



PART 10

Color Page Effects

Chapter 125

DaVinci Resolve Control Panels

The DaVinci Resolve control panels make it easier to make more adjustments in the same amount of time than using a mouse, pen, or trackpad with the on-screen interface. Additionally, using a DaVinci Resolve control panel to control the Color page provides vastly superior ergonomic comfort to clutching a mouse or pen all day, which is important when you're potentially grading a thousand shots per day.

This chapter covers details about the three DaVinci Resolve control panels that are available, and how they work with DaVinci Resolve.

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About The DaVinci Resolve Control Panels

There are three DaVinci Resolve control panel options available and each are designed to meet modern workflow ergonomics and ease of use so colorists can quickly and accurately construct both simple and complex creative grades with minimal fatigue.

This chapter provides details of the each of the panel functions and should be read in conjunction with the previous grading chapters to get the best from your panel.

The DaVinci Resolve Micro Panel is ideal for edit suites that need a professional grading panel for occasional grades or quick adjustments to shots. You will also find it on set where its small size, portability, and low power needs are ideal for those on the move.



DaVinci Resolve Micro Panel

For many facilities the DaVinci Resolve Mini Panel is an elegant, compact yet powerful full featured grading panel. The direct selection palette keys, soft knobs, and menus offer considerably more flexibility than the Micro panel and a better grading experience as a result.



DaVinci Resolve Mini Panel

For the ultimate grading panel to make an impact on your clients and give you the speed for long and complex grading sessions the DaVinci Resolve Advanced control panels features dozens of keys and menu driven soft knobs so grading operations are just a keystroke or two away. With high resolution liquid crystal displays (LCD) and backlit hard keys to accommodate a darkened grading environment. The color and intensity of the keys and the LCD panel brightness are user programmable, so each colorist can set up his/her personal panel configuration.



DaVinci Resolve Advanced control panels

DaVinci Resolve Micro Panel

The Micro control panel features a row of direct control knobs at the top of the panel, three trackballs with rings for color grading, and to the right, transport and commonly used keys to speed up your grading session. Above the trackballs are reset buttons and also mode selection buttons for Log, Offset, and the Viewer selector. When selecting the Viewer mode, the full display will switch to the Cinema Viewer which is ideal for playback and review of clips. The Log and Offset selections are described below.

Trackballs

The three trackballs, from left to right, are in the traditional DaVinci format of Lift, Gamma, and Gain when DaVinci Resolve is set for Primary grading. This is the default mode for the panels but you can quickly toggle to Log mode using the LOG key just above the center trackball. When in Log grading, the trackballs control the Lowlights, Midtones, and Highlights.

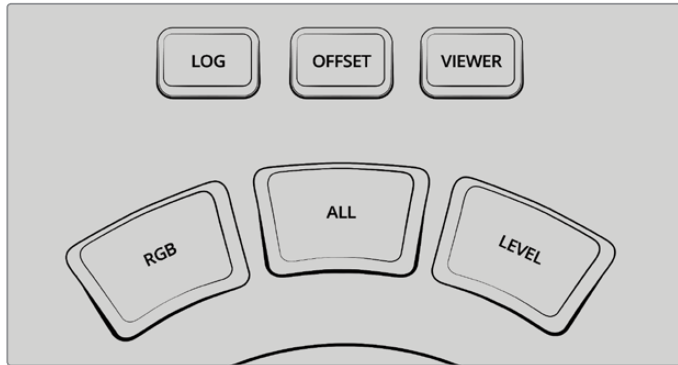
You can also select the OFFSET button whether in PRIMARY or LOG modes. This is a toggle operation and when selected the left hand side ring surrounding the trackball controls the color temperature of the image, the center trackball ring the color tint, and the right hand side trackball controls the image offset balance and master exposure with the ring.

By rotating the trackball the colorist can alter the balance between the red, green, and blue levels of the image. Using the vectorscope as a rough guide, moving the trackball towards the three-thirty clock position adds more blue while reducing the red and green.

The control ring surrounding these trackballs provides a master amplitude control of the associated trackball.

Above the three trackballs are three buttons for resetting the grade:

- **RGB:** This key only resets the RGB balance to default detent.
- **All:** Select All to reset both RGB and level.
- **Level:** Select the Level key to reset the level while maintaining RGB differential.



Log, Offset, Viewer, and Trackball reset buttons

Control Knobs

The top of the panel features 12 high resolution endless turn optical encoder control knobs with detent resets. These are spaced in groups of three for fast operation in dark suites. From left to right the knobs control:

- **Y Lift:** This knob is for adjusting the contrast of the image in the darker areas. The midtone and to a lesser amount the brighter areas of an image will also change.
- **Y Gamma:** Use the gamma knob for primarily mid tone contrast changes with some influence on the darker and brighter sections.
- **Y Gain:** The Y Gain control influences the brighter parts of the image at a greater extent to the mid and darker portions.
- **Contrast:** This one parameter lets you increase or reduce the distance between the darkest and lightest values of an image, raising or lowering image contrast. The effect is similar to using the Lift and Gain master controls to make simultaneous opposing adjustments.
- **Contrast Pivot:** Changes the center of tonality about which dark and bright parts of the image are stretched or narrowed during a contrast adjustment.
- **Midtone Detail:** When this parameter is raised, the contrast of regions of the image with high edge detail is raised to increase the perception of image sharpness, sometimes referred to as definition. When lowered to a negative value, regions of the image with low amounts of detail are softened while areas of high detail are left alone.
- **Color Boost:** Lets you naturalistically raise the saturation of regions of low saturation, sometimes referred to as a vibrance operation. Can be used also to lower the saturation of regions of low saturation.
- **Shadow:** Lets you selectively lighten or darken shadow detail. Raising this value retrieves shadow detail recorded below 0 percent, while leaving the midtones alone. 0 is unity.

- **Highlight:** Makes it easy to selectively retrieve blown-out highlight detail in high dynamic range media by lowering this parameter, and achieves a smooth blend between the retrieved highlights and the unadjusted midtones for a naturalistic result.
- **Saturation:** Increases or decreases overall image saturation. At higher values, colors appear more intense, while at lower values, color intensity diminishes until, at 0, all color is gone, leaving you with a grayscale image.
- **Hue Rotation:** Rotates all hues of the image around the full perimeter of the color wheel. The default setting of 50 shows the original distribution of hues.
- **Luminance Mix:** Lets you control the balance between YRGB contrast adjustments you've made using the Master Wheels or ganged Custom curves, and Y-only adjustments to contrast made using the Y channel Lift/Gamma/Gain controls of the Primaries palette or the unganged Luma curve.

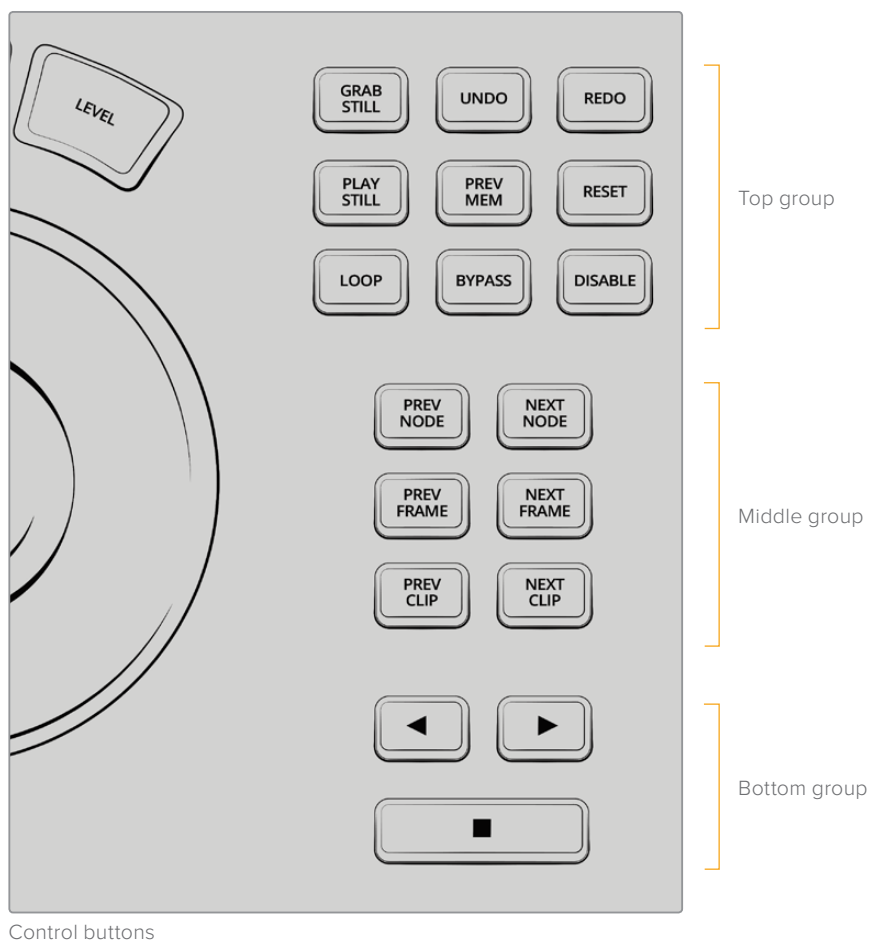
Additional detail can be found in the Color page basics chapter and each of these operations can be seen on the Primary palette of the user interface.

Control Buttons

On the right hand side of the trackballs there are three groups of control buttons.

The top group includes:

- **Grab Still:** At any time when you are grading, selecting the Grab Still key automatically grabs a full resolution frame from the Timeline and attach the node graph metadata for later display and use.
- **Undo:** Undo is one of the favorite keys of colorists. Try any grade, and if you don't like it, simply undo. There are multiple steps of undo available within the page.
- **Redo:** Sometimes you hit undo once too many times. Redo will put back into effect the last item you undid. As with undo, there are multiple levels of redo.
- **Play Still:** Using Play Still, DaVinci Resolve will automatically display a wipe on the Viewer between the current scene and the current still. You can use your mouse on the viewer to move the wipe position. Selecting Play Still a second time will toggle this mode off.
- **Prev Mem:** Each clip, by default, has a memory of its grade, sizing, and so on, which is saved in reference to the source timecode. If you are grading a clip and move from it to another clip, the grade is saved automatically in a memory for that clip. If you come back to the clip and make a change to the grade, then decide you don't like the change, select Prev Mem to return to the previous grade status you found when selecting the clip.
- **Reset:** This key deletes all nodes in the clip except for the first node and resets the grades to default and clears the keyframes.
- **Loop:** You may wish to repeat a review of a grade of a clip, or a selection of clips on the Timeline; this Loop toggle key selects or deselects the Loop operation.
- **Bypass:** This toggle selects the node graph bypass mode.
- **Disable:** This toggle enables or disables the current node.



Control buttons

The middle group of buttons include:

- **Prev Node:** Within the Node Editor on the Color page you are likely to have a number of nodes. These are numbered based on the order that you added them. DaVinci Resolve node graphs are completely user configurable, so you can add nodes anywhere and in any order you like. Thus, the Previous Node key selects the node one lower in numerical order.
- **Next Node:** Similar to the Previous Node key, this selects the node adjacent to the current node, in this case the next higher numerical position.
- **Prev Frame:** To step the viewer one frame in reverse along the Timeline. Press and hold the Prev Frame button to go to the first frame of the clip.
- **Next Frame:** A single frame step forward for each key press. Press and hold the Next Frame button to go to the last frame of the clip.
- **Prev Clip:** Selects the first frame of the previous clip.
- **Next Clip:** Selects the first frame of the next clip.

The bottom group includes the Timeline Transport buttons for reverse play, stop, and play.

- **Left Arrow:** Select this key to play the clip/Timeline in reverse. Press the left arrow key multiple times to play in reverse at a faster speed.
- **Stop:** You guessed it. This stops the playback.
- **Right Arrow:** The forward key plays the clip/timeline forward. Press the right arrow key multiple times to play forward at a faster speed.

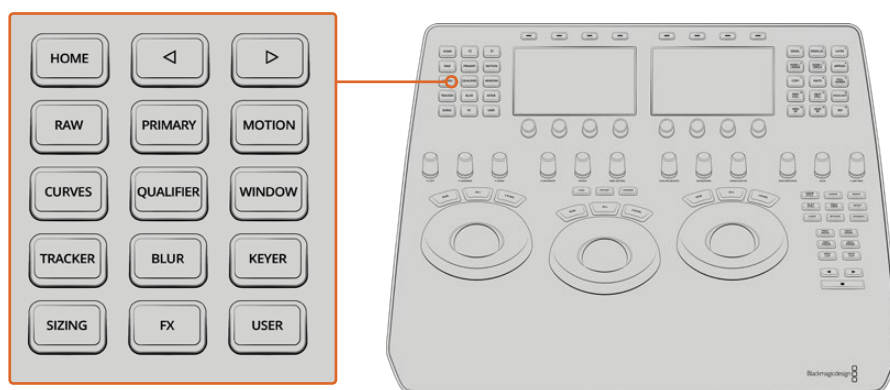
DaVinci Resolve Mini Panel

The Mini control panel has an identical feature set and controls as the Micro panel for the lower trackball deck. In addition the panel has an upper sloped desk with dual high resolution LCD displays with four soft knobs and keys that are menu driven. There are also two banks of control buttons, on the left hand side for palette selection and on the right hand side for commonly used operations.

Please refer to the Micro panel details above for the lower deck features.

Palette Selection Buttons

On the left hand side of the top deck you will find 15 palette selection buttons. To quickly select the main palette toolsets in DaVinci Resolve simply select the appropriate button and the menus on the LDC screens will update to the correct display.



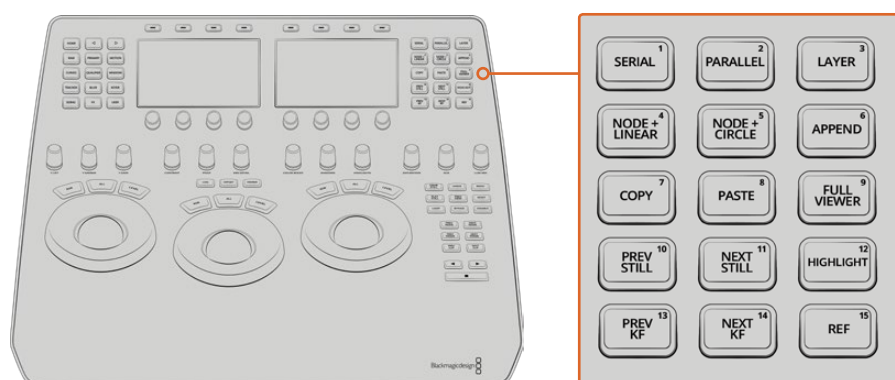
Palette selection buttons

- **Home:** This key is used for the initial setup of the panel and also selects the top-most menu. Additional palettes in DaVinci Resolve without their own direct access button will be available here in future releases.
- **Left Arrow:** A number of menus have multiple pages as indicated by the small dots in the center of the LCD displays. The left arrow moves the menu display left.
- **Right Arrow:** The right arrow moves the menu display right.
- **Raw:** This palette contains groups of parameters that correspond to every camera raw media format that's supported by DaVinci Resolve.
- **Primary:** The first grade for every clip will be likely be a primary. This is where you balance the clip and correct for offsets in the black and white balance. Selecting Primary switches DaVinci Resolve from other grading modes and automatically selects the Primary menus for the LCD displays.
- **Motion:** The Motion Effects palette (only available in the Studio version) contains two sets of controls for applying optical-flow-calculated effects to clips in your program. These include enhanced Spatial and Temporal noise reduction, and motion-estimated artificial motion blur.
- **Curves:** The Curves palette has six modes that provide different curve-based methods of manipulating the color and contrast of an image. Each curve lets you adjust a customizable region of the image based either on image tonality (zones of lightness or darkness), hue (specific colors), or saturation (intensity of color).

- **Qualifier:** When you select and isolate a particular color, and change that color, you are making a secondary correction. The qualifier key updates the menus to provide all the Secondary controls, including the 3D, HSL, RGB, or Luma key, with which to isolate the correction you need.
- **Window:** Power Windows are another way of making secondary correction, being essentially shapes you can use to isolate regions of the image. Different controls let you use oval, rectangular, polygonal, or custom curved shapes. Because you can isolate regions of the image by drawing, Power Windows produce exceptionally clean results, with edges that can be precisely positioned and feathered to achieve a variety of effects.
- **Tracker:** The Tracker palette has three modes, available from the Palette menu. In Window mode, the tracking controls let you match the motion of a window to that of a moving feature in the frame. In Stabilizer mode, the same underlying technology is used to smooth or stabilize the motion within the entire frame, while in FX mode a point tracker can be used to animate ResolveFX or OFX plug-ins with positioning controls
- **Blur:** With the Blur palette controls you can apply an exceptionally high-quality Gaussian blur, or another equally high-quality sharpening operation to your image.
- **Keyer:** Each color correction node's key input and key output makes it possible to route key channel data from one node to another so you can apply isolated corrections. These key levels are controlled in the Keyer palette.
- **Sizing:** DaVinci Resolve has a powerful toolset for making geometric transforms, using advanced algorithms for optical-quality sizing operations and they are found in this palette.
- **Fx:** Control of the Resolve FX plug-ins from this palette will be available here in future releases.
- **User:** User configured menus will be available here in future releases.

Quick Selection Buttons

On the right hand side of the top deck you will find 15 quick selection buttons. These are for very commonly used selections that a colorist might use many times for each clip.



Quick selection buttons

- **Serial:** The most common node to use on the node graph is a Serial node. A Serial node is a full-featured color correction processor offering primaries, secondaries, windows, tracking, image stabilization, sharpening and blur, matte blur, and so on. Serial nodes are added one after the other in a cascade mode, similar to adding one layer of correction on top of the last. All grades in a preceding node(s) will impact the source image and therefore the grades in following nodes.

