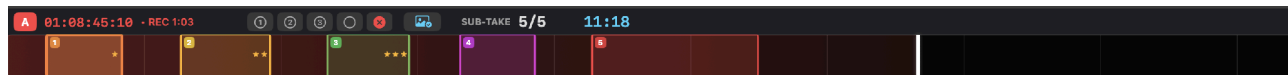
This is the thin strip sitting between the Monitors/Clip Browser and the NLE Timeline: a compact, sub-take-by-sub-take view of whatever take is currently loaded, whether you're actively rolling it or reviewing it back.

Color-Coded Ratings

Osiris colors each sub-take by whatever rating you've given it: orange for 1 star, yellow for 2 stars, green for 3 stars, purple for Hero/Circle, and red for No Good. You can apply a rating while a sub-take is still recording, before you've hit the out point, or right after, so you don't have to break your focus to go back and rate things later.

- Orange: 1 star
- Yellow: 2 stars
- Green: 3 stars
- Purple: Hero / Circle
- Red: No Good (NG)

Here's the strip mid-recording, with five sub-takes already in, the fifth still rolling:



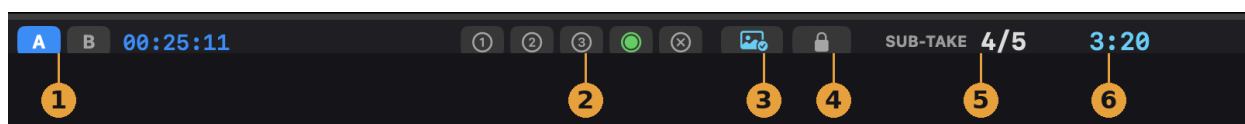
And here's the same take during playback, with the Hero sub-take selected:



The Sub-take Flag

Each sub-take carries a small numbered tag in its upper-left corner, matching its position in the take. That's the flag: grab it and drag it straight onto the NLE Timeline, the same drag covered in Section 6.5. It also doubles as a quick way to orient yourself. If someone calls for “the second take in the series,” the number is right there.

Header Controls



#	Control
1	Camera Selector

#	Control
2	Rating Buttons
3	Poster Frame
4	Sync Lock
5	Sub-take Count
6	Sub-take Duration

Camera Selector

A button appears for every camera involved in the take, A and B in the examples above. Click one to switch which camera's sub-take strip you're looking at.

Rating Buttons

The 1, 2, 3, Circle, and NG buttons apply the ratings covered above without reaching for a keyboard shortcut, though the shortcuts in the Appendix work here too.

Poster Frame

Click Poster Frame, or press P, to set which frame represents this clip as a thumbnail in the Clip Browser. Works whether you're recording or reviewing, so it's easy to grab a clean, representative frame instead of whatever the first frame happens to be.

Sync Lock

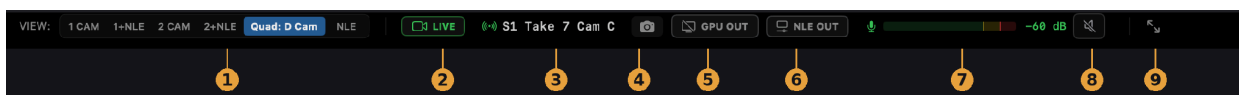
When a take involves more than one camera, a lock icon appears here. Click it to re-sync timing between cameras, it switches the header into a Retime state built for exactly that.

Sub-take Count & Duration

SUB-TAKE shows your count: how many sub-takes you've recorded so far while rolling, or which one you're currently on while reviewing. Next to it, the duration readout gives you the length of whichever sub-take that is.

6.3 The Monitors

The Monitors are Osiris's live view: a wall of full-resolution camera feeds with a toolbar running across the top that controls what you're looking at, what's coming out of the box, and what you're hearing. Here's what each part of that toolbar does.



#	Control
1	View
2	Live / Clip Toggle
3	Take / Clip Readout
4	Screenshot
5	GPU Out
6	NLE Out
7	Audio Meter
8	Live Audio Passthrough
9	Make Big

Choosing a View

The View menu on the far left sets your monitor layout: single camera, dual, quad, and NLE-included variants. Several of these have their own sub-choices. Quad View, for example, lets you decide whether the fourth tile shows Camera D or the NLE output, which matters a lot on three-camera shoots where you'd rather see your timeline than an empty feed. 1 Cam and 1 Cam + NLE work the same way: pick whichever camera you want front and center.

Live vs. Clip Playback

The Live/Clip toggle is the same switch behind the 9 and 0 keyboard shortcuts, and it swaps the Monitors between your live feeds and whatever clip you last played back. Right beside it, the readout tells you what you're actually looking at: the upcoming take if you're Live, or which clip is loaded if you're in Play mode.

Screenshots

The camera icon grabs a screenshot of every active camera at once and files them straight into the Media tab of the Clip Browser.

Sending Output Elsewhere

GPU Out and NLE Out both push a processed view, like a side-by-side or quad layout, out to an external device over HDMI. GPU Out handles your camera views; NLE Out handles your timeline output, and has its own separate audio source setting so your NLE audio doesn't have to match whatever your video assist audio device is set to. If you need SDI instead of HDMI, a Blackmagic HDMI to SDI converter works well, or use a spare channel on your capture card. Shooting a single camera on a dual-channel card like a Decklink 8K Pro? That free second channel is a ready-made output.

Audio

The meter shows incoming audio level while Live, or playback level while reviewing a clip. Live audio is muted by default so it doesn't fight with what's actually happening on set. If you want it passed through anyway, the speaker button next to the meter turns it on.

Make Big

Make Big, and its shortcut B, blows the Monitors up to fill more of the screen while keeping the Transport Toolbar in view. Handy any time you want a bigger picture without losing your controls.