- **Parallel:** Unlike adding a Serial node, adding a Parallel node first actually adds two nodes. One behaves like a Serial node with full color correction capabilities. The second is a Parallel Mixer node. This mixer accepts the image from the original Serial node and from the new Serial node and the output is a mix of these two. If the current node is one of the Serial nodes immediately preceding the Parallel Mixer node and you select Add Parallel again, another input to the mixer will be created as will another preceding Serial node. In each case, the input to these Serial nodes will be common, effectively making them in parallel to each other. The key advantage is that the source image is available to many nodes, whereas in a straight Serial node graph, each time you restrict a color in a node the following nodes have little ability or limited range to use that color.
- **Layer:** The Layer node is similar to the Parallel node in that it accepts the image inputs from more than one node. The key difference to a Parallel node is that the mixing of the inputs in a Layer node is prioritized towards the latest additions to the input list. For example, select Add Layer and DaVinci Resolve will add a node in parallel to the current node and link the output of the current and the newly made Parallel node to the two inputs of the Layer Mixer node. The previous current node will have the lowest priority in the mix, and the newly made Parallel node the highest priority. Add one more Layer node, a third input node will be created with a higher mix priority than the first two nodes.
- **Node + Linear:** Adds a Serial node after the current node on the node graph and simultaneously adds a Linear Power Window, thus reducing the number of keystrokes.
- **Node + Circle:** Adds a node after the current node on the node graph and simultaneously adds a Circular Power Window.
- **Append:** Often when navigating around the Node Editor and making correction trims, the colorist decides he/she needs an additional node for more correction. Using the Append Node key will always add a Serial node to the very end of the node graph, regardless of which node in the graph is the current node.
- **Copy:** Used to copy a selected nodes grade to another node.
- **Paste:** Use this key to complete the copy/paste of node grade.
- **Full Viewer:** The Full Viewer display shows an enlarged Viewer and this includes transport controls at the bottom, timecodes and the selections for Reference Still modes, split screens, and Highlight modes.
- **Prev Still:** If you have a still selected, the Previous Still key selects the one preceding.
- **Next Still:** The next still is selected if this key is used.
- **Highlight:** When in the Qualifier menus making secondary qualifiers, it's common to select the Highlight key to show a high contrast separation of the qualified color and all other parts of the image. Toggle this key to turn off.
- **Prev KF:** This key steps backward one keyframe on the Clip/Track Timeline display.
- **Next KF:** For keyframe steps forward on the Clip/Track Timeline display.
- **Ref:** This toggle key changes the reference wipe mode between Gallery, Timeline, and Offline sources.

DaVinci Resolve Advanced Control Panel

There are three panels in the Advanced control panel set. The center Trackball panel is where the majority of controls and feedback for the colorist are found and it includes a slide-out keyboard.

On either side of the Trackball panel are two interchangeable panels, the position of which is determined by operator preference. The T-bar panel, shown above on the left, has a T-bar Mix/Wipe control and a number of menu and function keys. The Transport panel, shown above on the right, has the Timeline Transport controls and a Jog/Shuttle control as well as a numerical keypad and associated function keys.

All panels have soft keys and variable control knobs within the LCD panel, which provide an accurate visual reference to the control without the risk of parallax errors.

A key feature of the panel design is real-time feedback, provided to the colorist via the full color LCD panels where you can see, at a glance, the relative settings of the controls and a highlight of the last control touched. For example, if a control is out of its default reset, the panels show this with a selectable color highlight.

Menus, Soft Keys, and Soft Knob Controls

The soft menu structure is designed to offer simultaneous control over multiple functions and a fast, logical, and efficient way to move between the menus. These soft menus, the soft keys, and the operation of these in conjunction with the variable knobs are covered in the preceding chapters of this manual as their state changes depending on the operation being performed.

You will find the LCD on each of the panels has a two-line title description of the menu's main function and there are two lines of text above each pot or switch describing the control. The T-bar and Transport panels also have a "More" key to the bottom right of the LCD which will select a second layer of menus.

The T-bar and Transport panels have quite independent controls compared to the Trackball panel. For example, the T-bar panel's default menu is for Windows adjustment while the default menu for the Transport panel is Sizing. This allows users to control windows or sizing at any time, regardless of the Trackball panel mode and eliminates the need to change the work surface to adjust window position or input sizing.

While the menus change with the UI, the hard keys, trackballs, T-bar, and shuttle control remain relatively constant, so the majority of this chapter describes groups and individual key functions. At the end of this chapter are details on copying forward, scrolling, and rippling changes using the Advanced control panel.

Shift Key Convention

Before describing the hard key operation, it is important to understand two keys on the left and right panels. These keys, Shift Up and Shift Down, provide access to potentially two more functions on each of the next key selected.

For example, on the T-bar panel, next to the Shift Up key is the Base Mem key. The term "Base Mem" is a legacy DaVinci colorist description to revert to the default memory, so there is no grade or sizing on that node. (There is an exception discussed later in this chapter.)

If you select Shift Up and then Base Mem, the All operation is to Base Mem All or reset the current color correction of every node in the node graph for the current clip, leaving the nodes in place. To “Reset” the selected node graph or “Reset Grades and Nodes,” first select Shift Down, then Base Mem.

To permit a fast and single-handed operation, this function does not require you to hold the Shift Up or Shift Down key while selecting the second key; just select them sequentially, first the Shift key, then the function.

Trackball Panel

The center panel has the traditional four trackballs, each with a surrounding control ring and no end stop in either direction. Three variable knob controls are on each side of the panel, three keys above the trackballs, three below the leftmost and rightmost trackballs. On the LCD panel, there are three LCD displays, each with eight knob controls and four keys. The LCD screens are menu driven and thus the knobs, soft keys, and the display itself depends on the application’s current operation. The center panel also offers a slide-out keyboard for naming files, stills, and nodes, as well as for a number of other operations.



The Trackball panel includes a slide-out keyboard

The three trackballs, from left to right, are in the traditional DaVinci format of Lift, Gamma, and Gain when DaVinci Resolve is set for Primary grading; when in Log grading they are Lowlights, Midtones, and Highlights.

By rotating the trackball the colorist can alter the balance between the red, green, and blue levels of the image. Using the vectorscope as a rough guide, moving the trackball towards the three-thirty clock position adds more blue while reducing the red and green.

The control ring surrounding these trackballs provides a master amplitude control of the associated trackball.

Above the three leftmost trackballs you will see three buttons for resetting the grade:

- **RGB:** This key only resets the RGB balance to default detent.
- **All:** Select All to reset both RGB and level.
- **Level:** Select the Level key to reset the level while maintaining RGB differential.

The rightmost (fourth) trackball has a number of modes. It operates similar to a mouse for moving the onscreen cursors, Color curve control point position, and Power Windows position, and can also act as a primary grade Offset control.

Under the leftmost and rightmost trackballs there are three unmarked buttons.

On the left hand side of the panel, the right-most of the three unlabelled buttons below the trackball toggles the right hand side (fourth) trackball in and out of offset adjust mode.

The keys under the right-hand side trackball provide left, center, and right mouse buttons.

Above the rightmost trackball, the three keys have two modes.

When used in conjunction with the Shift Down button, the three buttons above the trackball function as resets, as per the buttons above the other trackballs.

- **Shift Down Adjust Window:** Only resets the RGB balance to default detent.
- **Shift Down Modes:** To reset both RGB and level.
- **Shift Down Cursor:** To reset the level while maintaining RGB differential.

In their normal operation they select:

- **Adjust Window:** Selection turns on the Viewer Shape cursors for the current node and allows the trackball to position the current window.
- **Modes:** This key allows access to a number of menus and acts as an on/off toggle.
- **Display (Shift Up Cursor):** This shift function changes the cursor views on the main monitor. The user can select the cursor display, including: Windows, Off, On the UI but not the main SDI monitor, or displayed on both.
- **Cursor:** The Cursor is used for the color picker when in Curves and Vector/Secondary modes. This key also controls the Window display.

On the left side of the panel are three luminance knobs. From top to bottom they are Luminance Gain, Gamma, and Lift.

On the right side there are three more controls, from top to bottom: Saturation, Hue (has the effect of hue rotation), and Luminance Mix.

T-bar Panel

The T-bar panel, typically located on the left for a right-handed colorist, has an LCD display with four variable controls and nine soft keys. The lower section of the panel houses the T-bar and six groups of hard keys. Each group and their keys are described below.

Mode Control Group

The Mode Control group provides navigation to a number of the GUI pages and a few commonly used functions.

- **Config:** This key opens the Project Setting window where you will set up DaVinci Resolve for each project. Select again to close the window without saving.
- **Browse:** Select Browse to call the Media page where you can review files on attached storage and review the Media Pool.
- **VSR (Shift Down Browse):** This selection is reserved for future use.
- **Conform:** Selects the Lightbox display on the Color page.
- **Shift Up Conform:** Toggles the display of the Lightbox on the SDI output.
- **Deck (Shift Up Revival):** The Deck key selects the Capture mode for importing a batch list from an EDL.
- **Revival:** This key opens the Revival Dirt and Dust-busting window.

- **Scene (Shift Down Revival):** To select the Scene Cut Detection window, select the Shift Down key followed by the Revival key.
- **Current ~ Viewer:** This key toggles between the Color page and the Enhanced Viewer page.
- **Object Track Mode:** This key selects the Tracking menus.
- **Clip/Track/Unmix:** This is a toggle key between the Clip/Timeline modes of the node graph and the Unmix mode.
- **User (Shift Up Cache Mode):** This marks a clip for render cache of the clip output.
- **Cache:** This key is a toggle function to turn the render cache on or off.
- **Editor:** Selects the Edit page where you can edit the Timeline, import AAF, EDL or XMLs and apply speed changes, Composite and Dissolve/Wipe effects, and so on.
- **Proxy On/Off:** This key toggles the proxy mode on and off.
- **Auto Color:** This is a popular key. Using this key, DaVinci Resolve will automatically make a basic primary color correction to balance the blacks and whites of your image.
- **Page Up (Shift Up Gallery):** In larger projects you may have a number of gallery albums holding stills. This key changes the Gallery page to the next higher album on the list.
- **Gallery:** Used to select the Gallery UI page where you can manage, import, and export your stills.
- **Page Down (Shift Down Gallery):** The inverse of the Shift Up Gallery function, this selects the Gallery album one lower than the current.
- **A/C Mode:** This toggle key displays the clips in the Timeline in the order of the EDL (the record order, often referred to as C Mode), or the ascending order of the source clip timecode, called A Mode.
- **Handles Mode:** This selection exposes the handles of the selected clip to allow tracking and grading outside the I/O selections of the current edit.

Timeline Management Group

When grading clips, colorists often try different looks. This group of keys offers a quick way to navigate through these versions and to split and join clips on the Timeline.

- **Split (Shift Up Undo):** This key splits the clip at the position of the cursor on the Timeline.
- **Undo:** Undo is one of the favorite keys of colorists. Try any grade, and if you don't like it, simply undo. There are multiple steps of undo available within the page.
- **Join (Shift Up Redo):** The reverse of split. Place the Timeline cursor at the junction of two clips that have sequential timecode and select Join to make just one clip.
- **Redo:** Sometimes you hit undo once too many times. Redo will put back into effect the last item you undid. As with undo, there are multiple levels of redo.
- **Restore Point:** This selection is reserved for future use.
- **Save:** Remember this key; it's your friend. Save often, and also consider the auto save options found in the User Preferences.
- **Add Version:** When you make a grade on any clip, DaVinci Resolve stores the parameters for that clip. If you want to try different grades, don't lose your good grades, just use the Add Version feature. This key makes a second, third, or higher version of the grade for that clip.

- **Default Version:** If you have multiple versions of grades for a clip, this key is used to select the Default version, regardless of which version is currently displayed.
- **Previous Version:** This selects the grade one version lower in order. For example, if you are on version three, select Previous Version to get to version two. Once the Default version is reached, selecting Previous Version again will select the highest version.
- **Next Version:** Use this key to select the next higher version of the grade. Once the top version is reached, selecting Next Version again will select the lower version.

Keyframing Group

On the bottom right of the Color page is the Keyframe timeline for the current clip. The Keyframing group of keys is used in association with the Keyframe timeline and controls the selection of marks for the start and end of dynamic transitions of the grade.

- **Start Dynamic:** Use Start Dynamic to select the first keyframe in a transition. The transition may be a grade change, resizing, the addition of a matte, or any number of 100 variables, all of which are associated with the node graph and the Clip or Track timeline.
- **Ripple Value:** If you have a grade or effect, or just an adjustment, and you would like to ripple this effect over another effect or over a large number of other clips, use Ripple Value.
- **Delete:** This key deletes the selected keyframe.
- **Lift Mark:** If you place a keyframe in the wrong spot, put your cursor on the keyframe and use Lift Mark to remove it.
- **Trim:** This key is used with the numerical keypad to trim a keyframe's position.
- **Mark:** Like the Start Dynamic key, Mark is a major key. It places a Static keyframe on the Keyframe timeline.
- **Scene (Shift Down Mark):** This selection opens the Scene Cut Detector.

Memory Access Group

DaVinci Resolve has a number of hot keys, called Mems, where you can store a grade for quick reference. In fact, every time you make a grade for a clip, a memory of the grade is kept. While you could save a still for each clip, having thousands of stills to scroll through would take time, so there are 26 quick and easy memory locations to store a grade, called A–Z Mems.

Every clip has its own metadata for the grade that is stored by DaVinci Resolve as a memory. There are a number of keys available to select or revert to these stored metadata memories, or to clear the metadata to revert to a base grade or no grade state.

- **All (Shift Up Base Mem):** This is used to reset the current color correction of every node in the node graph for the current clip, leaving the nodes in place.
- **Base Mem:** Used to reset the grade of the current node.
- **Reset (Shift Down Base Mem):** Used to reset the grades of the current clip.

Please note that there is an exception to the rule to clear the Base Mem. It is possible, in fact very helpful sometimes, to have a clip preset that is not cleared when you select Base Mem. For example, when a film is over scanned and the frame edges are shown as well as the image. Instead of making an input resize adjustment for every clip to remove the framing, a preset resize can be made and stored, with a label, and this preset is not deleted when using Base Mem.

- **Preview Mem:** To preview one of the Memory grades on any clip, select the clip on the Timeline, select Preview Mem and then the Memory letter. This key is a toggle so if you do not like the grade on the memory for that clip, select Preview Mem again and the grade will revert to the original.
- **Original Mem:** Each clip by default has a memory of its grade and sizing, etc. If you are grading a clip and move from it to another clip, the grade for the first clip is saved automatically in a memory for that clip. If you come back to that clip and make a change to the grade, then decide you don't like the change, select Original Mem to return to the grade status you found originally.
- **Scroll:** When you select Scroll you can navigate up and down the Timeline to find and select a clip and its grade to recall to the current clip.
- **View (Shift Up Current):** The Color page has two display modes. The normal mode includes the viewer, stills, and node graph on the top of the page. Selecting View toggles to the alternate page with a wide Node Graph view and stills but no viewer. Select View again to toggle back to the normal mode.
- **Crnt:** Select Current before selecting a Mem key (A, B, C to Z) and the current grade on the active Timeline clip will be stored in the memory selected.
- **Shift Up:** The Shift Up key permits the operator to select the upper secondary function of keys on the control panel. This operation does not require you to hold the Shift Up key, just select it prior to the second key.
- **Shift Down:** The Shift Down key permits the operator to select the lower secondary function of keys on the control panel. This operation does not require you to hold the Shift Down key, just select it prior to the second key.
- **Macro:** This key displays the Split Screen controls on the T-bar panel LCD display.
- **Memory Keys:** The A, B, C to Z keys, selected directly or with the appropriate Shift Up or Shift Down preselection will recall the grade stored in this memory and will apply it automatically to the clip that is active on the Timeline.

Menu Navigation and Node Control Group

DaVinci Resolve is a nodal-based color enhancement system. Grades are not stored in layers, but in nodes. In operation they can appear to be in layers if you select the Serial nodes, but greater grading flexibility is available by using the Parallel and Layer nodes.

This group also gives you quick access to the main menus to control primaries, secondaries (known here as Vectors), image sizing, and windows. It also offers a quick way to add and manage nodes.



All three panels have LCD panels which display the menus

- **Primary:** The first grade for every clip will be likely be a primary. This is where you balance the clip and correct for offsets in the black and white balance. Selecting Primary switches DaVinci Resolve from other grading modes and automatically selects the Primary and Custom Curve menus for the LCD displays.
- **Vectors:** When you select and isolate a particular color, and change that color, you are making a secondary correction. The Vectors key updates the menus to provide all the Secondary controls, including the hue selection and control.
- **Sizing:** The input and output image resizing engines are controlled using the menus selected by Sizing.
- **Windows:** The Windows key opens the menus for Circular, Linear, Polygon, PowerCurve, and Gradient windows that can be used as a matte or mask for primary and secondary grades.
- **Outside Node:** Selecting the Outside Node key adds another node after the current node and automatically link both image and key paths. If the original node has a grade within the matte shape the new Outside node would control the grade in the inverse (i.e., outside the matte).
- **Add Matte:** Selecting this key displays the Matte node on the node graph for the selected node and the default matte selected.
- **Disable Current:** This key is a toggle key and it disables or enables the grade on the current node.
- **Delete Current:** To delete the current node. Remember to use undo if you had the wrong node selected.
- **Bypass (Shift Up Disable Current):** This toggle selects the bypass mode.
- **Enable/Disable All (Shift Down Disable Current):** This toggle enables or disables all nodes.
- **Node + CPW:** Adding a Serial node is a one button selection, Add Serial, but to also add a window requires a number of extra key selections. The Node + CPW key adds a node after the current node on the node graph and simultaneously adds a Circular Power Window, thus reducing the number of keystrokes.
- **Node + LPW:** As above, adds a Serial node after the current node with a Linear Power Window.
- **Node + PPW:** A Polygon Power Window is also selected when adding a Serial node.
- **Node + PCW:** This key, like the others above, adds a Serial node after the current node, but also sets up the PowerCurve Window to permit the marking of freeform shape points and Bezier spline curves on the viewer to construct a freeform window.
- **Add Serial:** The most common node to use on the node graph is a Serial node. A Serial node is a full-featured color correction processor offering primaries, secondaries, windows, tracking, image stabilization, sharpening and blur, matte blur, and so on. Serial nodes are added one after the other in a cascade mode, similar to adding one layer of correction on top of the last. All grades in a preceding node(s) will impact the source image and therefore the grades in following nodes.
- **Shift Down Add Serial (Add Serial Before):** This adds a serial node before the current node.
- **Add Parallel:** Unlike adding a Serial node, adding a Parallel node first actually adds two nodes. One behaves like a Serial node with full color correction capabilities. The second is a Parallel Mixer node. This mixer accepts the image from the original Serial node and from the new Serial node and the output is a mix of these two. If the current node is one of the Serial nodes immediately preceding the Parallel Mixer node and

you select Add Parallel again, another input to the mixer will be created as will another preceding Serial node. In each case, the input to these Serial nodes will be common, effectively making them in parallel to each other. The key advantage is that the source image is available to many nodes, whereas in a straight Serial node graph, each time you restrict a color in a node the following nodes have little ability or limited range to use that color.

- **Add Layer:** The Layer node is similar to the Parallel node in that it accepts the image inputs from more than one node. The key difference to a Parallel node is that the mixing of the inputs in a Layer node is prioritized towards the latest additions to the input list. For example, select Add Layer and DaVinci Resolve will add a node in parallel to the current node and link the output of the current and the newly made Parallel node to the two inputs of the Layer Mixer node. The previous current node will have the lowest priority in the mix, and the newly made Parallel node the highest priority. Add one more Layer node, and a third input node will be created with a higher mix priority than the first two nodes.
- **Append Node:** Often when navigating around the Node Editor and making correction trims, the colorist decides he/she needs an additional node for more correction. Using the Append Node key will always add a Serial node to the very end of the node graph, regardless of which node in the graph is the current node.

Reference Configuration Group

This area of the T-bar panel includes six keys and the fader T-bar. It is primarily used for control of stills display with and without reference wipes. The fader bar controls the mix or wipe position when the appropriate mode is active.

- **Key:** This key adds and Alpha output on the node graph.
- **Circle:** This key is not yet implemented.
- **Wipe:** The Wipe key selects a wipe for reference comparison with the current image.
- **H/V:** This key toggles the wipe between horizontal and vertical.
- **Box:** This key is not yet implemented.
- **Mix:** Select this key to mix in preference to wipe.
- **Still:** The Still key permits comparison of the current clip with the selected still.
- **Memory:** Use this key to compare the current clip with a memory.
- **Highlight:** When in the Qualifier (Vector) menus making secondary qualifiers, it's common to select the Highlight key to show a high contrast separation of the qualified color and all other parts of the image. Toggle this key to turn off. Highlight is used so often it's also on the T-bar panel and, when in Vectors mode, on the Trackball panel.
- **Mode (ShiftDownHighlight):** Used to toggle the Highlight mode from gray to high contrast.
- **Timeline:** Select the Timeline key when you want to compare the current to the Timeline image.
- **Offline:** Select the Offline key when you want to compare the current to the Offline image.
- **Reference On/Off:** This toggle key will turn the reference view on or off. When on, you can see the current clip in comparison to a reference.

Transport Panel

The Transport panel, typically located on the right for a right-handed colorist, has an LCD display with four variable controls and nine soft keys. The lower section of the panel houses the Jog/Shuttle knob and six groups of hard keys. Each group and their keys are described below.

Reference Configuration Group

Located at the top left-hand side of the Transport panel are the Deck and Still selection keys. These are all related to controlling the tape deck and to grabbing and selecting stills. There is also an Undo and Redo key, a Shift Up and a Save key.

- **Split (Shift Up In):** DaVinci Resolve associates grading information based on source timecode so it's important to have each source clip identified as a different clip from the others. The Split key will split one clip into two on the frame selected. Each can therefore have its own grade. This is a quick, accurate, and easy way to split a long image sequence into multiple clips.
- **In:** When marking an In point you can use the UI, a keyboard shortcut, or this key.
- **Join (Shift Up Out):** Join is the reverse of the Split key. If you have clips with contiguous timecode, place the playhead on the first frame of a clip and select Join to merge the preceding clip.
- **Out:** The Out key is used to select an Out point on the Timeline or deck.
- **Duration:** To define a duration, first select the time using the numerical keypad (the colon separates the hours, minutes, seconds, and frames), and then select Duration.
- **Gang:** This key is not implemented.
- **Undo:** The colorist's friend. DaVinci Resolve has virtually unlimited undo steps available within the page you are working in.
- **Redo:** If you want to redo a step, use redo. Ideal when used with undo to compare two grades quickly.
- **Source (L):** This key is not implemented.
- **Place (Shift Up A (R)):** This key is not implemented.
- **A (R)):** This key is not implemented.
- **F:** This key is not implemented.
- **Place (Shift Up B):** This key is not implemented.
- **B:** This key is not implemented.
- **G:** This key is not implemented.
- **Place (Shift Up C):** This key is not implemented.
- **C:** This key is not implemented.
- **H:** This key is not implemented.
- **D:** This key is not implemented.
- **I:** This key is not implemented.
- **E:** This key is not implemented.
- **J:** This key is not implemented.
- **Shift Up:** Use the Shift Up key as a pre-selector for the keys with an upper option. Select the keys sequentially and do not hold the Shift Up key while selecting the second key.

- **Preroll:** The Preroll key is used in conjunction with the numerical keypad to select a preroll time for tape operations.
- **Cue:** Selecting Cue will force the transport to the preroll position.
- **Previous Still:** If you have a still selected, the Previous Still key selects the one preceding.
- **Next Still:** The next still is selected if this key is used.
- **Play Still:** Using Play Still, DaVinci Resolve will automatically display a wipe on the Viewer between the current scene and the current still. You can use the fader T-bar to move the wipe position and in the Reference Wipe menus change the reference image as required by moving or resizing. Selecting Play Still a second time will toggle this mode off.
- **Save:** The most important key on the panel. Besides using the auto-save feature, you can and should consistently save your project with this key. It only takes a few seconds and can save you hours.
- **Grab Still:** At any time when you are grading, selecting the Grab Still key will automatically grab a full resolution frame from the Timeline and attach the node graph metadata for later display and use.

Transport Control Keys Group

Most colorists will use the Transport Control keys every minute of every grade, so they are located for quick and easy access. While not technically within this key group, the Jog/Shuttle knob is directly above these keys.

- **Jog:** Rotate the Jog control to step forward or backward a few frames at a time.
- **Shuttle:** On the outside of the Jog rotary control is the Shuttle knob. This knob has a detent at the null position and is turned clockwise or counter clockwise to shuttle the Transport/Timeline forward or reverse at the rate selected by the rotation of the Shuttle knob.
- **Loop:** You may wish to repeat a review of a grade of a clip, or a selection of clips on the Timeline; this Loop toggle key selects or deselects the Loop operation.
- **Render:** Once you have finished your grade, the Render key selects the Deliver page used for configuring the render parameters for your project and starting the render.
- **Rec:** (Shift Down Render) This key is not yet implemented.
- **Previous Node:** Within the Node Editor on the Color page you are likely to have a number of nodes. These are numbered based on the order that you added them. DaVinci Resolve node graphs are completely user configurable, so you can add nodes anywhere and in any order you like. Thus, the Previous Node key selects the node one lower in numerical order.
- **Next Node:** Similar to the Previous Node key, this selects the node adjacent to the current node, in this case the next higher numerical position.
- **Highlight:** When in the Qualifier palette making secondary qualifiers, it's common to select the Highlight key to show a high contrast separation of the qualified color and all other parts of the image. Toggle this key to turn on or off. Highlight is used so often it's also on the T-bar panel.
- **Mode:** (Shift Down Highlight) Used to toggle the Highlight mode from gray to high contrast.
- **Shift Down:** This is the preselection key for functions indicated on the lower portion of the second keys legend.
- **First Frame:** Selects the first frame of the current clip.

- **Last Frame:** Selects the last frame of the current clip.
- **Step Reverse:** To step the viewer one frame in reverse along the Timeline.
- **Step Reverse Keyframe:** (Shift Down Step Reverse) This key steps backward one keyframe on the Clip/Track Timeline display.
- **Step Forward:** A single frame step forward for each key press.
- **Step Forward Keyframe:** (Shift Down Step Forward) For keyframe steps forward on the Clip/Track Timeline display.
- **Previous Scene:** Selects the first frame of the previous scene.
- **Next Scene:** Selects the first frame of the next scene.
- **Rewind:** Places the Transport, or Timeline, in rewind.
- **Reverse:** Select this key to play the Clip/Timeline in reverse.
- **Stop:** You guessed it. This stops the current transport operation.
- **Forward:** The Forward key will play the Clip/Timeline forward.
- **Fast Forward:** The inverse of the Rewind key; fast forward shuttles along the Timeline/Transport.

Memory Access Keys Group

For fast and direct access to A to Z Memories, or Mems, use this section of the Transport panel. This is an extremely powerful feature. With any clip selected on the Timeline, with a single key press, for example “A,” the grading parameters stored in memory A, including the node structure, sizing, and so on are automatically applied to the current clip.

- **O (Shift Up A):** Selects memory O.
- **A:** Selects memory A.
- **I (Shift Down A):** Selects Memory I.
- **R (Shift Up B):** Selects memory R.
- **B:** Selects memory B.
- **J (Shift Down B):** Selects Memory J (and so forth).
- **All (Shift Up Base Mem):** This function returns all grades for all nodes on the clip to the default grade/settings and clears dynamic keyframes.
- **Base Mem:** The Base Mem key clears the current node of all its grades and keyframes. Again, with the preset exception noted above.
- **Reset (Shift Down Base Mem Crnt):** This key deletes all nodes in the clip except for the first node and resets the grades to default and clears the keyframes.
- **Preview Mem:** To preview one of the memory grades on any clip, select the clip on the Timeline, select Preview Memory and then the memory. This key is a toggle, so if you do not like the grade on the memory for that clip, select Preview Mem again and the clip's grade reverts to the original.
- **Original Mem:** Each clip, by default, has a memory of its grade, sizing, and so on. which is saved in reference to the source timecode. If you are grading a clip and move from it to another clip, the grade is saved automatically in a memory for that clip. If you come back to the clip and make a change to the grade, then decide you don't like the change, select Original Mem to return to the previous grade status you found when selecting the clip.
- **Scroll:** The Scroll key selects a soft menu on the Trackball panel so clips or frames can be scrolled via the rotary control in the soft menu.

Numerical Entry Key Group

On the center right-hand side of the Transport panel is the Numerical Entry key group. Here you will find numbers 0 to 9 and associated keys for entering timecode and clip numbers. You will notice the numbers you type are displayed in a scratchpad area at the bottom of the Keyframe palette.

- **Current:** To store a new grade in any memory, first select the Current key and then the memory of your choice.
- **All Color PTZR:** This key is a toggle that selects the parameters that will be copied when updating a grade. Generally, all aspects of the grade are copied, including the pan, tilt, zoom, and rotation sizing transforms, but on occasion you may wish to copy only the grade and not the sizing parameters. In this case, use the All/Color/PTZR to select the mode you need. You can see the Keyframe Timeline toggle between the master or the node selected and the input PTZR parameters.
- **Select Node:** Use this key in conjunction with the numerical keys to select any node on the current node graph. First, select the node number, and then Select Node. The current node changes to the selected node.
- **Backspace:** The Backspace key moves you one item left in the numerical scratch pad display. This permits correction of your numerical entries.
- **0 to 9:** You guessed it. These are the numbers!
- **>, (Comma):** The comma is used just before the frame count if you wish to indicate a drop frame timecode.
- **: (Colon):** When typing in timecode, the convention is to type the hours followed by a colon, then the minutes, a colon, the seconds, a colon, and finally the frames. DaVinci Resolve does not need to have leading numbers entered where they offer no value and the default value is 0, so to type one hour, three minutes, zero seconds, and sixteen frames, you do not need to type 01:03:00:16. Simply type 1:3::16 and then press Enter. This speeds timecode entry.
- **Clear:** Clears the scratchpad number.
- **- (Minus):** Select the Minus key prior to the number to reduce the number.
- **+ (Plus):** Select the Plus key prior to a number to increase the number.
- **Take/Enter:** Select the Take/Enter key to accept or enter any input.

Keyframing Group

The Keyframe keys are on the bottom right-hand side of the Transport panel. The functions are replicated on the T-bar panel. On the bottom right of the Color page is the Keyframe timeline for the current clip in the Timeline. The Keyframe group of keys is used in association with the Keyframe timeline and controls the selection of keyframes for the start and end of dynamic transitions of the grade.

- **Start Dynamic:** This key is used to select the first point in a transition, a Dynamic keyframe. The transition may be a grade change, a sizing or reposition, or the addition of a matte or any number of 100 variables, all of which are associated with the Node Editor and the Clip or Track Keyframe timeline.
- **Ripple Value:** If you have a grade or effect, or just an adjustment and you would like to ripple this effect over another effect or a large number of other clips, use Ripple Value.
- **Delete:** This key deletes the keyframe.
- **Lift Mark:** If you place a keyframe in the wrong spot, put your cursor on the keyframe and use Lift Mark to remove it.
- **Trim:** This key is used with the numerical keypad to trim a keyframe position.

- **Mark:** Like the Start Dynamic key, Mark is a major key. It places a Static keyframe on the Clip timeline.
- **Scene (Shift Down Mark):** This selection is reserved for future use.

Copying Grades Using the Advanced Control Panel

There are a number of methods of copying grades that are exclusive to the Advanced control panel.

Copy Forward Keys

The simplest way of copying grades using the control panel is to use the comma and colon keys on the keypad of the Transport panel to copy grades from one or two clips behind the currently selected clip. This is a great way to copy grades in scenes with a shot-reverse-shot structure, where you're cutting between two angles of coverage, each of which uses the same grade.

- **To copy a grade from one clip back:** Press Comma (,).
- **To copy a grade from two clips back:** Press Colon (:).

Scroll

Scroll mode lets you quickly preview the effects of many different grades applied to clips in the Timeline on the currently selected clip, with the option to either accept or reject the previewed grade to which you've "scrolled." This can be useful for checking to see if any of the previous grades you've created in a scene will work for the currently selected clip.

To use Scroll mode:

- 1 Move the playhead to the clip to which you potentially want to copy a new grade. You can use the PREV SCENE and NEXT SCENE buttons to move quickly.
- 2 Do one of the following to enter Scroll mode:
 - Press SCROLL on the Transport panel.
 - Press MODES, above the fourth trackball on the Center panel, then press the SCROLL MODE soft key.
- 3 Now, do one of the following to preview different grades from other clips:
 - Press the PREVIOUS SCENE and NEXT SCENE soft keys to move from clip to clip in the Timeline, previewing each grade to the current clip.
 - Turn the SCROLL SCENES knob to scroll smoothly along multiple clips in the Timeline.
 - Turn the SCROLL FRAMES knob to scroll along different frames of any clip, previewing the effects of keyframed grades at different points in time.
 - Press the TOGGLE DECK KEYS soft key to use the transport controls on the Transport panel to play through the Timeline, previewing grades as you go.
 - Press a number on the keypad of the Transport panel, and then the SCENE NUMBER soft key, to jump to a clip and preview its grade.
 - As you scroll from clip to clip, a red outline indicates the clip with the grade being previewed, and an orange outline indicates the current clip to which you're previewing

each scrolled grade.

- 4 When you're finished, do one of the following to either accept or reject a scrolled grade:
 - Press EXIT AS WAS if none of the grades you scrolled through was suitable. This exits Scroll mode and leaves the clip as it was previously.
 - Press EXIT AS IS if you've found a grade that works for the current clip. This exits Scroll mode and copies the scrolled grade.

When you press the TOGGLE DECK KEYS soft key in Scroll mode, each of the Transport Control buttons on the Transport panel functions as a means of previewing the grades of other clips in the Timeline.

- **STEP FWD:** Move to the next clip and preview its grade.
- **STEP REV:** Move to the previous clip and preview its grade.
- **FWD:** Plays (scrolls) forward at 1 scene per second, previewing each new grade as it appears.
- **REV:** Play (scrolls) the clips in reverse at 1 scene per second, previewing each new grade as it appears.
- **FFWD:** Shuttles (scrolls) forward through the Timeline at 4 scenes per second, previewing each new grade as it appears.
- **RWD:** Shuttles (scrolls) reverse through the Timeline at 4 scenes per second, previewing each new grade as it appears.

Rippling Changes Using the Advanced Control Panel

DaVinci Resolve has a mechanism for rippling specific changes made to one clip to a range of other clips in the Timeline. This is only possible using the controls of the DaVinci Resolve Advanced control panel.

The general idea of the ripple function is that you select a clip, make a change, and then ripple that change to a range of other clips. This rippled change can be applied to the same node in each clip, or the change can be added as an appended node within each rippled clip.

The Ripple mode that's used when you press the RIPPLE VALUE button can be changed in the Color panel of the User Preferences. There are four options.

- **Exact values changed:** Changes made to the current clip are rippled to the specified clips using the exact parameters that were changed. For example, if Lift in the current clip is changed to 0.75 of its range, each clip you ripple will have a Master Gain setting of 0.75. Only parameters you adjust are rippled.
- **Percent value changed:** Changes made to the current clip are rippled to the specified clips by the percentage of change you made to the altered parameters. For example, if the current clip has a Lift level of 1.00 and is changed to 0.90 units, then the Lift setting of each clip you ripple will have a relative reduction of 10% relative to its previous value.
- **Unit value changed:** Changes made to the current clip are rippled to the specified clips by the same delta of change, using whichever units make sense for the affected parameter. For example, if the current clip had a Lift of 0.80 and you increased it to 0.90, each rippled scene's master gain level increases by 0.10.
- **All values are copied:** The current clip's grade is rippled to the specified clips in its

entirety. No comparison is made with the original clip's parameters, and all memory parameters are rippled.

The following procedure describes in detail how you can use the control panel to ripple a change to a range of other clips. While this procedure may appear complicated, it's just that there are several options. Once you learn the sequence of commands, this process is actually quite fast.

To ripple a change using the Ripple Mode soft key commands:

- 1 (Optional) Press MODES, then press RIPPLE MODES. Four commands appear mapped to the middle soft keys of the Center panel, which can be used later to execute different types of ripple operations.
- 2 Move the playhead to the clip you want to adjust.
- 3 Adjust the current clip that you want to ripple to other clips in the Timeline.
- 4 Define the range of clips you want to ripple to using the number pad on the Transport panel. The following combinations will work:
 - An absolute range of clips is defined by entering two clip numbers separated by a comma. For example, if you want to ripple the current change to clips 10 through 15, you'd press "10, 15"
 - To specify every clip from the beginning of the Timeline, use the Minus (–) key. For example, to specify a range of clips from the beginning to clip 20, you'd press "–, 20"
 - To specify every clip to the end of the Timeline, use the Plus (+) key. For example, to specify a range of clips from the clip 50 to the end, you'd press "50, +"
 - To specify every clip in the whole Timeline, press "–, +"

- 5 (Optional) You can control whether the rippled change is applied in an appended node, or an existing node, in every rippled clip:

If you want to apply the rippled change as a new node that's appended to the end of every rippled clip's grade, press SHIFT DOWN.

Otherwise, the rippled change will be applied to the same node in every rippled clip that you made your adjustment to in the current clip. In other words, if you made a change to Node 2, it would be rippled to Node 2 of all the clips you specified. If one of the rippled clips doesn't have the same number of nodes, you may get an error.

- 6 To execute the ripple, do one of the following:

Press RIPPLE VALUE on the Transport panel to ripple a change using the currently selected Ripple Mode in the Color panel of the User Preferences.

Press one of the Center panel soft keys corresponding to the ripple function you want to perform. There are four soft keys:

- **Static Ripple:** Changes made to the current clip are rippled to the specified clips using the exact parameters that were changed. For example, if Lift in the current clip is changed to 0.75 of its range, each clip you ripple will have a Master Gain setting of 0.75. Only parameters you adjust are rippled. Identical to the "Exact values changed" ripple setting.
- **Relative Ripple:** Changes made to the current clip are rippled to the specified clips by the percentage of change you made to the altered parameters. For example, if the current clip has a Lift level of 1.00 and is changed to 0.90 units, then the Lift setting of each clip you ripple will have a relative reduction of 10% relative to its previous value. Identical to the "Percent value changed" ripple setting.