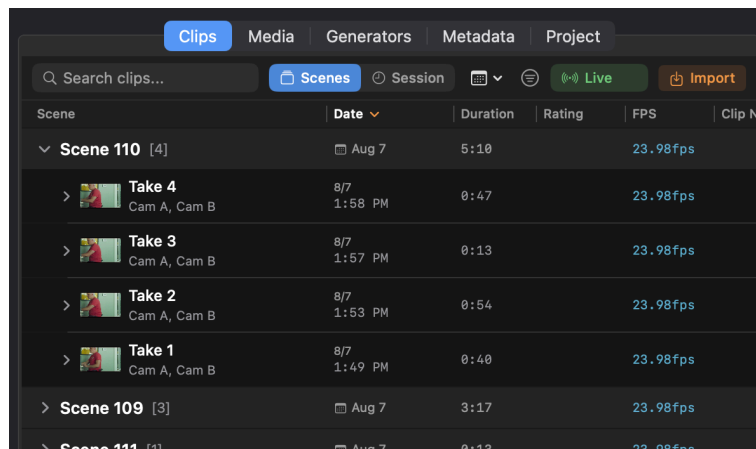
6.4 The Clip Browser

The Clip Browser is organized into five tabs across the top: Clips, Media, Generators, Metadata, and Project. We'll go tab by tab, starting with Clips.

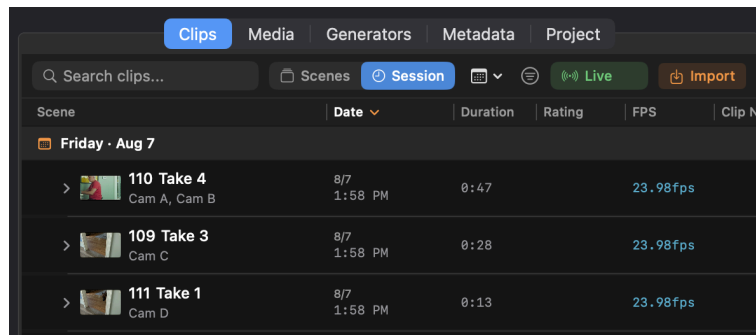
The Clips Tab

The Clips tab holds every take recorded in the project. Two sub-tabs control how that list is organized: Scenes and Session.

Scenes View. Groups every take under its scene number, in collapsible containers, so you're not scrolling a flat list of everything that's ever been recorded. Expand a scene to see its takes.

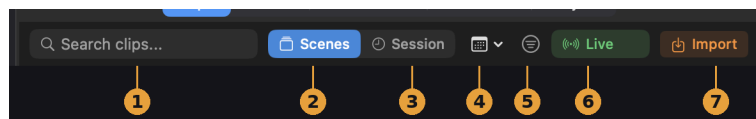


Session View. Lists clips in the order they were actually recorded, sectioned off by date. Useful when you think chronologically about a shoot day rather than by scene. The Rating column here shows the same color-coded system covered in Section 6.2, so a take's status is visible without opening it.



Clips Tab Header

One header runs across the top of the Clips tab, whether you're in Scenes or Session view.



#	Control
1	Search
2	Scenes
3	Session
4	Sort
5	Filter
6	Live / Follow
7	Import

Search. Matches on anything, including notes, not just scene or take numbers.

Scenes. Switches the list to the scene-grouped view covered above.

Session. Switches the list to the date-grouped view covered above.

Sort. Sorts the list by different fields: Date, Scene, Rating, and others.

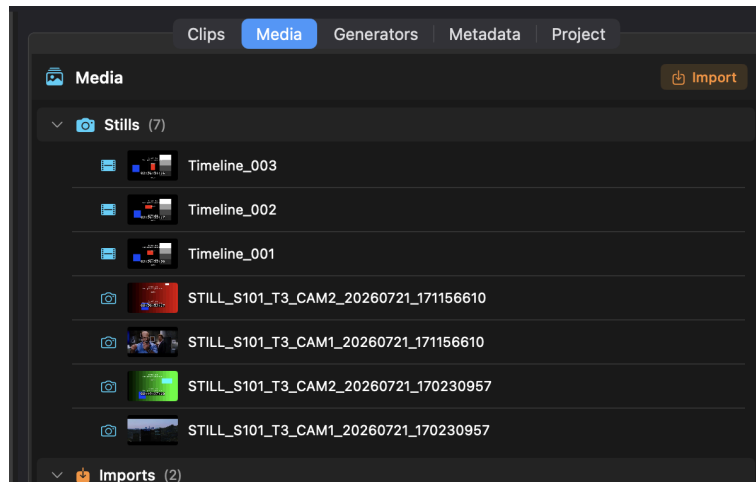
Filter. Narrows the list by take rating, handy for pulling up every Hero take, or everything marked No Good, without scrolling to find them.

Live / Follow. A toggle for how incoming camera video passes through to streaming and monitor apps. Set to Live, the incoming camera view always passes through, regardless of what you're doing in Osiris. Set to Follow, it tracks whatever you're actually looking at, live video while you're live, a clip while you're in playback.

Import. Imports video and image files.