- **Absolute Ripple:** Changes made to the current clip are rippled to the specified clips by the same delta of change, using whichever units make sense for the affected parameter. For example, if the current clip had a Lift of 0.80 and you increased it to 0.90, each rippled scene's master gain level increases by 0.10. Identical to the "Unit value changed" ripple setting.
- **Forced Ripple:** The current clip's grade is rippled to the specified clips in its entirety, overwriting all previous nodes and parameters in the rippled clips.

The adjustment you made in step 4 is applied to the designated range of clips.

Admittedly, that was a long and detailed procedure, but the actual button sequences are straightforward once you put them together. Here are some examples of button sequences that ripple an adjustment you've just made in different ways:

- **"10, 15" then SHIFT DOWN then RIPPLE VALUE:** Copies the change you've made to the current clip, and applies it as a new node that's appended to the end of clips ten through fifteen.
- **MODES then RIPPLE MODES then "34, 45" then FORCED RIPPLE:** Copies the entire grade of the current clip, using it to overwrite the grade of clips 34 through 45.
- **MODES then RIPPLE MODES then "—, +" then SHIFT DOWN then RELATIVE RIPPLE:** Copies the change you've made to the current clip as a relative percentage, and applies it as a new node appended to the end of every single clip in the entire Timeline.

WARNING Once you ripple a change in this manner, there is no going back. Since undo is a per-clip operation, there is no global undo for changes made to the entire Timeline. Proceed with caution.

Chapter 126

Using OpenFX and ResolveFX

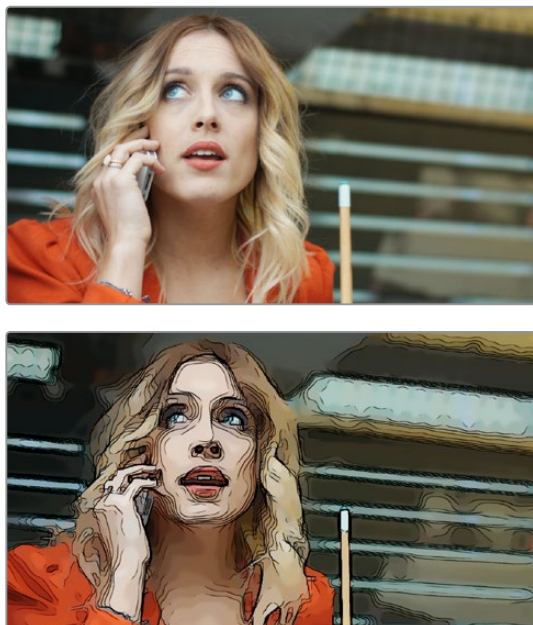
This chapter covers the use of ResolveFX and OpenFX plug-ins, that allow you to use the built-in filters that come with DaVinci Resolve, as well as third-party filters from a variety of companies, to create complex effects and adjustments that aren't possible using the ordinary palette tools in the Color page.

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ResolveFX

ResolveFX are the built-in plug-ins that come with DaVinci Resolve. These plug-ins span the gamut from blurs and complex color adjustments to stylized image treatments and lighting effects to sharpen and repair operations that are too complex to accomplish using the palette controls of the Color page.



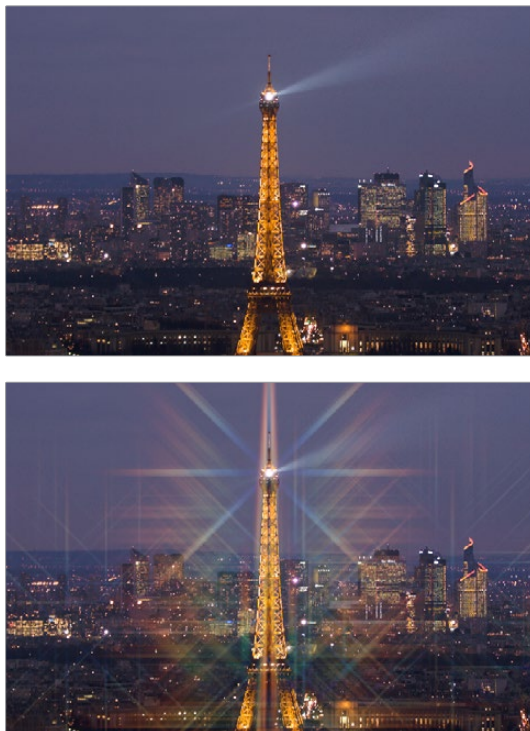
An image before/after using the Abstraction ResolveFX filter

Most ResolveFX plug-ins have been optimized for real-time playback, making it possible to apply complex effects such as Lens Flares, Light Rays, Film Grain, or Warping, and make adjustments while getting immediate, high-quality feedback, and enabling you to play each variation of your effect as you work without the need to wait for rendering or caching to happen first. Of course, if you're working with extremely high-resolution or raw source media, if your workstation is particularly old, or if you're applying many ResolveFX all at once, your performance may slow, necessitating the use of either the Smart Cache or User Cache.

OpenFX

OpenFX (OFX) is an open plug-in standard intended to enable easier development of cross-platform visual effects plug-ins for a variety of applications. Popular plug-in packages include BorisFX Sapphire and Continuum Complete, Red Giant Universe, and NewBlue TotalFX, all of which are ubiquitous tools for feature and broadcast work. The available OpenFX plug-in packages are also growing every year as this format becomes more widely adopted among developers.

With OpenFX support, you can use plug-ins to do many stylized operations that would be difficult or impossible to do using the other tools in DaVinci Resolve. Everything from lens flares, optical blurs and prism effects, lens warp correction, film and video grain and damage effects, dead-pixel corrections, and more can be accomplished with the right plug-in collection.



One of the many Sapphire OFX plug-ins from GenArts

The installation and licensing of OpenFX plug-ins is handled by a vendor's own installer. Once installed, OpenFX plug-ins appear within the Library of the Open FX panel, which can be opened by clicking the FX button at the top right of the Color page or Edit page Interface toolbar.

Where are OFX Installed?

According to the standard governing how OFX work, all OFX plug-ins on a particular workstation are installed into a standardized location to foster plug-in compatibility with multiple applications. These locations are:

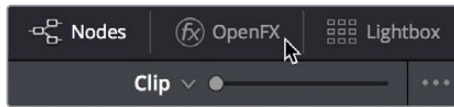
- **On macOS:** /Library/OFX/Plugins
- **On Windows:** C:/Program Files/Common Files/OFX/Plugins
- **On Linux:** /usr/OFX/Plugins

OpenFX Plug-Ins Can Be Processor Intensive

Because they create such a wide variety of effects, some third-party OpenFX plug-ins can be extremely processor intensive, all the more if you add multiple plug-ins to a single grade. If you find your playback performance dropping because of a particularly expensive effects operation, you can use the Smart Cache to automatically cache nodes and clips that have OpenFX plug-ins applied to them. Once fully cached, you can play these clips back in real time, at least until you change that clip's grade again. For more information on caching and on improving performance in DaVinci Resolve overall, see Chapter 6, "Improving Performance, Proxies, and the Render Cache."

Browsing the OpenFX Library

All of these built-in plug-ins appear within categories at the top of the OpenFX Library.

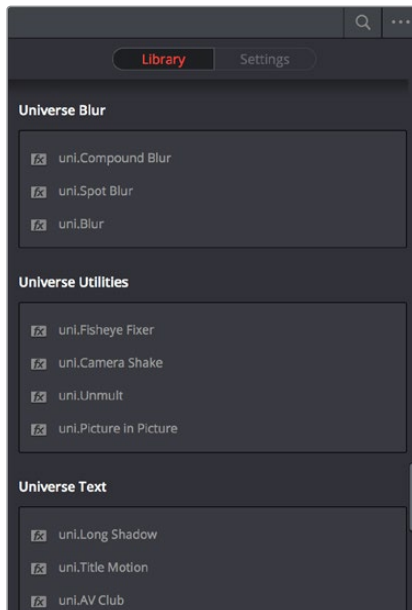


Click the FX button to open the OpenFX Library

When you click the FX button, the Open FX panel opens out of the right side of the Node Editor to show the Library, resizing the Viewer, Gallery, and Node Editor to make room. The OpenFX Library is organized hierarchically. Each vendor's plug-ins appear under a header with the name of that plug-in collection, and possibly organized into categories, separated by headers with Open or Close buttons that appear when you hover the pointer over them, which let you show or hide the contents so that you can make the hierarchy as compact or spread out as you like.

To open and close OpenFX categories, do one of the following:

- Move the pointer over the header you want to open or close, and click the Close or Open button that appears.
- To open or close all headers at once, Option-click the Open or Close button that appears.



The Library in the Open FX panel showing third-party plug-ins from Red Giant

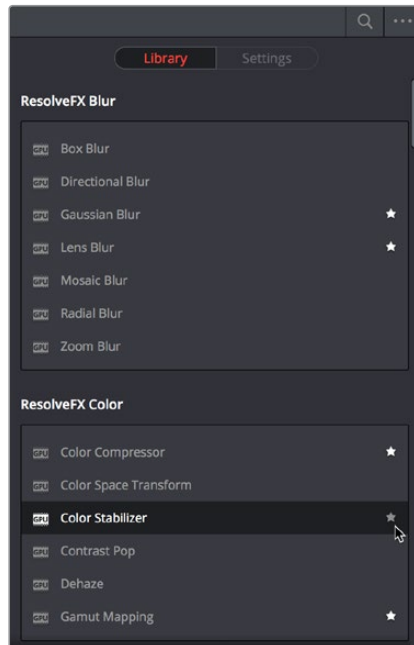
Since many OpenFX plug-in collections are quite large, an optional Search field can be opened at the top of the Library that lets you quickly find plug-ins by name or partial name.

To search for an OpenFX filter by name:

- 1 Click the magnifying glass button at the upper right-hand corner of the OpenFX panel.
- 2 Type your search string into the Search field that appears. A few letters should be enough to isolate only those plug-ins that have that character string within their name.

OpenFX Library Favorites

You can click on the far right of any ResolveFX or OFX filter to flag it with a star as a favorite filter. When you do so, choosing Favorites from the Effects Library option menu filters out all clips that are not favorites, letting you see only effects you most commonly use. To “de-favorite” any effect, click its star to turn it off.



Stars indicate a flagged favorite effect

OFX Random Frame Access

Previous to DaVinci Resolve 12.5, third-party OpenFX plug-ins could only access a limited range of media at a time, which stopped certain types of plug-ins from being able to do the multi-frame temporal analyses of clips they required to function. DaVinci Resolve Studio 12.5 and later enables third-party OpenFX multi-frame random access, so a wider variety of plug-ins and effects will work in DaVinci Resolve. This feature is not available in the non-studio version of DaVinci Resolve.

Using ResolveFX and OpenFX in the Color Page

This section provides an overview of procedures that describe how you can work with OpenFX plug-ins within the Color page.

Methods of working with OpenFX:

- **To add an OpenFX plug-in to a node:** Drag a plug-in from the OpenFX Library onto a node. If you drag a plug-in onto a node that already has a plug-in, the previous plug-in will be overwritten.
- **To remove an OpenFX plug-in from a node:** Right-click a node showing the FX badge, and choose Remove OFX Plug-in from the contextual menu.
- **To add an OpenFX plug-in as a separate node:** Drag a plug-in from the OpenFX Library onto a connection line in the Node Editor. A new node is created and labeled with the name of the OpenFX plug-in.
- **To edit the parameters of an OpenFX plug-in:** Select any node with an FX badge, and open the Open FX Panel to show the Settings list. You can switch to the Library by clicking the Library button.
- **To sample a color parameter within an OpenFX plug-in:** Some OFX plug-ins have a color swatch parameter, which exposes an eyedropper button in the Settings. Clicking the eyedropper turns the pointer into an eyedropper you can use to sample the contents of the Viewer.
- **To use OpenFX onscreen controls in the Viewer:** Select any node with an FX badge, and the onscreen controls, if there are any, should appear in the Viewer. If not, make sure the Viewer mode pop-up is set to FX.

Applying ResolveFX and OpenFX Plug-Ins

Once you've found an OpenFX plug-in you want to use in the Library, there are two ways of applying it within the Node Editor of the Color page. Which method you use depends on how you want to use that plug-in.

Adding a Plug-In to a Corrector Node

If you want to combine an OpenFX plug-in with a grade within a single node, simply drag and drop it onto a new corrector node to apply that plug-in's effect to that node. Nodes with an OpenFX plug-in applied have an FX badge in the bottom left-hand corner.



A node with an OpenFX plug-in applied

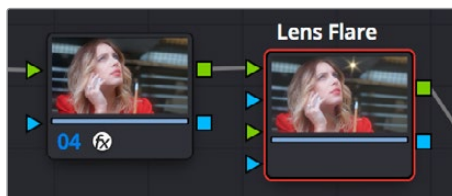
You can only apply one OpenFX plug-in to a node at a time, but by using multiple nodes you can add as many OpenFX plug-ins to your grade as you need.

When added to a corrector node, OpenFX are applied after Motion Blur and Noise Reduction, but before anything else. This means you can use Motion Blur and Noise Reduction to pre-process the image before it's handed off to the OpenFX plug-in. This also means that all other adjustments you make within that node are applied to the OpenFX plug-in's output.

However, the principal advantage of adding plug-ins to corrector nodes is that you can use secondary operations such as a window, a qualifier, or a key to limit that plug-in's effect, much as you would limit any other kind of adjustment you'd make with a corrector node.

Adding a Plug-In as a Stand-Alone OFX Node

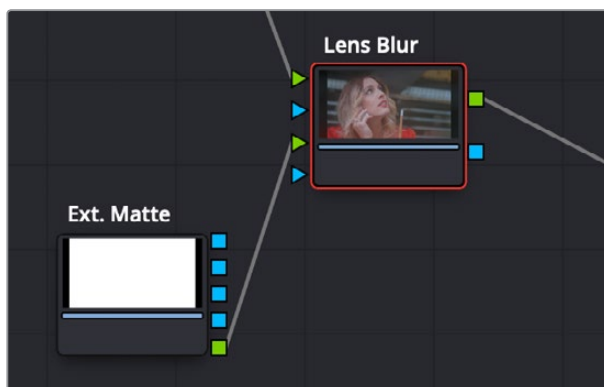
If you want to add an OpenFX plug-in to your grade as a stand-alone effect, you can simply drag any plug-in from the OpenFX Library onto a connection line of your grade, and an OpenFX node will be created.



(Left) A node with an OFX filter applied to it,
(Right) A stand-alone OpenFX node

The advantage of this is that it's fast to apply plug-ins in this way, and this can be an easier way for you to add plug-ins that are more complicated, such as those having multiple inputs for creating compositing effects.

For example, the Lens Blur plug-in lets you connect a black and white image that's been added to the node tree as an external matte to a Lens Blur node's second RGB input to use to create custom bokeh effects when you set the Shape Type pop-up to External Input.



A Lens Blur node set up using a second RGB input
with External Input Shape Type

ResolveFX and OpenFX Settings

When you select a node with a ResolveFX or OpenFX plug-in applied to it, the Open FX panel switches to the Settings, which show you every single parameter associated with that plug-in, ready for customization



The parameters of the VHS plug-in from Red Giant Universe

Adjust any of the standard controls to manipulate that plug-in's effect on the image.

Editing Effects Using the Full Screen Viewer

Because the OpenFX panel can often be too short to present the full controls of more complicated filters, it remains visible when you switch to the Full Screen Viewer mode in the Color page. Jump into this mode by choosing Workspace > Viewer Mode > Full Screen Viewer (Shift-F).

This control layout makes it considerably easier to do detailed work while viewing a larger image and having all of your effects visible in a taller panel off to the side.

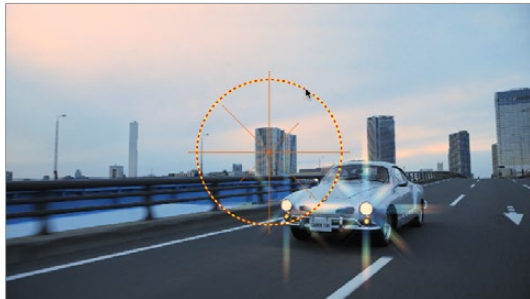


The Full Screen Viewer mode of the Color page lets you keep the Settings panel open as you work

TIP: You can also open and close the Node Editor while in Full Screen Viewer mode, if you need to switch nodes while doing effects work.

ResolveFX and OpenFX Onscreen Controls

In the Edit page, Fusion page, and Color page, ResolveFX and OpenFX display on-screen controls that you can use to visually edit an effect. In the Edit and Color pages, selecting an OpenFX plug-in node or a plug-in in the Inspector that has onscreen controls automatically changes the Viewer's mode to OpenFX Overlay mode, with the available controls ready to use. Different plug-ins expose different custom controls, letting you control the effect or manipulate the image, depending on that plug-in's function.



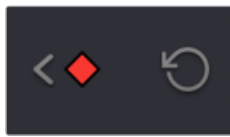
Adjusting the onscreen controls exposed by the GenArts Sapphire Glint Rainbow plug-in

If for whatever reason you switch the Viewer to another onscreen control mode (for example, showing the Window or Image Wipe controls), you can always switch back to the OpenFX controls by choosing the OpenFX Overlay mode from the onscreen control pop-up menu underneath the Viewer.

TIP: You may find that as you work you want to temporarily hide or show the onscreen controls in the Viewer so you can get an uncluttered look at the image you're adjusting. You can quickly toggle any set of onscreen controls off and on without selecting Off in the menu by pressing Shift-` (tilde).

Keyframing ResolveFX and OFX in the Inspector

ResolveFX and OpenFX can be keyframed in the Edit, Fusion, and Color pages. However, they can only be keyframed in the Edit and Color pages using the keyframing controls found in the Inspector (at the time of this writing). Happily, most simple keyframing tasks can be performed using three buttons that appear to the right of any parameter that's capable of being keyframed. It takes two keyframes at minimum to create an animated effect.



The three keyframe controls that appear in the Inspector, from left to right: Previous keyframe, Create/Delete keyframe, Next keyframe

Methods of keyframing parameters in the Inspector:

- **To add a keyframe:** Select a clip, open the Inspector, then move the Timeline playhead to the frame where you want to place a keyframe, and click the Keyframe button next to the parameter of the Inspector you want to animate. Once you've added at least one keyframe to a parameter, all other adjustments you make to parameters in the Inspector, or using the onscreen Transform/Crop controls in the Timeline Viewer, add new keyframes automatically if the playhead is at another frame.
- **To move the playhead to the next or previous keyframe:** Click the small left- or right-hand arrow to either side of a parameter's keyframe control, or press Right-Bracket (]) or Left-Bracket ([), to jump the playhead to the next or previous keyframe.
- **To edit an existing keyframe of a parameter:** Move the playhead to be on top of the keyframe you want to edit, and then change that parameter, either in the Inspector, or using the onscreen controls of the Timeline Viewer.

Methods of changing keyframe interpolation in the Inspector:

- **To change a keyframe to Static:** (Color page only) Static keyframes create abrupt one-frame changes at the keyframe to which they're applied, which is good for creating sudden effects. Move the playhead to a frame with a keyframe using the next/previous keyframe controls, then right-click the orange keyframe button and choose "Change to Static Keyframe." The keyframe control changes to a round button to show that keyframe is now Static.
- **To change a keyframe to Dynamic:** Move the playhead to a frame with a keyframe using the next/previous keyframe controls, then right-click the orange keyframe button and choose "Change to Dynamic Keyframe." The keyframe control changes to a diamond button to show that keyframe is now Dynamic.

Methods of deleting keyframes and disabling keyframed effects:

- **To delete a single keyframe:** Open the Inspector, move the Timeline playhead to a frame with a keyframe, and click the orange Keyframe button in the Inspector to delete it.
- **To delete all keyframes for one parameter:** Click the reset button to the right of a parameter's keyframe control in the Inspector.
- **To delete all keyframes in a group of parameters in the Inspector:** Click the reset button to the right of a parameter group's title bar in the Inspector.
- **To disable or enable a single parameter's keyframed effect:** In the Timeline, click the toggle control at the left of a parameter's keyframe track. A white dot means it's enabled, while no dot means it's grayed-out and disabled.
- **To disable or enable a group of parameters in the Inspector:** Click the toggle control at the left of a parameter group's title bar in the Inspector. Orange means that group is enabled. Gray is disabled.

Motion Tracking ResolveFX and Compatible OFX Plug-Ins

When using ResolveFX in the Color page, ResolveFX that have position parameters, including Dent, Lens Flare, Light Rays (when “From a Location” is selected), Mirrors, Radial Blur, Ripples, Vortex, and Zoom Blur can all be motion tracked to follow the position of a moving subject in the frame using the point-based tracking in the FX mode of the Tracker palette.

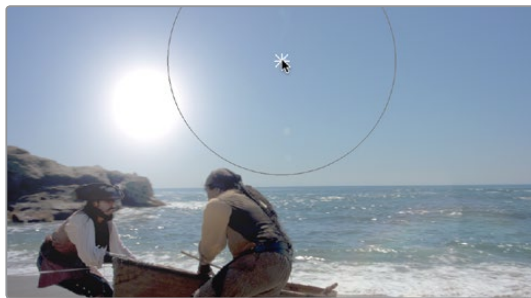
To match move ResolveFX to a feature using the FX tracker:

- 1 Create a new node, and drag the ResolveFX filter you want to apply onto that node to apply the effect. In this example, we’re adding a Lens Flare effect, that has the position parameters necessary to be match moved to follow the motion of the shot, and we’re choosing the MIR-I 2.8/37 preset, which looks like a sun.



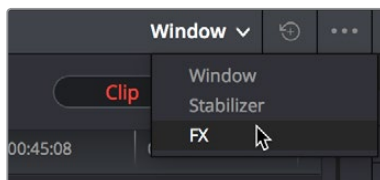
Applying a Lens Flare to the shot

- 2 If necessary, use the onscreen controls in the Viewer or the X Position and Y Position sliders to move the ResolveFX effect to where you want it.



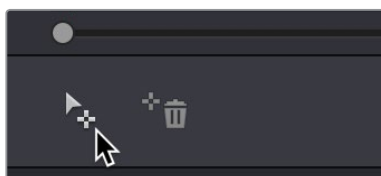
Moving the Lens Flare using the onscreen controls

- 3 Next, open the Tracker Palette and choose FX from the mode pop-up.



Opening the FX tracker mode of the Tracker palette

- 4 Click the Add Tracker Point button, at the bottom left-hand side of the Tracker palette, to add tracker crosshairs to the center of the Viewer.



Adding a point tracker

- 5 Drag the crosshairs to a high-contrast detail (such as a small object or corner), and click the Track Forward button. In this example, there's a rock out at sea that will make a good plane of motion for tracking a far-away sun. There is no inner or outer box to position or resize while you do this; you just need to drag the crosshairs to center on the feature you want to track.



Positioning the point tracker on a feature you want to track

- 6 Now, click the Track Forward button, and DaVinci Resolve will track the feature. The ResolveFX applied to that node will simultaneously move to follow the track, and when the tracking is done, you're finished.



A successful track

- 7 After you've finished tracking, you can freely reposition the ResolveFX to offset it from the track.

For more information about single-point tracking, see the “Point Tracker Workflows” section of Chapter 106, “Motion Tracking Windows.”

Chapter 127

Sizing and Image Stabilization

DaVinci Resolve has a powerful toolset for making geometric transforms, using advanced algorithms for optical-quality sizing operations.

This section covers the nuts and bolts of resolution independence in DaVinci Resolve, and how to use the Sizing palette. This chapter also covers how to use the Stabilizer mode of the Tracker palette to subdue unwanted camera wiggle.

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The Five Color Page Sizing Modes

The Sizing Palette on the Color page can be put into one of five modes, each of which accomplishes a different task.

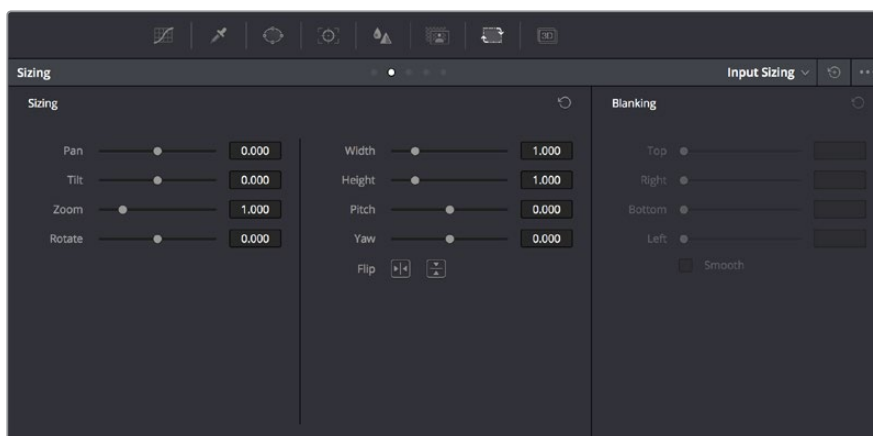
- **Edit Sizing:** These controls mirror those found in the Inspector of the Edit page.
- **Input Sizing:** These controls let you make sizing adjustments to individual clips that affect their overall geometry (pan, tilt, zoom, and rotation). These controls are useful for doing clip-by-clip pan and scan adjustments.
- **Output Sizing:** These controls are nearly identical, except that they affect every clip in the entire timeline, all at once. Output sizing is useful for making a formatting adjustment to an entire timeline, such as changing an HD timeline to an SD timeline with simple adjustments to crop and pan the resulting framing.
- **Node Sizing:** Lets you add targeted sizing adjustments at any point within the node tree. Like Input Sizing, Node Sizing is specific to a particular clip. Unlike Input Sizing, Node Sizing is affected by operations that split color channels (such as the splitter/combiner nodes) and limit the image (such as qualifiers and windows). You can also add as many node sizing adjustments to a clip's grade as you need.
- **Reference Sizing:** A set of sizing controls that lets you reposition the still when a wipe comparison is being made. Using these controls, you can move the still image to better compare it to the clip you're wiping it against. The Reference Sizing controls only work when you have a wipe enabled.

Sizing Order of Processing on the Color Page

Input Sizing adjustments are applied before all image processing that takes place in the node graph, including Node Sizing, while Output Sizing adjustments are applied after image processing in the node graph.

Sizing Controls

Input, Node, and Output Sizing share many of the same controls. When the Sizing palette is set to Input Sizing mode, the controls transform each clip individually. If you're simply pushing in on one or two clips, or making individual pan and scan adjustments to account for a change in format, these are the controls you want to use.



The Sizing palette

- **Pan:** Moves the clip along the horizontal, X axis. Positive values move the clip right, negative values move the clip left.
- **Tilt:** Moves the clip along the vertical, Y axis. Positive values move the clip up, negative values move the clip down.
- **Zoom:** Adjusts the overall dimensions of the clip. The range is from 0.250 (1/4x size) to 4.000 (4x size). Normal size is 1.000.
- **Rotate:** Positive values rotate the clip clockwise. Negative values rotate the clip counter-clockwise.
- **Width:** Stretches the image wider or narrower. The range is from 0.250 (1/4x width) to 4.000 (4x width). Normal width is 1.000.
- **Height:** Stretches the image taller or shorter. The range is from 0.250 (1/4x height) to 4.000 (4x height). Normal height is 1.000.
- **Pitch:** Rotates the image toward or away from the camera along an axis running through the center of the image, from left to right. Positive values push the top of the image away and bring the bottom of the image forward. Negative values bring the top of the image forward and push the bottom of the image away. Higher values stretch the image more extremely.
- **Yaw:** Rotates the image toward or away from the camera along an axis running through the center of the image from top to bottom. Positive values bring the left of the image forward and push the right of the image away. Negative values push the left of the image away and push the right of the image forward. Higher values stretch the image more extremely.
- **Key Lock:** (Node Sizing only) Lets you choose how regions of the image that are isolated by one or more windows will be transformed.

There are two options:

- **Off:** While off, the transform controls will move the windowed region to another area of the frame, effectively duplicating the windowed area.
- **On:** While on, the transform controls will move other areas of the frame into the windowed regions, effectively covering up the windowed area with another portion of the picture.
- **Flip Image:** Two buttons let you flip the image in different dimensions.
 - **Flip Horizontal control:** Reverses the image along the X axis, left to right.
 - **Flip Vertical control:** Reverses the clip along the Y axis, turning it upside down.
- **Lens Correction:** (Edit Sizing only) Two controls let you correct for lens distortion in the image, or add lens distortion of your own (only available in the Studio version).
 - **Analyze:** Automatically analyzes the frame in the Timeline at the position of the playhead for edges that are being distorted by wide angle lens. Clicking the Analyze button modifies the effect of the Distortion slider so that it gives a more accurate result, but it doesn't perform a correction.
 - **Distortion:** Dragging this slider to the right applies a warp to the image that lets you straighten the bent areas of the picture that can be caused by wide angle lenses. It's not necessary to click the Analyze button prior to using this slider, but using the Analyze button can improve the accuracy of the result.

Blanking Controls

Output Sizing mode also has a set of Blanking controls that you can use to add custom blanking to a clip or project. For example, you can use these controls to add nonstandard letterboxing or pillarboxing to an image. Along with all other Output Sizing adjustments, blanking is added last in the image processing pipeline, so it's not affected by any of the color or contrast adjustments you make.

- **Top:** Adjusts the top letterbox.
- **Right:** Adjusts the right pillarbox.
- **Bottom:** Adjusts the bottom letterbox.
- **Left:** Adjusts the left pillarbox.
- **Smooth:** A checkbox that lets you turn on edge anti-aliasing for source blanking. Overrides the Anti-alias Edges pop-up menu found in the Image Scaling panel of the Project Settings.

NOTE: It might be necessary to turn anti-aliasing off if you notice black blurring at the edges of blanking being applied to an image.

Blanking presets are also available by choosing from the Timeline > Output Blanking submenu. Choosing one of these options automatically sets the Blanking parameters of the Sizing palette's Output Sizing mode. The following presets are available:

- **1.33:** SD or 4:3
- **1.66:** European theatrical
- **1.77:** HD or 16:9
- **1.85:** Theatrical flat aspect ratio
- **2.00:** Univisium. Aspect ratio designed to accommodate both theatrical wide-screen and HD delivery.
- **2.35:** Original anamorphic (scope) theatrical wide-screen
- **2.39:** Current 35mm anamorphic (scope) theatrical wide-screen
- **2.40:** Current 35mm anamorphic (scope) theatrical wide-screen (rounded up for Blu-Ray)
- **Reset:** Restores the clip to its original aspect ratio.

Anti-aliasing at the edges of blanking is handled by an Anti-Alias Edges setting in the Image Scaling panel of the Project Settings. For more information, see Chapter 3, "System and User Preferences."

Resetting the Sizing Palette

You can reset every control within the Sizing palette at any time by clicking the reset button in the upper right-hand corner of the palette.

Input and Output Sizing Presets

If there are Input or Output Sizing settings that you find yourself using repeatedly, you can save them as presets for easy recall. For example, if there's a group of input settings that you use to resize a clip of a particular format to match the current project, you can save it as a preset that you can use whenever.

- **Preset pop-up menu:** Provides access to all the currently saved presets in the current database.
- **Delete Preset:** To delete a preset, select it from the pop-up menu, click the trash can button, then click OK.
- **Save As New Preset:** To add a preset, make whatever settings adjustments you need, then click the plus button. When the Format Preset dialog appears, enter a name, check that the settings are correct, then click Save in the Format Preset window.
- **Update Preset:** To change a preset, load the preset you want to change, make whatever changes you need, then click Update in the Format Preset window.

The Input and Output Sizing modes save different presets. Each of these sets of presets is available from the “Override input scaling” and “Override output scaling” pop-up menus in the Image Scaling project setting menu.

Sizing Controls with the DaVinci Control Panel

There are two sets of DaVinci control panel mappings for the sizing controls. The most obvious controls can be seen permanently mapped to the knobs and soft keys of the Transport panel. This makes these controls easy to access for projects where you’re panning and scanning nearly every shot of a film-scanned program.

To adjust PTZR settings:

- 1 Press the OUTPUT or INPUT soft key to switch between Output Sizing and Input Sizing modes.
- 2 Use the PAN, TILT, ZOOM, and ROTATE knobs of the Transport panel, and the H FLIP and V FLIP soft keys.

To adjust Input and Output Blanking:

- 1 Press the INPUT BLANKING or OUTPUT BLANKING soft key on the Transport panel.
- 2 Use the knobs labeled LEFT, RIGHT, TOP, and BOTTOM to make a blanking adjustment.
- 3 Press SIZING when you’re finished.

Another set of DaVinci control panel mappings appears when you press the SIZING button of the T-bar panel. In this case, the Center panel knobs and soft keys update to a page showing the following:

- **Ref Wipe Sizing Adjustments:** These controls, on the middle screen of the Center panel, let you reposition a still from the Gallery that’s being displayed in a split screen. This can make it easier to compare features that would otherwise be obscured by the still’s position on screen.
- **Input Sizing Adjustments:** The Input Sizing controls are displayed on the right screen of the Center panel. These are similar to the mappings on the Transport panel, but the Center panel’s second row of knobs also exposes PITCH, YAW, H SIZE, and V SIZE controls, and there’s an additional MODIFY PAR button that lets you change the pixel aspect ratio of a clip.
- **Output Sizing Adjustments:** If you press the OUTPUT soft key on the Center panel, the knobs and soft keys change to show the Output Sizing controls. Press BLANKING to expose all the preset aspect ratios on the Transport panel, along with the USER which allows you to expose user definable presets.

To save and recall user definable blanking aspect ratios:

- 1 Press SIZING on the T-bar panel.
- 2 Press the OUTPUT soft key on the Center panel.
- 3 Press the OUTPUT BLANKING soft key on the Transport panel, and then enter the blanking aspect ratio as a number (e.g., 2.4) using the number pad on the Transport panel to set your customized blanking.
- 4 Press the BLANKING soft key on the Center panel.
- 5 To apply the new ratio, press the BLANKING soft key on the Center panel, then press USER on the Transport panel, and press one of the USER 1–5 soft keys.

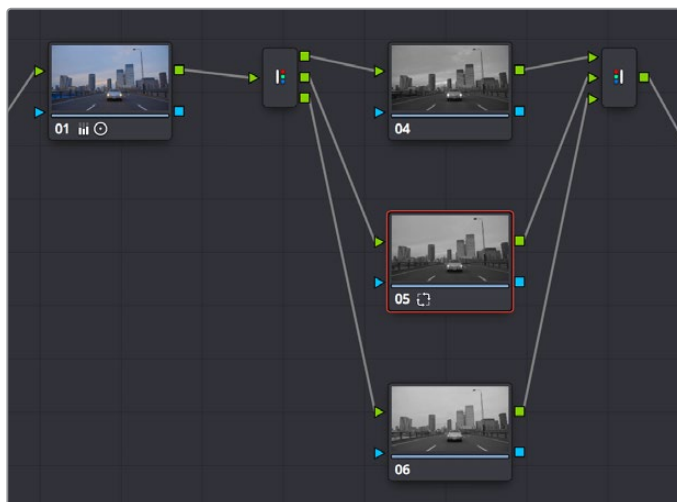
TIP: With the Input Sizing Adjustments controls exposed on the Center panel, you can set the Transport panel to display the Output Sizing controls, for simultaneous presentation of every sizing control that's available.

Using Node Sizing for Channel and Paint Effects

Using Node Sizing, you can apply individual sizing adjustments on a per-node basis. All Node Sizing adjustments within a grade are cumulative, and any keyframing done to Node Sizing parameters is stored in that node's Node Format keyframe track in the Keyframe Editor. Two good examples of Node Sizing include realigning color channels individually in conjunction with the Splitter/Combiner nodes, or duplicating windowed regions of an image by moving them around the frame.

Example 1: Using node sizing on individual color channels:

- 1 Choose Color > Nodes > Add Splitter/Combiner Node to add this node structure to the current grade.
- 2 Select one of the three Corrector nodes connected between the Splitter and Combiner nodes that corresponds to the color channel you want to transform.



Adding the Splitter/Combiner nodes to use Node Sizing on individual color channels

- 3 Open the Sizing palette, choose Node Sizing from the mode pop-up, and use the Sizing parameters to transform that channel as necessary. For example, if you have an old video clip with misaligned color components, you could pan a misaligned channel to the left or right to try and improve its alignment.



Before and after panning the green channel

Example 2: Using Node Sizing to duplicate a windowed area of an image to cover a blemish:

- 1 Create a new node.
- 2 Open the Window palette, create a Circular window, and then shrink and reposition it to surround a feature you want to remove.
- 3 Open the Tracking palette, and track the window to follow the feature to be removed.
- 4 After the track is complete, now move the window to an adjacent area of clean detail that's right next to the feature you want to remove. This is the area of the image you're going to duplicate and cover the unwanted feature with.
- 5 Now, open the Sizing palette, choose Node Sizing from the mode pop-up, check Key Lock, and use the Sizing parameters to move a duplicate of the windowed area to cover up the unwanted feature.



Before/after using Node Sizing to clone an area of the image to cover up the actor with a plant to create a clean background

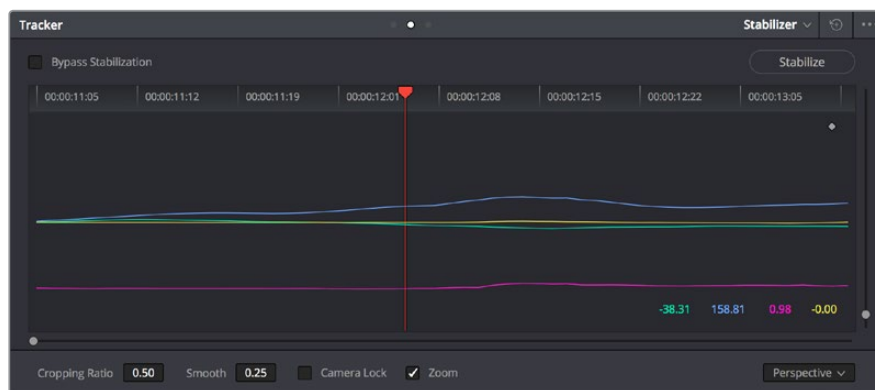
When you're done, playing through the clip should show that the duplicated area of the image is still tracking the feature you want to remove.