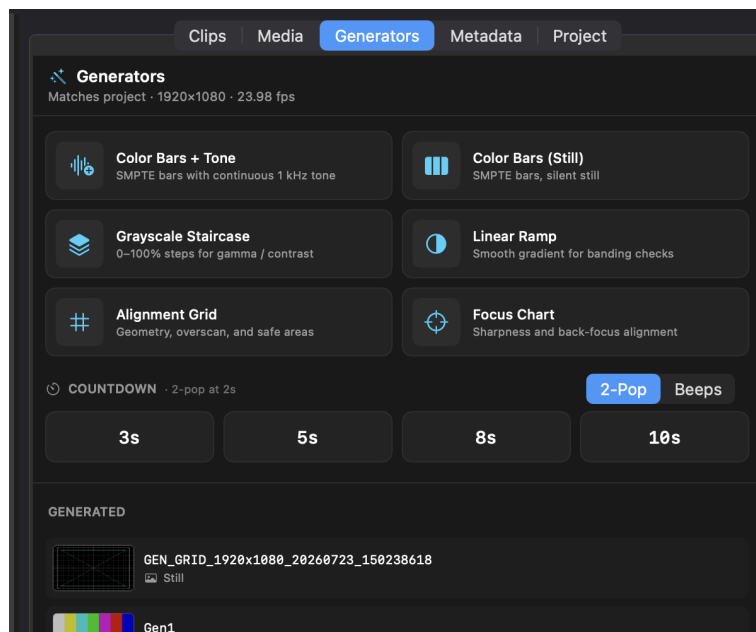
The Media Tab

The Media tab holds everything that isn't a recorded take: imported stills and video, screenshots, and exports. It gets its own tab specifically so none of that gets lost inside the Clips list. It's organized into collapsible sections, Stills, Imports, and Exports, each showing its own count.



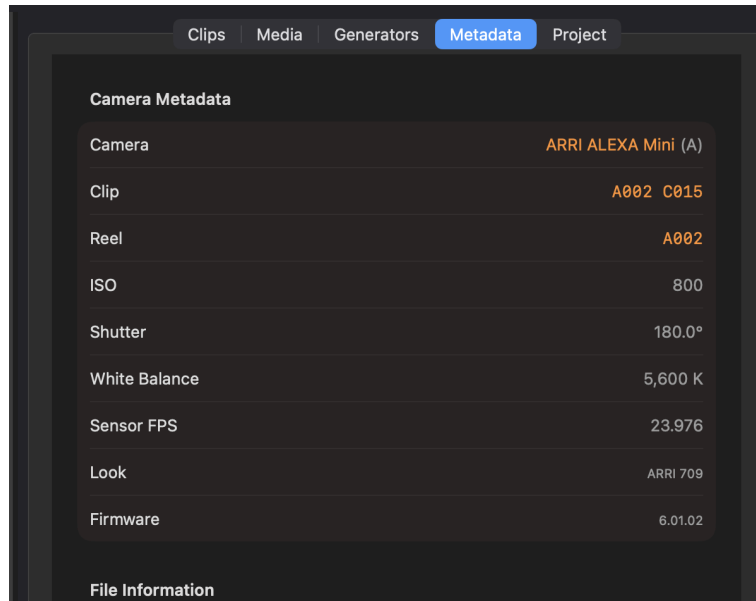
The Generators Tab

The Generators tab produces monitor test tools, handy for setting up shots that need visual effects work downstream: Color Bars + Tone, Color Bars (Still), a Grayscale Staircase, a Linear Ramp, an Alignment Grid, and a Focus Chart, plus a Countdown with 2-Pop or Beeps at a few standard durations. Anything you generate is saved and listed below, ready to use like any other clip.



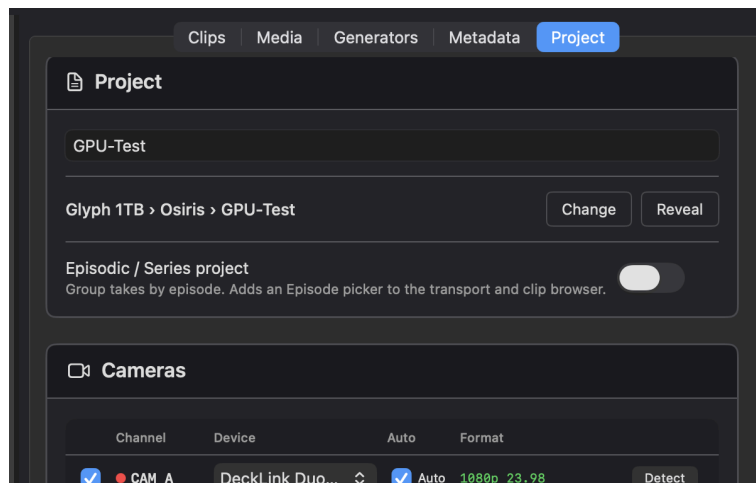
The Metadata Tab

The Metadata tab shows the detailed technical metadata behind whichever clip is currently selected in the Clip Browser. Select a clip under Clips, then switch to Metadata to review it. Camera Metadata covers things like camera model, clip and reel IDs, ISO, shutter, white balance, sensor FPS, look, and firmware. File Information shows the actual filename, with Reveal in Finder and Share right there.

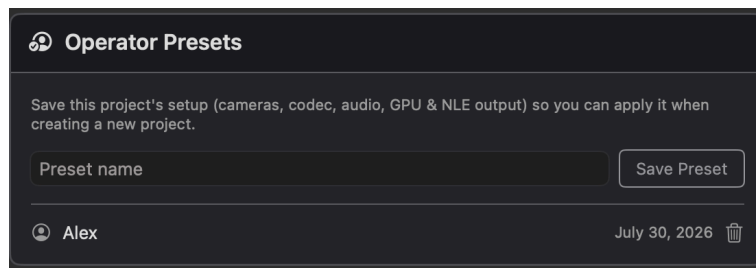


The Project Tab

The Project tab is where your project settings live: project name, storage location, and an Episodic/Series toggle that groups takes by episode and adds an episode picker to the Transport Toolbar and Clip Browser. Below that, the Cameras table configures each channel, A through D: which device it's connected to, whether it's set to Auto-detect, and its current format. Change anything here, then Apply it to actually take effect.