Image Stabilization in the Tracker Palette

The Image Stabilization mode of the Tracker palette lets you smooth out or even steady unwanted camera motion within a clip. The analysis is performed in such a way as to preserve the motion of individual subjects within the frame, as well as the overall direction of desirable camera motion, while correcting for unsteadiness.

Using the Stabilizer

DaVinci Resolve uses an advanced stabilizer that's capable of both warping and translation to minimize unwanted shaking in a clip. The analysis is performed in such a way as to preserve the motion of individual subjects within the frame, as well as the overall direction of desirable camera motion, while correcting for unsteadiness. With a single click of the Stabilize button, the currently selected clip is analyzed and automatically stabilized using a combination of warping and image translations.



The default Stabilizer controls

Stabilizer Parameters and Controls

The default settings yield good results for most situations, but there are ways you can customize stabilization in situations where unique issues arise.

A pop-up menu provides three different options that determine how the selected clip is analyzed and transformed during stabilization. You must choose an option first, before clicking the Stabilize button, because the option you choose changes how the image analysis is performed. If you choose another option, you must click the Stabilize button again to reanalyze the clip.

- **Perspective:** Enables perspective, pan, tilt, zoom, and rotation analysis and stabilization.
- **Similarity:** Enables pan, tilt, zoom, and rotation analysis and stabilization, for instances where perspective analysis results in unwanted motion artifacts.
- **Translation:** Enables pan and tilt analysis and stabilization only, for instances where only X and Y stabilization gives you acceptable results.

The other controls let you customize how aggressively the selected clip is stabilized.

- **Bypass Stabilization:** This checkbox lets you turn stabilization off and on to be able to compare the stabilized and unstabilized image.
- **Cropping Ratio:** This value limits how hard the stabilizer tries to stabilize, by dictating how much blanking or zooming you're willing to accept in exchange for eliminating unwanted motion. A value of 1.0 results in no stabilization being applied. Progressively lower values enable more aggressive stabilization. Changing this value requires you to click the Stabilize button again to re-analyze the clip.
- **Smooth:** Lets you apply mathematical smoothing to the analyzed data used to stabilize the clip, allowing camera motion in the shot while eliminating unwanted jittering. Lower values perform less smoothing, allowing more of the character of the original camera motion to show through, while higher values smooth the shot more aggressively. Changing this value requires you to click the Stabilize button again to reanalyze the clip.
- **Strength:** This value is a multiplier that lets you choose how tightly you want to use the stabilization track to eliminate motion from a shot using the current analysis. With a value of 1.00, stabilization is maximized. Since some clips might look more natural with looser stabilization, choosing a number lower than 100 lets a percentage of the original camera motion show through. Zero (0) disables stabilization altogether. As an additional tip, you can invert the stabilization by choosing -1.00 when pasting a stabilization analysis from another clip to perform a match move based on the overall motion of the scene, and you can use a negative value either lower or higher than -1.00 to under or overcompensate when inverting the stabilization, simulating the effects of parallax where foreground and background planes move together but at different speeds.
- **Camera Lock:** Turning on this checkbox disables Cropping Ratio and Smooth, and enables the stabilizer to focus on eliminating all camera motion from the shot in an effort to create a locked shot.
- **Zoom:** When this checkbox is turned on, the image is resized by a large enough percentage to eliminate the blanking (black edges) that is the result of warping and transforming the image to eliminate unwanted camera motion. The lower a value Cropping Ratio is set to, the more DaVinci Resolve will need to zoom into an image to eliminate these blanked edges. If you turn this off, the image is not zoomed at all, and whatever blanking intrudes into the image is output along with the image, on the assumption that you'll have dedicated compositing artists deal with eliminating this blanking by filling in the missing image data in a more sophisticated manner. You may also leave this checkbox turned off if you're planning on animating the Input Sizing Zoom parameter to dynamically zoom into and out of a shot being stabilized to eliminate blanking only where it occurs, using only as much zooming as is necessary for each region of the shot.

Using the Classic Stabilizer

The "classic" image stabilizer controls available in DaVinci Resolve version 12.5 and earlier are still available, simply select "Classic Stabilizer" from the option menu of the Tracker palette. Classic image stabilization in DaVinci Resolve consists of three steps. First, you analyze the clip. Second, you choose the Stabilization settings you want to use. Third, you click Stabilize to calculate the result.

When analyzing the clip, you can choose to use either the default Cloud Tracker, which automatically finds as many trackable points as possible throughout the image and calculates stabilization based on all of them, or you can use the Point Tracker, which lets you manually place one or more individual crosshairs on image features that you select. For more information on using the Point Tracker for window tracking, see Chapter 115, "Motion Tracking Windows."



The Classic Stabilizer mode of the Tracker palette

As with object tracking, you can choose which aspects of motion to stabilize, but this must be done before you do the initial image analysis.

Analyze Controls

The Analyze controls automatically scan through the entire clip, identifying trackable features that can be used to stabilize the shot.

A series of four checkboxes let you turn on and off which axes you'd like to stabilize. These checkboxes must be selected before you perform an analysis in order to restrict the data that's generated.

- **Pan:** Enables horizontal stabilization.
- **Tilt:** Enables vertical stabilization.
- **Zoom:** Enables stabilization of size.
- **Rotate:** Enables stabilization of orientation.

NOTE: Once stabilization has been done, disabling these checkboxes does nothing to alter the result. To make changes, you need to enable or disable the necessary checkboxes first, and then reanalyze the clip.

The five direction buttons let you perform the stabilization analysis.

- **Track One Frame Reverse:** Initiates tracking from the current frame backward by a duration of one frame.
- **Track Reverse:** Initiates tracking from the current frame backward, ending at the first frame of the clip.
- **Pause:** Stops tracking (if you're fast enough to click this button before tracking is finished).
- **Track Forward:** Initiates tracking from the current frame forward, ending at the last frame of the clip.
- **Track One Frame Forward:** Initiates tracking from the current frame forward by a duration of one frame.

Interactive Mode Controls

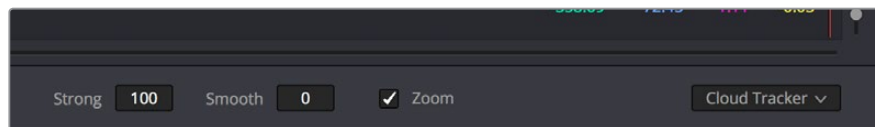
The Interactive controls let you make manual changes to the automatically generated tracking point cloud that DaVinci Resolve creates, so you can try different ways of obtaining better stabilization results in challenging situations.

- **Interactive Mode checkbox:** Turns the Interactive stabilization mode on and off. When you enter Interactive mode, you can manually alter the point cloud that DaVinci Resolve uses to stabilize the image. You'll then make your analysis while in Interactive mode. When you exit Interactive mode, your manual changes to the point cloud are eliminated, and DaVinci Resolve again uses automatically placed point clouds to do all stabilization.
- **Insert:** Lets you add tracking points to whatever analyzable features exist within a bounding box that you've drawn in the Viewer. Inserted stabilization points are automatically placed.
- **Set Point:** Lets you use the cursor (using the DaVinci Resolve control panel), to manually place individual tracking points, one by one, with which to track a feature. If there is no trackable pixel group at the coordinates where you placed the cursor, a tracking point will be placed at the nearest trackable pixel group. You must place at least two tracking points at different pixel groups to track rotation, and at least three to track zoom.
- **Delete:** Eliminates all stabilization points within a bounding box that you've drawn in the Viewer.

The procedures for using Interactive mode for stabilization are the same as for tracking. For more information, see Chapter 115, "Motion Tracking Windows."

Stabilization Parameters and Controls

There are five controls in the Stabilization group:



Stabilization selections

- **Strong:** Lets you choose how tightly you want to use the stabilization track to eliminate motion from a shot. With a value of 100, stabilization is maximized in an effort to "lock" the shot in place and eliminate all camera motion. This value is a multiplier. Since some clips might look more natural with looser stabilization, choosing a number lower than 100 lets a percentage of the original camera motion show through. Zero (0) disables stabilization altogether. Additionally, you can invert the stabilization by choosing -100, as described in the section on performing a match move below, and you can use a negative value either lower or higher than -100 to under or overcompensate when inverting the stabilization, simulating the effects of parallax where foreground and background planes move together but at different speeds.
- **Smooth:** Lets you apply mathematical smoothing to the analyzed data used to stabilize the clip, and is meant to be used when the Strong parameter is less than 100, allowing camera motion in the shot while eliminating unwanted wiggling. Lower values perform less smoothing, allowing more of the character of the original camera motion to show through, while higher values smooth the shot more aggressively.

- **Zoom:** When this checkbox is turned on, the image is resized by a large enough percentage to eliminate the blanking (black edges) that is the result of repositioning the image to eliminate unwanted camera motion. The higher a value Smooth Frames is set to, the more DaVinci Resolve will need to zoom into an image to eliminate these blanked edges. If you turn this off, the image is not zoomed at all, and whatever blanking intrudes into the image is output along with the image, on the assumption that you'll have dedicated compositing artists deal with eliminating this blanking by filling in the missing image data in a more sophisticated manner. You may also leave this checkbox turned off if you're planning on animating the Input Sizing Zoom parameter to dynamically zoom into and out of a shot being stabilized to eliminate blanking only where it occurs, using only as much zooming as is necessary for each region of the shot.
- **Tracker Type:** A pop-up menu below the Tracker graph lets you choose whether to use the Cloud Tracker or the Point Tracker. The default Cloud Tracker automatically finds as many trackable points as possible throughout the image and calculates stabilization based on all of them. This is fast, but can result in problems if there are too many prominent subjects in the frame with different vectors of motion. The Point Tracker, by contrast, lets you manually place one or more individual crosshairs on image features that you select. This involves more steps, but has the advantage of letting you choose exactly which features exhibit the motion you're trying to stabilize.

For more information on using the Point Tracker for window tracking, see Chapter 115, "Motion Tracking Windows."
- **Stabilize:** After you've tracked the clip and adjusted the previous two controls, you need to click Stabilize to calculate the resulting effect of the Strong, Smooth, and Zoom controls on your clip. Whenever you make changes to the Strong, Smooth, or Zoom parameters, you need to click Stabilize to recalculate the resulting effect on your clip.

Classic Stabilization With the Cloud Tracker

Classic Image stabilization in DaVinci Resolve is easy, but you need to follow a specific series of steps for it to be successful.

To stabilize an image:

- 1 Open the Tracker palette, and choose Stabilizer from the Palette mode pop-up menu. Select Classic Stabilizer in the option menu. Make sure the Tracker Type pop-up menu at the bottom right of the Tracker palette is set to Cloud Tracker.
- 2 Turn off any of the Analyze checkboxes (Pan, Tilt, Zoom, Rotate, Perspective 3D) that correspond to transform axes you don't want to smooth.
- 3 Click the Track Forward button to track the clip forward (or Track Reverse if you'd rather start from the end of the clip and work backward).



Multiple tracking points are automatically placed to analyze the motion of the image for stabilization

This analyzes the clip, but no stabilization is yet applied.

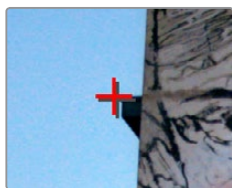
- 4 Adjust the Strong parameter to reflect what kind of stabilization you want. If you want to eliminate all possible motion from the shot, leave Strong set to 100. If you want to use stabilization to smooth out the shot but leave some motion in the frame, reduce the strong parameter to be less than 100 but greater than 0. This parameter is a multiplier, so higher numbers reflect a higher percentage of smoothing being applied to the clip's range of motion, and lower numbers reflect a lower percentage of smoothing being applied to the original range of motion.
- 5 If you've set the Strong parameter to a value less than 100 to calm the motion in the shot, rather than lock the shot completely, you can also adjust the Smooth parameter to mathematically smooth what motion remains in the shot. This lets you even out any "wobbling" that you don't want, while retaining the camera motion that you do want. The Strong and Smooth parameters work together, so experiment with different values in each parameter to get the result you need.
- 6 Choose how you want the edges of the stabilized clip to be handled using the Zoom checkbox:
 - If you want DaVinci Resolve to zoom into the image as much as is necessary to prevent blanking (black edges) from intruding into the frame (the result of repositioning the image to steady camera motion), then turn on the Viewer Zoom checkbox.
 - If you want to leave the scale of the image alone, allowing blanking (black edges) to intrude into the frame so that you either (a) have an effects artist deal with filling in these holes later, or (b) manually animate the Input Sizing Zoom parameter to eliminate blanking in a dynamic way, then turn off the Viewer Zoom checkbox.
- 7 With all of these controls adjusted, click Stabilize. The clip is immediately transformed to apply the amount of stabilization you selected via the Smooth Frames slider.
- 8 Play the clip and examine the stabilization effect. If you need to make any changes, choose new Strong and Smooth Frames values, then click Stabilize. Any time you change any of the Stabilization parameters, you need to click Stabilize to recalculate the resulting transform to your clip.

Classic Stabilizing Using the Point Tracker

For clips in which there are too many moving subjects for the Cloud Tracker to get a solid lock, you need to track a very specific feature in order to successfully stabilize the image. In these cases, it's often faster to use the Point Tracker for stabilization.

To stabilize an image using the Point Tracker:

- 1 Open the Tracker palette, and choose Stabilizer from the Palette mode pop-up menu. Select Classic Stabilizer from the option menu.
- 2 Choose Point Tracker from the Tracker Type pop-up menu at the bottom right of the Tracker palette. This changes the available controls under the tracker graph.
- 3 Click the Add Tracker Point button to add a crosshairs to the Viewer, and drag it to a high-contrast, angular feature you want to track that's indicative of the overall motion of the clip.



Using the Point Tracker to stabilize an image

TIP: You can optionally add more than one Tracker crosshairs to track multiple features, and DaVinci Resolve will attempt to stabilize as many dimensions as are made possible by the additional trackers. One point lets you stabilize Pan and Tilt. Two points lets you try to stabilize Pan, Tilt, and Rotation. Four points lets you try to stabilize Pan, Tilt, Rotation, and Zoom.

- 4 Click the Track Forward button to track the clip forward (or Track Reverse if you'd rather start from the end of the clip and work backward).

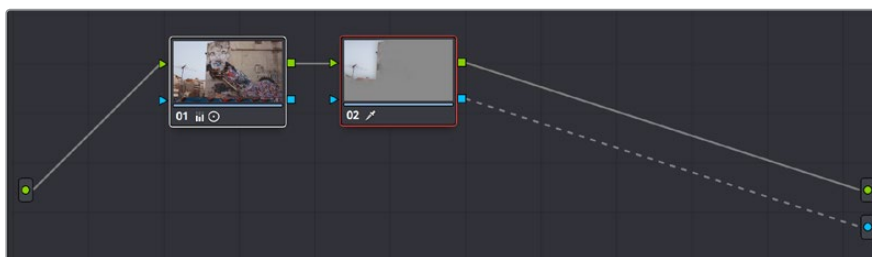
This analyzes the feature you chose to track with the crosshairs, but no stabilization is yet applied.
- 5 Adjust the Strong parameter to reflect what kind of stabilization you want. If you want to eliminate all possible motion from the shot, leave Strong set to 100. If you want to use stabilization to smooth out the shot but leave some motion in the frame, reduce the strong parameter to be less than 100 but greater than 0. This parameter is a multiplier, so higher numbers reflect a higher percentage of smoothing being applied to the clip's range of motion, and lower numbers reflect a lower percentage of smoothing being applied to the original range of motion.
- 6 If you've set the Strong parameter to a value less than 100 to calm the motion in the shot, rather than lock the shot completely, you can also adjust the Smooth parameter to mathematically smooth what motion remains in the shot. This lets you even out any "wobbling" that you don't want, while retaining the camera motion that you do want. The Strong and Smooth parameters work together, so experiment with different values in each parameter to get the result you need.
- 7 Choose how you want the edges of the stabilized clip to be handled using the Zoom checkbox:
 - If you want DaVinci Resolve to zoom into the image as much as is necessary to prevent blanking (black edges) from intruding into the frame (the result of repositioning the image to steady camera motion), then turn on the Viewer Zoom checkbox.
 - If you want to leave the scale of the image alone, allowing blanking (black edges) to intrude into the frame so that you either (a) have an effects artist deal with filling in these holes later, or (b) manually animate the Input Sizing Zoom parameter to eliminate blanking in a dynamic way, then turn off the Viewer Zoom checkbox.
- 8 With all of these controls adjusted, click Stabilize. The clip is immediately transformed to apply the amount of stabilization you selected via the Smooth Frames slider.
- 9 Play the clip and examine the stabilization effect. If you need to make any changes, choose new Strong and Smooth Frames values, then click Stabilize. Any time you change any of the Stabilization parameters, you need to click Stabilize to recalculate the resulting transform to your clip.

Using Stabilization to Create a Match Move

In some circumstances, such as when you're using the HSL Qualifier to create transparency for a composite (using the Alpha Output described later in this chapter), you may find you need to apply the motion from a foreground clip to the background clip so that the two clips appear to be moving as one. This is referred to as doing a "match move," and is a necessary step when creating a composite for purposes of doing a sky replacement, for example. This can be done in a simple way using the Stabilizer mode of the Tracker palette.

To match the motion of a background clip to a foreground clip:

- 1 First, in the Edit page, edit a foreground clip onto track V2, and a background clip with a more interesting sky onto track V1.
- 2 With that done, open the Color page and follow the instructions in the section titled "Using a Qualifier Key to Create Transparency" in Chapter 120, "Channel Splitting and Image Compositing," to key the sky, and use that key to create a region of transparency in the foreground clip that lets the background sky clip in track V1 show through.



Creating transparency to replace the sky in a superimposed clip with a sky image edited into a lower video track

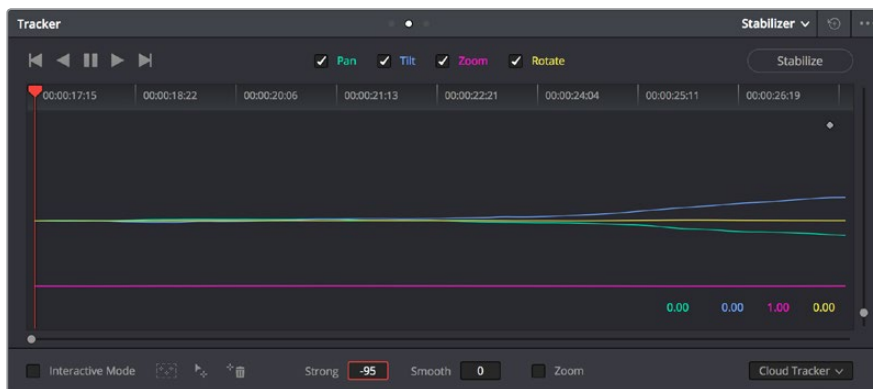
In this example, the plain blue sky is being keyed so that it can be replaced with a more interesting photo of a dramatically cloudy sky.



Before (top) and after setting up a sky replacement by connecting an HSL qualifier of the blue in the sky to the Alpha Output to create transparency

This procedure works equally well with still images or movie clips. Also, depending on the range of motion you're going to be matching, you'll probably need to use a background image that's somewhat larger than the region you're keying, to make sure you have full coverage as the layer moves to match the foreground motion. If necessary, you can zoom into the image using the Zoom parameter in the Transform section of the Edit page Inspector.

- 3 In this example, the foreground clip happens to have a camera pan, which gives the composite away as the sky doesn't move along with it. To move the compound clip of the sky image to match this pan, open the Tracker pallet.
- 4 Choose its Stabilizer mode, and then click the Analyze Forward button to analyze the motion of the entire clip. Then, click the Tracker palette's Option menu, and choose Copy Track Data.
- 5 Select the clip that you want to match (in this case the sky image), then open the Tracker Palette's Option menu and choose Paste Track Data.
- 6 Now, for this to work correctly, you need to set the Strong parameter to -100 , and click the Stabilize button. Setting a negative value inverts the tracking data you copied in step 3, which enables it to become a match move. If you're feeling extra tricky, you can set the Strong parameter to a little less than -100 , say -94 , which introduces a disparity of foreground and background motion that simulates parallax.



Inverting the Strong parameter with a negative number to create matched motion

At this point, playing through the clip should result in a nicely matched correspondence between the movement of the foreground and background layers.



The background sky layer after it's been matched to the motion of the foreground layer, the sky now follows along with the motion of the camera in the superimposed clip

Tracking and Stabilizing with the DaVinci Control Panel

All of the tracking commands are available via the DaVinci Resolve control panel.

To open and close tracking controls:

Press OBJECT TRACK MODE at the top of the T-bar panel.

All of the tracking controls appear on the soft keys of the Center and T-bar panels.

To do simple tracking:

Use the TRACK FWD, TRACK REV, and STOP TRACK soft buttons on the left side of the Center panel.

Press SHOW TRACK if you want to see the resulting motion path.

To turn tracking on and off for Pan, Tilt, Zoom, and Rotate:

- 1 Press the P/T/Z/R ENABLE soft key. The middle four soft keys of the Center panel change to display PAN ON/OFF, TILT ON/OFF, ZOOM ON/OFF, and ROTATE ON/OFF.
- 2 Use these buttons to toggle any of these checkboxes on or off, then press BACK to go back to the other tracking controls.

To interpolate between two separately tracked ranges of frames:

- 1 Use the transport controls to move the playhead to the first frame you want to place a mark, and press MARK. A Viewer Mark appears on the tracking bar, identifying either the beginning or the end of the gap in that clip's motion tracking data.
- 2 If necessary, use the transport controls to move the playhead to the second frame where you want to place a mark, and press MARK. A second Viewer Mark appears in the tracking bar, identifying both the beginning and end of the gap in that clip's motion tracking data.
- 3 To perform the interpolation, do one of the following:
 - If you marked both the first and last tracked frames that surround a gap in tracking data, press the INTRPLT BETWEEN soft key.
 - If you marked the last tracked frame in the first half of the clip, then use the transport controls to move the playhead to the first tracked frame of the second half of the clip and press the INTRPLT REV soft key.
 - If you marked the first tracked frame in the second half of the clip, then use the transport controls to move the playhead to the last tracked frame of the first half of the clip and press the INTRPLT FWD soft key.

To move the playhead to different "cue" frames:

Press the CUE START, CUE LOWER, CUE UPPER, or CUE END soft keys on the T-bar panel.

To use Interactive mode:

- 1** Press the INTERACTIVE soft key at the left of the Center panel.
Additional button controls appear on the soft keys of the Transport panel, including INSERT (POINTS), DELETE (POINTS), CLEAR (POINTS), and SET POINT.
- 2** Do one of the following:
 - To eliminate all tracking points, press the CLEAR soft key.
 - To add a single tracking point, press CURSOR (above the fourth trackball), use the fourth trackball to position the onscreen cursor over the feature you'd like to add a tracking point to, and then press the SET POINT soft key.
 - To eliminate a range of tracking points in order to prevent the tracking of an undesirable feature, use the mouse to draw a bounding box around the tracking points you want to remove, and press the DELETE soft key.
 - To add a range of tracking points to a specific feature, use the mouse to draw a bounding box around the feature you want to track, and press the INSERT soft key.
- 3** Use the TRACK FWD, TRACK REV, and STOP TRACK soft buttons on the left side of the Center panel to perform the necessary tracking.
- 4** Press the INTERACTIVE soft key again to leave Interactive mode.

Chapter 128

The Motion Effects and Blur Palettes

This chapter covers the Noise Reduction and Motion Blur effects found in the Motion Effects palette. It also goes into detail about the Blur, Sharpen, and Mist features of the Blur palette.

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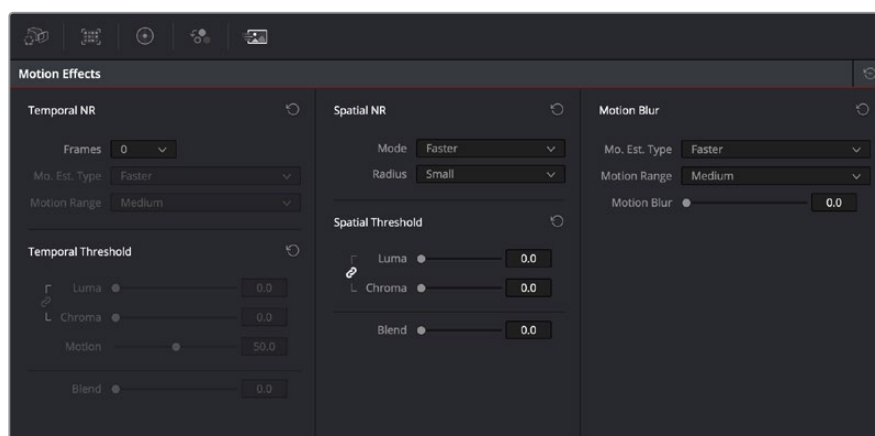
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Motion Effects Palette

The Motion Effects palette (only available in the Studio version) contains two sets of controls for applying optical-flow-calculated effects to clips in your program. These include enhanced Spatial and Temporal noise reduction, and motion-estimated artificial motion blur.

Noise Reduction Controls

Two sets of parameters let you apply GPU-accelerated Temporal and/or Spatial noise reduction that's designed to let you subdue noise in problematic clips, in close to real time on workstations with appropriate processing power. Both methods of noise reduction can be used separately or together, in varying amounts depending on the needs of the particular material you're working on. Furthermore, each set of controls is highly customizable, allowing for varying amounts of noise reduction to the chroma and luma of an image, as well as numerous options for how to apply this noise reduction.



Noise Reduction and Motion Blur controls

Temporal NR Controls

The Temporal NR controls analyze images across multiple frames in order to isolate noise from detail. Motion estimation settings let you exclude moving subjects from this operation in order to prevent unwanted motion artifacts.

- **Number of Frames:** The number of frames you want DaVinci Resolve to average in order to separate detail from the noise. You can choose between 0 and 5 frames. 0 applies no frame averaging, higher values apply more frame averaging, at the expense of being significantly more computationally intensive the higher a value you use. Also, a higher frame setting will yield a better analysis, but may yield unwanted artifacts if there are fast-moving images in the frame. A value of 1 may yield better results for fast-moving images. If you need to use higher frame values but you see artifacts, you can also try adjusting the Motion Threshold to fix the issue.
- **Motion Est. Type:** Picks the method DaVinci Resolve uses to detect motion in the image. The default, Faster, is less processor intensive, but less accurate. Choosing Better can effectively exclude motion more accurately, but is more processor intensive. None lets you disable motion estimation altogether, with the result being the application of Temporal NR to the entire image.
- **Motion Range:** Three settings, Small, Medium, and Large, let you set the speed of motion that Motion Estimation should expect to exclude. A Small setting assumes slow-moving subjects with little or no motion blur, allowing Temporal NR to affect more

of the image at a given Motion Threshold setting. A Large setting assumes fast motion with blur occupying a larger area of the image, which excludes more of the image from Temporal NR at the same Motion Threshold setting. Choose the setting that gives you the best compromise between a reduction in noise and the introduction of motion artifacts when adjusting the Motion Threshold parameter.

- **Luma Threshold:** Lets you determine how much or how little Temporal NR to apply to the luma component of the image. The range is 0–100, where 0 applies no noise reduction at all, and 100 is the maximum amount. Too high a setting may eliminate fine detail from the image.
- **Chroma Threshold:** Lets you determine how much or how little Temporal NR to apply to the chroma component of the image. The range is 0–100, where 0 applies no noise reduction at all, and 100 is the maximum amount. Too high a setting may eliminate fine color detail from the image, although you may find you can raise the Chroma Threshold higher than the Luma Threshold with less noticeable artifacting.
- **Luma/Chroma Threshold ganging:** Ordinarily, the Luma and Chroma Threshold parameters are ganged together so that adjusting one adjusts both. However, you can ungang these parameters in order to adjust different amounts of noise reduction to each component of the image, depending on where the noise happens to be worst.
- **Motion Threshold:** Defines the threshold separating which moving pixels are in motion (above this threshold) versus which moving pixels are static (below this threshold). Using Motion Estimation, Temporal Noise Reduction is not applied to regions of the image that fall above this threshold, in order to prevent motion artifacts by not applying frame-averaging to parts of the image that are in motion. Lower values omit more of the image from Temporal NR by considering more subtle movements. Higher values apply Temporal NR to more of the image by requiring faster motion for exclusion. You can choose between 0 and 100, where 0 applies Temporal NR to no pixels, and 100 applies Temporal NR to all pixels. The default value is 50, which is a suitable compromise for many clips. Be aware that if you set too high a Motion Threshold, you may see artifacts in moving parts of the image.
- **NR Blend:** Lets you dissolve between the image as it's being affected by the Temporal NR parameters (at 0.0) and the image with no noise reduction at all (100.0). This parameter lets you easily split the difference when using aggressive temporal noise reduction.

Spatial NR Controls

The Spatial NR controls let you smooth out regions of high-frequency noise throughout the image, while attempting to avoid softening by preserving detail. It's effective for reducing noise that Temporal NR can't.

- **Mode:** The Mode pop-up lets you switch Spatial NR between three different algorithms. All three modes of operation use exactly the same controls, so you can switch between modes using the same settings to compare your results.
 - **Faster:** Uses a computationally lightweight method of noise reduction that's good at lower settings, but may produce artifacts when applied at higher values.
 - **Better:** Switches the Spatial NR controls to use a higher quality algorithm that produces greatly superior results to Faster, at the expense of being more processor intensive to render, as well as not allowing you to decouple the Luma and Chroma Threshold sliders for individual adjustments to each color component.
 - **Enhanced:** Does a significantly better job of preserving image sharpness and detail when raising the Spatial Threshold sliders to eliminate noise. This improvement is particularly apparent when the Spatial Threshold sliders are raised to high values

(what constitutes “high” varies with the image you’re working on). At lower values, the improvement may be more subtle when compared to the “Better” mode, which is less processor intensive than the computationally expensive “Enhanced” setting. Additionally, “Enhanced” lets you decouple the Luma and Chroma threshold sliders so you can add different amounts of noise reduction to each color component, as the image requires..

- **Radius:** Options include Large, Medium, and Small. A smaller radius offers greater real time performance, and can provide good quality when using low Luma and Chroma Threshold values. However, you may see more aliasing in regions of detail when using low NR Threshold values.

Setting Radius to be progressively larger results in higher quality within areas of greater visual detail at high Luma and Chroma Threshold values, at the expense of slower performance. An NR Radius of Medium should provide suitable quality for most images when using medium NR Threshold settings. As with many operations, there’s an adjustable tradeoff between quality and speed.

- **Luma Threshold:** Lets you determine how much or how little noise reduction to apply to the luma component of the image. The range is 0–100, where 0 applies no noise reduction at all, and 100 is the maximum amount. Too high a setting may eliminate fine detail from the image.
- **Chroma Threshold:** Lets you determine how much or how little noise reduction to apply to the chroma component of the image by smoothing out regions of high-frequency noise while attempting to preserve the sharpness of significant edge details. The range is 0–100, where 0 applies no noise reduction at all, and 100 is the maximum amount. Too high a setting may eliminate fine color detail from the image, although you may find you can raise the Chroma Threshold higher than the Luma Threshold with less noticeable artifacting.
- **Luma/Chroma Threshold ganging:** Ordinarily, the Luma and Chroma Threshold parameters are ganged together so that adjusting one adjusts both. However, you can ungang these parameters in order to adjust different amounts of noise reduction to each component of the image. For example, if an image softens too much at a certain level of noise reduction, but you find there’s more color speckling than there is luma noise, you can lower the Luma Threshold to preserve detail while raising the Chroma Threshold to eliminate color noise.
- **NR Blend:** Lets you dissolve between the image as it’s being affected by the Spatial NR parameters (at 0.0) and the image with no noise reduction at all (100.0). This parameter lets you easily split the difference when using aggressive spatial noise reduction.

Using Noise Reduction

The following procedure suggests a method of using the Noise Reduction (NR) parameters to achieve a controlled result.

Applying noise reduction to an image:

- 1 Enable Temporal NR by choosing 1 to 5 frames from the Number of Frames pop-up menu. Keep in mind that more frames dramatically increase the render time of this effect, while it may or may not significantly improve the result, depending on your material.
- 2 Choose options from the Motion Est. Type and Motion Range pop-up menus corresponding to how much motion is in the image. If there’s a lot of motion, you may need to choose Better and Large. If there’s not very much motion, lesser settings may suffice.

- 3 With Luma and Chroma Threshold linked, slowly raise either parameter until you just start to see a reduction in noise within the nonmoving areas of the image, then make smaller adjustments to determine the maximum amount of Temporal NR you can add without creating motion artifacts, or overly softening image detail you want to preserve.
- 4 If there's obviously more chroma than luma noise in the image, you can disable Luma/Chroma linking at a satisfactory level of luma noise reduction, and then raise the Chroma Threshold to apply more aggressive Temporal NR to address color speckling in the picture.
- 5 If you're not satisfied with the tradeoff between the maximum possible threshold of noise reduction and the prevention of motion artifacts, you may want to adjust the Motion Threshold setting, lowering it to omit more of the motion from the noise reduction operation, or raising it to include more motion. If you're still not satisfied, you can also try better Motion Est. Type and Motion Range settings.

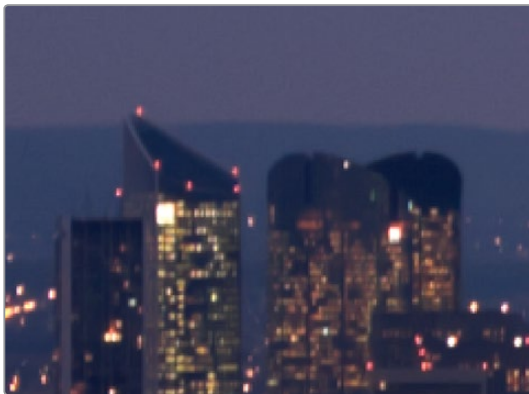


(Top) Before and (Bottom) after Temporal NR to reduce noise in unmoving areas of the image

Keep in mind that the strength of Temporal NR is to reduce noise in unmoving parts of the image. When you've achieved the best tradeoff between noise reduction in the still areas and avoidance of motion artifacts in the moving areas of the image, then it's time to turn to Spatial NR to further eliminate noise throughout the rest of the picture.

- 6 Enable Spatial NR by raising either the Luma or Chroma Threshold parameters, which are linked by default, until you strike a suitable balance between the reduction of noise, and an unwanted increase in image softness.
- 7 It's recommended to choose the Enhanced option from the Spatial NR mode pop-up, as it will yield the best possible results. However, this can be processor-intensive, so if you need better real-time performance, you can switch the mode to Faster and compare results.

- 8 If there's obviously more chroma than luma noise in the image, you can disable Luma/Chroma linking at a satisfactory level of luma noise reduction, and then raise the Chroma Threshold to apply more aggressive Spatial NR to address color speckling in the picture.



(Top) Before and (Bottom) after noise reduction improves the "look"

- 9 If you've had to use a high Spatial NR Luma or Chroma Threshold setting to reduce noise visibly, and areas of detail look a bit chunky or aliased, you can choose a larger setting from the Radius pop-up menu to enable a more detailed analysis of the scene. This will result in higher visual quality, but larger NR Radius settings are more processor intensive, and may reduce real time performance if you don't have adequate GPU resources available to your system.
- 10 If you've found suitable noise reduction settings, but the result is too aggressive and makes the image appear too processed, you can try raising the Spatial NR and/or Temporal NR Blend parameters to fade between the noise reduction added by each set of controls, and the image as it was before you added noise reduction.

Try Applying Temporal NR First, then Applying Spatial NR

Because Temporal NR analyzes multiple frames for its noise isolation, it tends to be better at preserving detail accurately in regions of the image where there's little motion. If you try applying Temporal NR first and get a successful result, even if only in part of the image, you may reduce how much Spatial NR you have to apply, thus improving the overall quality of your final result.

Keep in mind that while Temporal NR does a great job in unmoving parts of an image but is less effective when dealing with subjects in motion, Spatial NR is able to reduce noise everywhere in the frame falling below its threshold, even when there's motion. Ultimately, a combination of the two is almost always going to be a winning combination.

Spatial NR Radius, How Large Should You Go?

Larger NR Radius settings can dramatically improve the quality of high-detail regions in shots where you're using aggressive Spatial noise reduction, but it's not necessary to always jump to the large Radius setting, which provides the highest precision. In many cases, when evaluating an image that you're applying noise reduction to, you may not actually be able to perceive the additional quality, and you'll waste processing time on an unnecessary level of correction.

It's a good idea to make sure that you're evaluating the full-frame image on a large enough display to see the noise you're working on within the viewing context of the intended audience. Zooming really far into a clip while applying noise reduction may encourage you to use higher quality settings than are necessary, because an excessively enlarged detail of an image lets you see subtle changes that you wouldn't notice at actual size.