Scroll to the bottom of the Project tab and you'll find Operator Presets, where you can save this project's setup (cameras, codec, audio, GPU & NLE output) under a name, so you can apply it straight from the Operator Preset step (Section 4.1) the next time you create a project. You need an existing, already-configured project to save from; there's nothing to save on a brand-new install until you've set one up once.



This is flexible enough to cover a few different habits: save one preset per common scenario (a 2-camera setup vs. a 4-camera setup), or, if you're on a cart shared by multiple operators, save your own setup under your name so everyone can grab their own preferences without overwriting anyone else's.

6.5 The NLE Timeline

If you don't cut on set, hearing “there's a full NLE built into Osiris” probably makes you want to skip this whole section. Don't. The NLE Timeline isn't really an editor first, it's your workspace, and editing just happens to be one of the things it's good at.

Here's what it's actually for, day to day:

- A compositor. Live camera feeds can sit right on the timeline next to recorded clips, layered together for real time visual effects. It's the one thing you genuinely can't do anywhere else in Osiris.
- A reference shelf. Load up a previous setup, a reference plate, whatever you want on hand, and it just sits there waiting, completely separate from your live recording.
- A private screening room. Watch a clip back on the NLE Timeline without touching what's live on the Monitors. Your viewers never know you stepped away to look at something else.
- An instant highlight reel. Drop the hero takes on in order. When someone asks to see everything good from the day, you hit play instead of hunting through raw takes.
- An editor, when you actually want one. All the trim, ripple, and razor tools are there if you need them. It's just not why the timeline exists.

Basically, treat it like a second monitor with a memory. Once you start using it as a dumping ground for the useful stuff, you'll wonder how you worked without it.

Timeline Header Controls

Everything you need to manage timelines, edit, zoom, and export lives in one header strip. Here's what's in it.



#	Control
1	Scissors Icon
2	Timeline Tabs
3	Add Timeline
4	Tracks & Clip Count
5	Snap To
6	Cut
7	Delete Clip
8	Clear Timeline
9	Zoom Out

#	Control
10	Zoom Slider
11	Zoom Level
12	Zoom In
13	FX Inspector
14	Live Camera Generators
15	Add Last Clip
16	Add Tracks
17	Sequence Start Timecode
18	In / Out
19	Export

The scissors on the far left is just decoration, marking this as the editing header. It doesn't do anything.

Managing Timelines

Edit 1, Edit 2, and so on are the active timelines covered above, tabs you switch between and double-click to rename. Click + to add another, up to four. Next to the tabs, a quick readout shows how many tracks and clips live in whichever timeline is active.

Snap & Cut

The link-shaped button toggles Snap To, so clips click into place against each other and the playhead instead of landing wherever you drop them. Cut slices whatever clip is currently selected, right at the playhead.

Delete & Clear

The trash can deletes whatever clip is currently highlighted on the timeline. The eraser wipes the whole timeline at once, a fast way to start over instead of deleting clips one by one.

Zoom Controls

Zoom out and in, or drag the slider between them, to control how much of the timeline you see at once. The number next to the slider, in pixels per second, is just a readout of the current zoom level.

FX Inspector

Opens the effects panel on the right side, covered in more depth under The FX Inspector below.

Live Camera Generators

The camera icon and the A, B, C, D buttons next to it are the same live-camera controls covered in Bringing a Live Camera In above, placing whichever camera you pick onto Track 1.

Add Last Clip & Add Tracks

The first icon adds the last, or currently playing, clip straight onto the timeline. The dropdown next to it adds more video or audio tracks.

Sequence Start Timecode

Click the timecode readout to change what timecode the timeline itself starts counting from.

In, Out & Export

Set In and Out to mark a region of the timeline, useful both for isolated playback of just that section and for defining what actually gets exported. Click Export to send that in/out region out; it'll show up afterward in the Media tab of the Clip Browser.

Working with Multiple Edits

You're not locked into a single timeline. Up to four Edits can live side by side, each one its own independent timeline. Click the plus button next to the timeline name in the header to start a New Empty Edit, or Duplicate Current Edit if you want to branch off something you've already built. Double-click a timeline's name in the header to rename it. A quick "Playout" or "VFX Test" now will save you from hunting through a pile of Edit 1, Edit 2, Edit 3 later.

Track Limits During Beta

NOTE Video and audio tracks are intentionally capped at four each during beta. If a composite needs more layers than that, export what you have to flatten it, then keep building from there. This limit will likely move up to six each down the road, but for now it keeps things predictable while we test.

The Overview Strip

At the very bottom of the NLE Timeline sits the Overview, a shrunk-down view of your entire timeline regardless of how far you've zoomed in. It's the fastest way to see where everything's stacked without losing your place, and it doubles as a scrollbar: click or drag anywhere on it to jump around the timeline instead of scrubbing your way there manually.

Getting a Clip Onto the Timeline

There's more than one way in, so use whichever fits how you're working in the moment.

- Pull up a sub-take for playback and press E. Whatever's active at the playhead gets sent straight to the timeline and drops in right where the playhead sits.
- Grab a sub-take's number flag (the little 1, 2, 3 tag) and drag it onto the timeline yourself if you want more control over exactly where it lands.
- Shooting multi-cam and want everything at once? Hold Option and drag that same flag down. Every camera lands on its own track, still in sync with each other, which makes a quick A/B comparison between angles almost too easy.
- Need to switch which camera is active first? Press the camera's letter in the header, or just click into that camera's window on the Monitors.

There's also a Preview mode in the Clip Browser worth knowing about here: right-click a clip, or hover its thumbnail and click through to the enlarged view, then scrub to the sub-take you want and hit Send to NLE in the bottom right. You can switch cameras from Preview too. Section 7.2 covers Preview properly, but it's just as valid a path onto the timeline as anything above.

One more thing worth knowing: drag a sub-take that was recorded off-speed onto the timeline, and its speed automatically matches that off-speed rate, no manual adjustment needed. See Speed under Section 7.3 for the details.

Bringing a Live Camera In

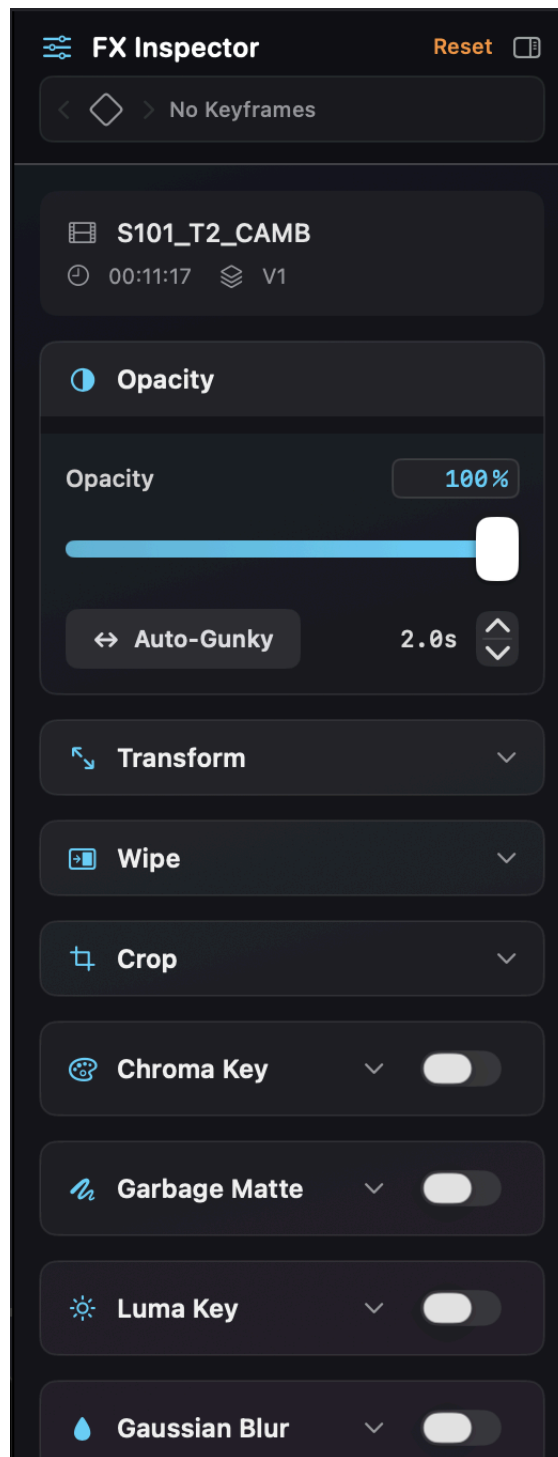
This is the part that actually makes the NLE Timeline a compositor and not just a shelf for old takes. In the timeline's header, the green A, B, C, D buttons drop the matching live camera straight onto Track 1. Want it on Track 2 instead, say to stack it over something else? The same buttons live again in the NLE Inspector on the right, with one extra button that sends the camera to Track 2.

Layering & Effects

Once a live feed and a clip are both sitting on the timeline, it composites the way any editor would: top track wins, reading down. Click FX Inspector in the timeline header to open the effects panel on the right and build your look from there. Picture-in-picture, an overlay, whatever the shot calls for, this is where it happens.

The FX Inspector

The FX Inspector is used solely for clip effects on the NLE Timeline, nothing else in Osiris touches it. Turn on keyframing with the button at the top, and any change you make to an effect drops a keyframe at your current position automatically. Just applying a blanket effect to the whole clip? Skip keyframes entirely, you don't need them.



Opacity sits at the top by default, since it's the effect video assist operators reach for most. Worth knowing: Auto-Gunk. Set a duration, click it, and Osiris auto-mixes opacity back and forth between 0 and 100% continuously, hands-free.

Everything else, Transform, Wipe, Crop, Chroma Key, Garbage Matte, Luma Key, Gaussian Blur, expands when you click its field, and works the way you'd expect. One thing worth flagging: Garbage Matte is currently hard-coded to 5 points.

Building a Playout Reel

Right now, lining up the hero takes for a “play it all back” moment is the honest, manual way: drag them onto a track, back to back, in whatever order you want them shown. There's no one-button “grab all my heroes” yet, though it's a good enough idea that it's now on the list for a future release. For today, treat it like any other quick assembly.

One Thing Worth Knowing

You never have to take the timeline off “live” to use it. Live camera feeds are persistent there, always available, nothing to switch off first. A live camera shows up as a green clip, and you can move it, trim it, layer it, whatever you'd do with any other clip, without your Monitors output ever blinking.

6.6 The App Header

Running across the very top of the window, above everything else, is the App Header. It isn't one of the five main work areas, but two pieces of it are worth knowing well: the system health indicators, and the Streaming button, which comes up constantly elsewhere in this guide.



#	Control
1	App Icon
2	App Name
3	Active Project Name
4	Drive & System Health
5	Time of Day
6	Timecode
7	Osiris Field Sync
8	Streaming Button

App Icon, Name & Project

The app icon and Osiris name anchor the far left. Next to them, the active project name, V109-FinalTesting in the example above, is your at-a-glance confirmation of which project you're actually in.

Drive & System Health

This cluster shows free drive space alongside a row of system health icons covering CPU, storage, temperature, display, and network. Click any of it for a more detailed report if something looks off.

Time of Day & Timecode

Time of Day is just the clock. Timecode is more useful: in Live it shows incoming timecode from camera, and in Playback it shows the timecode of whatever clip is loaded.

Osiris Field Sync

This button is a placeholder for Osiris Field, a separate iOS app currently in development. Once it's available, this sets up auto-sync between Osiris and Osiris Field. It's here now mostly so beta testers have some sense of where things are headed.

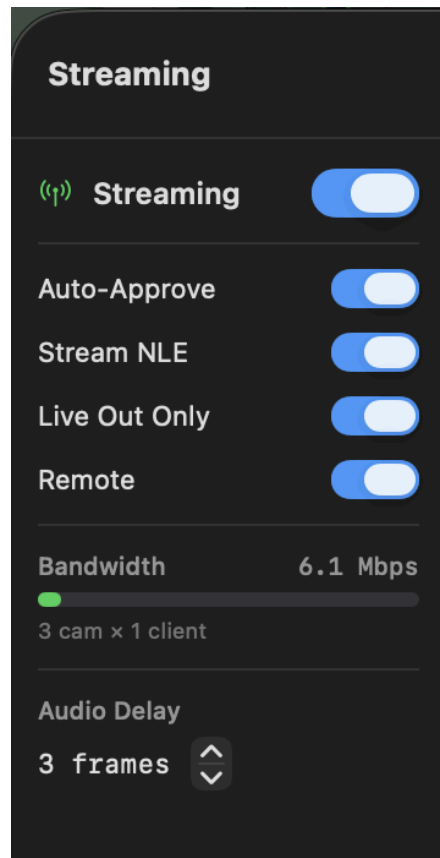
Streaming Button

This is the one to know. The Streaming button changes color based on its current state and shows viewer count at a glance, so you can tell what's happening with your stream without opening anything. Click it to open the streaming pop-up, where you approve viewers, adjust settings, and see full streaming details. This is the same streaming setup referenced in the Quick Start Walkthrough (Section 4.2), and Section 6.7 breaks down the full Streaming window.

6.7 The Streaming Window

Click the Streaming button in the App Header (Section 6.6, item 8) to open this window, then turn on the Streaming toggle to start.

Streaming Controls



Streaming. Master toggle for the whole feature. Turn this on to start streaming out to viewers.

Auto-Approve. Automatically approves anyone who connects locally, instead of making you manually approve every viewer who tries to join.

Stream NLE. Master toggle for whether the NLE Timeline output streams at all. It works alongside the individual and group view controls covered below in Per-Viewer & Group Controls, which let you further refine who actually sees it once it's on.

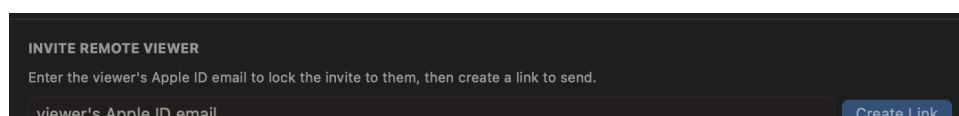
Live Out Only. The same Live/Follow toggle from the Clip Browser's Clips tab header (Section 6.4, item 6), just available here as well.

Remote. Allows off-site viewers to connect over the internet, not just viewers on your local network.

Bandwidth. Shows current bandwidth usage in real time, along with how many camera feeds and clients are connected: 3 cam × 1 client in the example above.

Audio Delay. Nudges the stream's audio timing, in frames, to compensate for sync drift over a network connection.

Inviting Remote Viewers

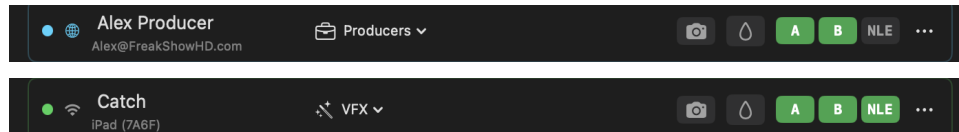


Each remote viewer gets their own invite, tied to their Apple ID email. There are no bulk or generic invite links, by design, for security. Enter their Apple ID email, click Create Link, and send it to that person directly.

The Viewers List

Connected viewers show up below the invite field, sorted into groups (Producers and VFX in the examples above) or left as individuals.

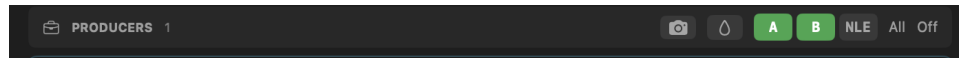
Local vs. Remote. A green dot with a Wi-Fi icon marks a local viewer, on your network. A blue dot with a globe icon marks a remote viewer, connected over the internet.



Naming a Viewer. Click a viewer's device name to rename it to whatever's useful to you.

Groups. Assign a viewer to a group, like Producers or VFX, or leave them as an individual. Controls set on a group apply to everyone in it.

Per-Viewer & Group Controls



Screenshot & Watermark. The camera icon allows or blocks that viewer or group from taking screenshots. The droplet icon toggles watermarking, for security.

Camera Visibility. The A, B, NLE, and any other active camera buttons control which feeds that viewer or group can see. All and Off, available at the group level, give you a fast way to open or close everything at once.

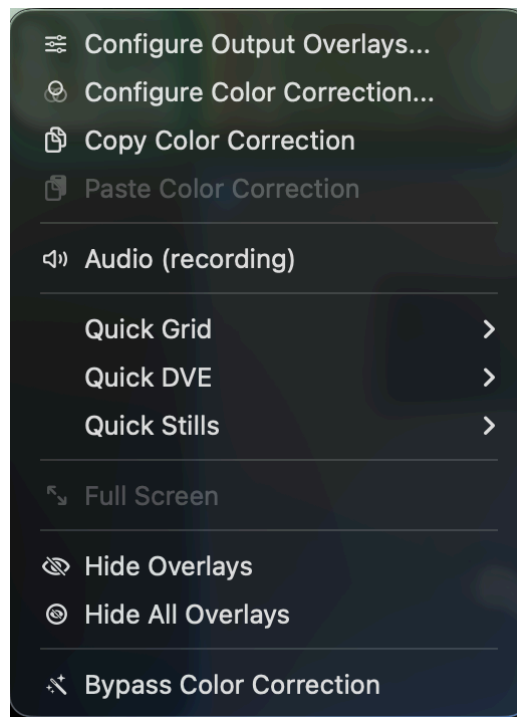
Quick Actions. The ellipsis next to each viewer or group opens a few quick actions; we'll fill in exactly what's there once we go through it.

7. Right-Click Reference

Right-click menus in Osiris are context-specific: what you get depends on exactly what you clicked. This section documents them one context at a time, starting with the most consequential one.

7.1 The UI Monitors

Right-click any UI Monitor, with the exception of the Timeline UI Monitor, to get this menu. It's channel-specific: whatever you choose only affects the monitor you right-clicked, not the others.



Configuring Overlays & Color Correction

Configure Output Overlays. Opens the Output Overlays pop-up, covering Masks, Grids, DVE, Still Mixes, and Blurs.

Configure Color Correction. Opens the Color Correction pop-up for that channel.

Copying Color Correction Between Monitor & Timeline

Copy Color Correction and Paste Color Correction move a color correction between a Monitor channel and a clip on the NLE Timeline, and it works in both directions. Grade a channel and want it on a timeline clip? Copy it here, paste it there. Have a grade on a timeline clip you'd rather apply live? Copy it there, paste it on the Monitor channel.

Audio

The Audio toggle quickly disables (or re-enables) audio recording for that channel.

Quick Access Overlays

Quick Grid, Quick DVE, and Quick Stills give you fast access to commonly used Output Overlays without opening the full Output Overlays pop-up. Quick Stills, for example, lets you flip a stills overlay on or off in a couple clicks instead of digging through settings.

Overlay & Color Correction Shortcuts

Full Screen. Doesn't currently do anything.

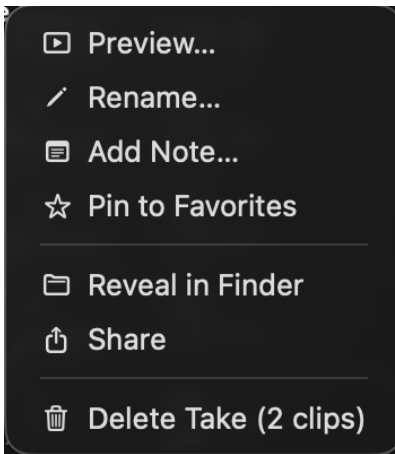
Hide Overlays. Hides any output overlays on that channel.

Hide All Overlays. The one exception to this menu being channel-specific: this disables output overlays across every channel at once, not just the one you right-clicked.

Bypass Color Correction. Quickly disables, or re-enables, color correction on that channel.

7.2 Clips in the Clip Browser & Media Tab

Right-click a clip in either the Clips tab or the Media tab to get this menu.



Preview

Preview. Opens a mini-window where you can scrub through a clip without disturbing your Monitors or SDI outputs. Handy any time you just need a quick look without bringing the clip up in full playback. You can also rate sub-takes and send sub-takes to the NLE Timeline right from this window.

Organizing & Notes

Rename. Renames the clip.

Add Note. Attaches a note to the clip.

Pin to Favorites. Places the clip in a Favorites window that sits in the Clip Browser header, for anything you need to pull up repeatedly.

Finder & Sharing

Reveal in Finder. Jumps straight to the file in macOS. If you're recording side-by-side proxies, you'll get a choice between the original file and the proxy.

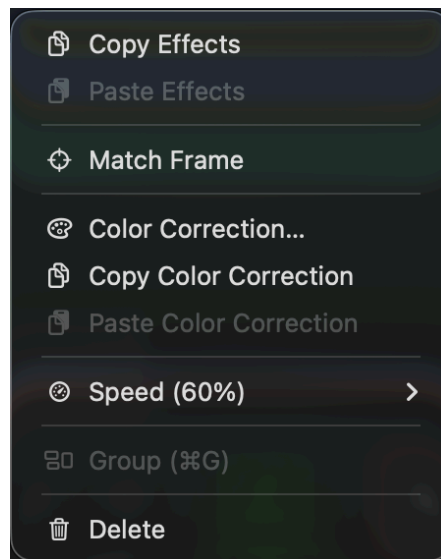
Share. Shares the clip directly out of Osiris, handy for something like a quick AirDrop. The same original-or-proxy choice applies if you're recording side-by-side proxies.

Delete

Delete Take. Deletes whichever clip you right-clicked.

7.3 Clips on the NLE Timeline

Right-click a clip on the NLE Timeline to get this menu.



Copying Effects & Color Correction

Copy Effects. Copies whatever effects are currently on the clip, ready to paste onto another.

Paste Effects. Pastes copied effects onto the clip you right-click.

Color Correction. Opens a color correction popover to add color correction to the clip.

Copy Color Correction. Copies the clip's color correction. Paste it onto another clip, or onto a Monitor for live camera color correction.

Paste Color Correction. Pastes copied color correction onto the clip.

Match Frame

Match Frame. Move the playhead to a point on the timeline, right-click, choose Match Frame, and Osiris jumps straight to that exact frame in the original footage, back in video assist playback.

Speed

Speed. Changes the clip's playback speed. One behavior worth knowing: drag a clip from the Live Recording/Playback Timeline that was recorded off-speed (see Shot @ in the Transport Toolbar, Section 6.1) onto the NLE Timeline, and its speed automatically matches that off-speed rate, no manual adjustment needed.

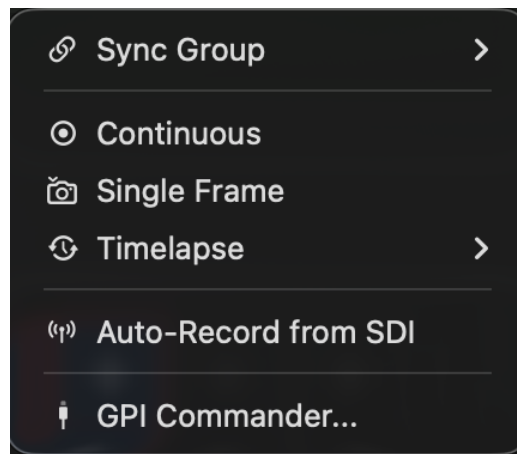
Group & Delete

Group. Select several clips and group them together.

Delete. Deletes the clip from the timeline.

7.4 The Record Buttons

Right-click any record button to get this menu, first previewed back in Section 6.1.



Sync Group

Sync Group. The Sync Mode button on the Transport Toolbar (Section 6.1, item 12) only offers three presets: Sync, A+B | C+D, and Independent. Sync Group opens up a submenu for anything those presets don't cover, assign each camera to Sync Group 1, Sync Group 2, or Independent, individually. Shooting a setup where A needs to roll on its own but B and C need to stay locked together? Set A to Independent, and B and C to the same Sync Group, and they'll roll together on cue while A does its own thing.

Capture Modes

Continuous. Standard real-time recording, the default for video assist.

Single Frame. Captures one frame at a time, either by clicking the record button repeatedly or triggering each frame with a GPI Commander.

Timelapse. Switches recording into timelapse mode, based on whatever parameters you set.

Auto-Record & GPI Commander

Auto-Record from SDI. Lets the camera trigger record start and stop over SDI flags, instead of you starting it manually. This is the same auto-record behavior behind the radio icon on the record buttons noted in Section 6.1.

GPI Commander. Opens the GPI Commander controls.

8. Known Beta Limitations

Streaming works during beta but has one known gap: there's no seamless handoff between local and remote viewing yet. If that blocks your testing, let us know, since it helps prioritize what ships next.

9. Feedback & Support

Found a bug, or have feedback? Email alex@osiris.video and include:

- What happened, and what you expected instead
- The steps that led to it
- A screenshot or screen recording, if possible

As a beta tester, your reports directly shape the next release. Thank you for testing.

10. Appendix: Keyboard Shortcuts

Version 1.0.9. Also available in-app at any time via $\mathbb{H}$ +/- or Help > Shortcuts.

Recording and Sub-takes

Shortcut	Action
R / T / Y / U	Toggle record for Camera A / B / C / D
⌘ + R / T / Y / U	Abort recording for Camera A / B / C / D
⇧ + I	Create new sub-take at playhead
⇧ + O (or O)	Close new sub-take
⇧ + X	Delete current sub-take
⌘ + ⇧ + X	Delete all sub-takes
, / .	Previous / next sub-take
1 / 2 / 3	Rate sub-take stars
4	Toggle Circle/Hero sub-take
`	Toggle No Good (NG)
P	Set poster frame
⇧ + P	Take still from all active cameras
⇧ + S	Edit Scene field

Video Assist Transport / Playback

Shortcut	Action
Space	Play/Pause clip playback
⌘ + Space	Reverse playback
[	Jump to IN
]	Jump to OUT
I / O	Set IN / OUT
Left / Right Arrow	Step frame backward / forward
Up / Down Arrow	Select adjacent take
Home / End	Jump to start / end (expanded keyboard)
9	Go Live
0	Go to Playback
B	Maximize / restore monitors (Make Big)
N	Show NLE view / return to camera layout
F	Toggle Frame Marker
⇧ + , / ⇧ + .	Previous / next Frame Marker

NLE Timeline Controls

Shortcut	Action
J / K / L	Step back, play/pause, step forward
⇧ + K	Play In to Out
H	Rewind to start
C	Razor at playhead

Shortcut	Action
⌘ + ⇧ + P	Take still from timeline
M	Toggle marker at playhead
; /	Previous / next marker or edit point
Delete	Delete selected clip
⇧ + Delete	Ripple delete (close gap)
⌘ + Drag clip	Slip edit (shift source in/out)
⇧ + Drag trim handle	Ripple trim (shift downstream)
⌘ + Drag trim handle	Roll edit (adjust cut point)
⌘ + G	Group selected clips
⌘ + ⇧ + G	Ungroup selected clips
E	Add current clip to timeline
⌘ + C / ⌘ + V	Copy / paste effects
⌘ + Z / ⌘ + ⇧ + Z	Undo / redo
⌘ + ⌘ + I	Effects Inspector
⇧ + Scroll	Pan timeline left/right (standard mouse)

Project / App

Shortcut	Action
⌘ + N	New Project
⌘ + O	Open Project
⌘ + ,	Preferences
⌘ + ⇧ + Esc	Emergency stop NLE output
⌘ + /	Open Keyboard Shortcuts overlay
Help > Shortcuts	Open Keyboard Shortcuts from the app menu

MacBook Pro note: Home/End are typically Fn+Left and Fn+Right on built-in keyboards.