Limiting Noise Reduction in Useful Ways

As with any other correction in the Color page, noise reduction can be limited using HSL Qualification or Power Windows. This means you can focus your efforts on reducing noise in the most problematic areas of an image (for example, in shadows and background regions), while sparing elements that you don't want to affect (such as faces or better-lit areas of the image).

Furthermore, you can use Spatial NR in lieu of Blur operations to perform a subtler form of complexion smoothing, using the HSL qualifier or a window to isolate an actor's skin tone for targeted noise reduction.

Controlling the Order of Operations for Noise Reduction

You can apply noise reduction at any point in your image processing tree using a dedicated node. If you have an image with noise that you think might be enhanced by whatever corrections you need to make (increasing the contrast of underexposed clips often increases whatever noise is within an image), there are two approaches to noise reduction:

- **Apply noise reduction at the beginning of a node tree:** This lets you pre-emptively eliminate any noise before it becomes a problem as a result of whatever adjustments you're planning to make. The result can be smoother, but you may also notice that the edge detail within the image is a bit softer.
- **Apply noise reduction at the end of a node tree:** The alternative is to make your adjustments first, and then apply noise reduction in a separate node afterwards. In this case, you may find that the noise reduced regions of the image aren't quite as smooth, however the edge detail within the image may be visibly sharper as a result.
- **Apply noise reduction to only one color channel of an image:** Using the Splitter/Combiner nodes, you can also apply noise reduction to only one color component of an image. If you're grading a video clip with a noisy Blue channel, this can be a way to focus noise reduction where it's needed. Isolating a single color channel for noise reduction is also possible using the Channels selection when right-clicking a node. By selecting the specific channel numbers in this node corresponding to your color space (RGB, YUV, LAB, etc.), you can limit the noise reduction operation to the appropriate channels only.

Neither result is universally better or worse than the other. Which is preferable depends on the image you're working on, and the type of result you're looking for (you might prefer some shots to be a bit softer, while you'd like other shots to be a bit sharper). The real point is that the node-based image processing of DaVinci Resolve lets you choose which technique works best for you.

NOTE: If you apply noise reduction and make color adjustments within the same node, noise reduction is processed first, followed by color adjustments.

Using Noise Reduction Controls with the DaVinci Control Panel

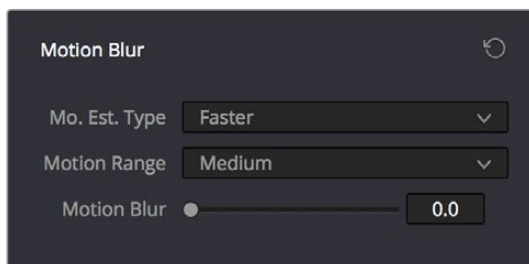
All three Noise Reduction controls are available via knobs on the PRIMARIES, NOISE REDUCTION control group on the Center panel.

To open the Noise Reduction controls on the DaVinci control panel:

Press the PRIMARIES or MAIN soft key on the Center panel, whichever is visible (depending on which control group is currently displayed).

Motion Blur

Motion Blur settings use optical-flow based motion estimation to add artificial motion blur to clips that have none. This can be useful in cases where a program was shot using a fast shutter speed, and you later decide that the resulting video has too much strobing. By analyzing the motion within a clip, the Motion Blur settings can selectively apply blurring to the image based on the speed and direction of each moving element within the scene.



Motion Blur controls

Three parameters let you set how much motion blur to add, and at what quality:

- **Motion Est. Type:** A setting of Better provides more accurate pixel mapping at the expense of being more processor intensive. Faster provides a more approximate result, but is less processor intensive.
- **Motion Range:** Determines what speed of motion to consider when defining regions being blurred.
- **Motion Blur:** Raise this parameter to add more motion blur to the image, lower it to add less. The range is 0–100, where 0 applies no motion blur, and 100 applies maximum motion blur.

The Blur Palette

The Blur palette has three different modes of operation—blur, sharpen, and mist. While the functionality of the Blur and Sharpen modes somewhat overlap, each mode provides dedicated controls that the other ones lack.

As with virtually everything else in the Color page, the operations performed in the Blur palette can be limited as a secondary operation using HSL Qualifiers, Windows, or Imported mattes, which makes it easy to apply these effects to specific portions of the image.

Many of the controls in the Blur palette consist of three ganged sliders, one for red, one for green, and one for blue.

By default, these ganged sliders move together as one, resulting in each color channel of the image being equally affected. A small white button to the left of each control's name lets you ungang these sliders, in order to apply degrees of adjustment to individual color channels.

Blur

The default mode, Blur lets you apply an exceptionally high-quality Gaussian blur, or another equally high-quality sharpening operation to your image. This mode of operation has the simplest controls.

Two sets of linked parameters let you adjust the extent and directionality of blur or sharpening. Which is applied depends on the direction in which you adjust the Radius control.



Blur Radius controls are ganged by default, but can be unganged

- **Radius:** This is the primary control for adding blur or sharpening. The default value of 0.50 results in no effect being applied to the image. Raising the radius slider increases blur, while lowering the radius increases sharpness, with a minimum value of 0.00 providing maximum sharpness.

TIP: If you raise the Radius slider all the way to 1.00 and the image isn't blurred enough, add another node and use it to add another blur operation. You can also use the scroll wheel on your mouse while hovering over one of the bars to increase the radius.

- **H/V Ratio:** Lets you add directionality to the current operation. At the default value of 0.50, the image is affected in both the horizontal and vertical directions equally. Raising H/V Ratio makes the effect increasingly directional along the horizontal axis, while lowering makes the effect increasingly directional along the vertical axis.

To adjust the Blur controls using the DaVinci control panel:

- 1 Press the VECTORS button on the T-bar panel, or the VECTORS soft key on the Trackball's main page.
- 2 Use the BLUR AMOUNT and H/V RATIO knobs to add either blur or sharpening.
- 3 When you're finished, press the PRIMARIES soft key to return to the Center panel's main page.

Sharpen

While the Blur controls also let you apply sharpening simply by lowering, rather than raising, the Radius sliders, the actual Sharpen mode provides additional controls specifically for tailoring sharpening operations.



Sharpening with Coring Softness and Level

- **Radius:** This is the primary control for adding blur or sharpening. The default value of 0.50 results in no effect being applied to the image. Raising the radius slider increases blur, to a maximum value of 1.00. Lowering the radius increases sharpness, with a minimum value of 0.00 providing maximum sharpness.
- **H/V Ratio:** Lets you add directionality to the current operation. At the default value of 0.50, the image is affected in both the horizontal and vertical directions equally. Raising H/V Ratio makes the effect increasingly directional along the horizontal axis, while lowering makes the effect increasingly directional along the vertical axis.
- **Scaling:** Multiplies the amount of scaling being applied by the Radius control for sharpening operations. The scaling parameter has no effect if Radius is set to 0.50 or above for blur effects.

The Coring Softness and Level parameters work together to let you limit sharpening to only the most detailed areas of the picture that would most benefit from it, based on a threshold of image detail that you define using the Level and Softness parameters.

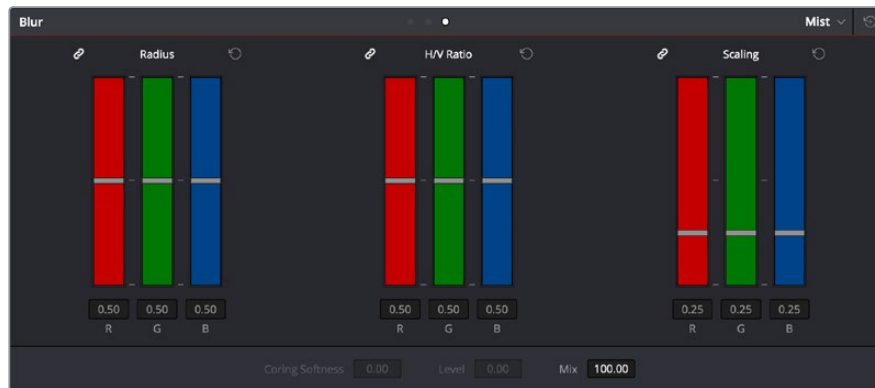
- **Level:** The first slider you should use. Raising this value sets the threshold at which image detail is omitted from the sharpening operation. The default setting of 0 sets the threshold low enough to sharpen the entire image. Raising Level gradually omits low-detail areas of the image, which results in sharpening being restricted to well-defined outlines.
- **Coring Softness:** After you've set the Level slider to an appropriate amount, raising Coring Softness blends the border between parts of the image that are sharpened and parts of the image that are left alone.

To adjust the Sharpening controls using the DaVinci control panel:

- 1 Press the VECTORS button on the T-bar panel, or the VECTORS soft key on the Center panel's main page.
- 2 On the Center panel, press the IMAGE MODE soft key repeatedly to cycle to the RESOLVE IMAGE SHARPENING controls.
- 3 Use the SHARP AMOUNT, SCALING, LEVELS, and SOFTNESS knobs to create the desired sharpening effect.
- 4 When you're finished, press the PRIMARIES soft key to return to the Center panel's main page.

Mist

The Mist mode lets you combine blur and sharpen operations in such a way as to create effects similar to those achieved via “Vaseline on the lens” or Pro-Mist optical filters.



Mist including Mist Mix control

Unlike the Blur or Sharpen modes, where the Radius sliders provide immediate access to the desired effect, the Mist mode requires you to lower the Radius and Mix sliders together to get a desirable result. By varying the amounts of Radius and Mix, you can create many variations on the mist effect.

- **Radius:** When creating a Mist effect, you first need to lower Radius to sharpen the image. This operation then combines with a lowering of the Mix parameter to provide the combination of detail and blurring that results in a mist effect.
- **H/V Ratio:** Lets you add directionality to the current operation. At the default value of 0.50, the image is affected in both the horizontal and vertical directions equally. Raising H/V Ratio makes the effect increasingly directional along the horizontal axis, while lowering makes the effect increasingly directional along the vertical axis.
- **Scaling:** Multiplies the amount of scaling being applied by the Radius control, and lets you intensify a mist effect beyond the Radius slider's ordinary range. The scaling parameter has no effect if Radius is set to 0.50 or above for blur effects.
- **Mix:** After you sharpen the image using the Radius slider, decreasing the Mix parameter adds a superimposed blur that mixes with the high-detail areas of the picture to create the mist effect.

To adjust the Mist controls using the DaVinci control panel:

- 1 Press the VECTORS button on the T-bar panel, or the VECTORS soft key on the Center panel's main page.
- 2 On the Center panel, press the IMAGE MODE soft key repeatedly to cycle to the RESOLVE MIST EFFECT controls.
- 3 Use the RADIUS, H/V RATIO, SCALING, and MIX knobs to create the desired mist effect.
- 4 When you're finished, press the PRIMARIES soft key to return to the Center panel's main page.

Chapter 129

Dust Removal

This chapter shows how you can use the legacy Dust Removal feature that's built into the Color page. There's also a pair of ResolveFX plug-ins: "Automatic Dirt Removal" and "Dust Buster," found in the Revival category of the ResolveFX plug-ins. For more information on those, see Chapter 137, "ResolveFX Revival."

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Introduction to Dust Removal

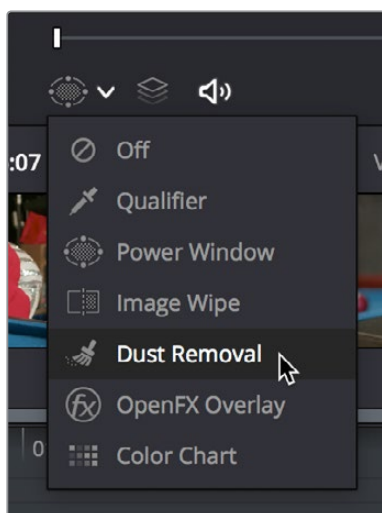
The interactive Dirt and Dust Removal tool provides an interface for dustbusting right from within DaVinci Resolve. This is a raster-based effect, and results in a duplicate set of “dustbusted” media being created within a hidden subdirectory.

If, at any point, you’re unsatisfied with the adjustment you’ve made, you need only use the undo command to return the clip you’re working on to its prior state.

IMPORTANT The Dirt and Dust Removal tool only works with DPX image sequences. Media in a raw, ProRes, or DNxHD format must first be converted to a DPX image sequence before it can be operated on with this tool.

To use the Dirt and Dust Removal tool:

Click the Onscreen Control pop-up menu at the bottom left of the Viewer, and choose Dust Removal.



Selecting the Dirt and Dust tool in the Viewer OSD menu

To open the Dirt and Dust Removal tool setup options:

Right-click the Dirt and Dust Removal icon showing in the Onscreen Control pop-up to open the setup window.

Dirt and ROI Settings Parameters

In the Dirt and ROI Settings window, there are a number of parameters that you can use to optimize this tool for the particular problem you’re trying to solve.

- **Algorithm:** The Algorithm pop-up menu lets you select the method of filtration to use when painting out dirt or dust. Different options provide different methods for replacing the problem pixels with image data copied from other frames in time, or from other regions of the current frame. You’ll want to choose an option that works best for the type of camera and subject motion happening within the clip you need to clean. For more information on the advantages of each algorithm, see the next section.

- **Aggression:** Increase or decrease the Aggression and Blend sliders depending on the degree of correction you want to apply.
- **Blend:** Sets the % of the original image to be feathered at the edges of the repair.
- **Optimize:** Turning this option on provides better-looking results, at the expense of increased processing time.
- **ROI Mode:** Determines whether a correction is applied with a single click, or via a paint stroke. There are three options.
- **Click and Clean:** Applies a correction with one click, and is fast to use on small dust spots.
- **Draw and Clean:** Lets you “paint” over a larger dirty area with the mouse or a pen, with the correction being applied at the conclusion of your paint stroke.
- **CNC Size:** Defines the width of the “brush” that’s used to paint out dirt and dust.

Algorithms for Dirt and Dust Removal

There are six algorithms you can choose from that determine how the pixels you paint over are automatically replaced.

- **Auto-temporal ± 1 :** When an ROI is drawn, the previous frame, the next frame and the current frame will all be used for analysis. The best of these 3 will be automatically selected and used for removing the dirt in the current frame.
- **Auto-temporal ± 2 :** This is the same as the above, but the frames used instead are the current frame, previous-to-previous frame (i.e., 2 frames back), and next-to-next frame (i.e., 2 frames forward). Therefore, if the ROI is drawn on frame 100, frame 98, frame 100, and frame 102 will be used for analysis. The best of these 3 will be used for removing the dirt in the current frame. The advantage of this selection is that it will avoid the appearance of frozen grain, which may be possible in case of dirt against a stationary background.
- **Temporal ± 1 :** if the ROI is drawn by dragging the mouse from left to right, the next frame will be used for motion-compensated dirt removal. If the ROI is drawn by dragging the mouse from right to left, the previous frame will be used.
- **Temporal ± 2 :** if the ROI is drawn by dragging the mouse from left to right, the next-to-next frame will be used for motion-compensated dirt removal. If the ROI is drawn by dragging the mouse from right to left, the previous-to-previous frame will be used.
- **Spatial:** In case of fast or blurred motion, using the previous or next frames may give unsatisfactory results. In this case, the same frame itself can be used for removing the dirt. This will use surrounding information in the current frame to remove the dirt.
- **Median:** The Median filter performs a blending of the pixels, smoothing out the region. Use this when other options do not replace the image, or when there is no support information in which to reconstruct the original. Using small boxes will produce better results.

Chapter 130

Data Burn

This chapter covers how to use the Data Burn window that's available in the Edit, Color, Fairlight and Deliver pages of DaVinci Resolve. Data Burns allow you to superimpose crucial metadata information directly onto the picture itself, making it easier to visually track and troubleshoot your edit in progress.

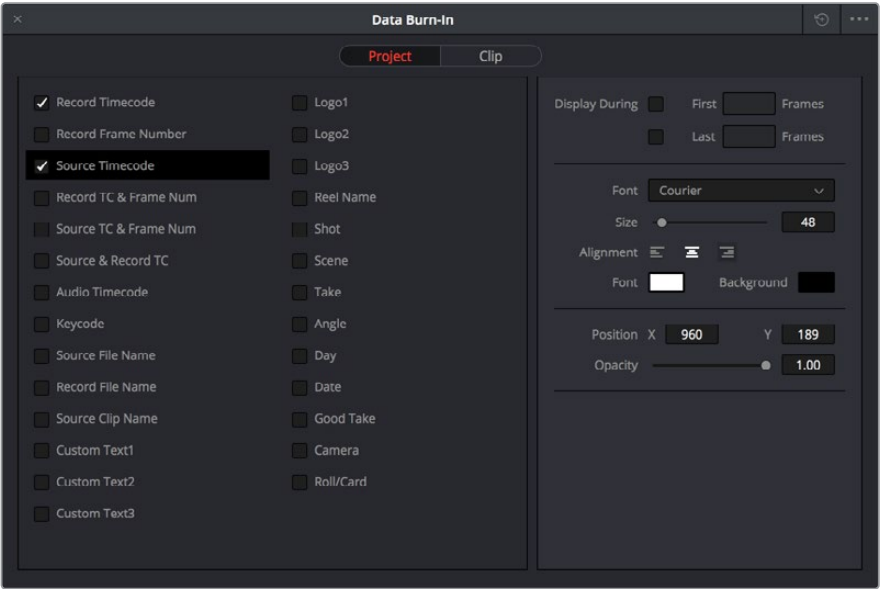
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Data Burn

The Data Burn window lets you display select metadata as a timeline-wide “window burn” that’s superimposed over the image in the Viewer. This window burn is written into files that you render in the Deliver page, and it’s also output to video, for viewing on your external display, or for outputting to tape.

The Data Burn window is available by choosing Workspace > Data Burn-In.



Data Burn window

Traditionally, window burns are useful as a reference when creating offline media that you need to keep track of later. However, the Data Burn window is extremely flexible. For example, it’s also useful for watermarking review files that you don’t want to be distributed accidentally with either custom text or graphics with alpha channels, for adding graphical logos or “bugs” to programs in preparation for broadcast (again, optionally using graphics with alpha channels), for superimposing custom reference guidelines of some sort over the images being monitored, or even just for temporarily displaying timecode or clip names to refer to on your monitor while editing, mixing, or reviewing graded dailies with a client.

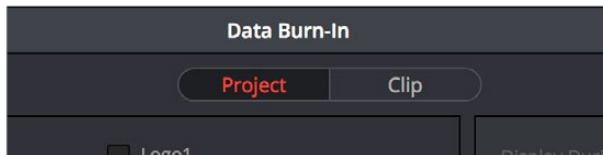


Viewer displaying a logo, custom text, timecode and source clip name

Project vs. Clip Mode

Two buttons at the top of the Data Burn window let you choose whether you want to edit one set of burned-in metadata that will be displayed for the entire duration of the Timeline, or edit burned-in metadata on a clip-by-clip basis. You can combine the two, having timeline-wide window burn settings and separate clip-specific window burn settings for a handful of clips in that timeline at the same time.

When rendering in the Delivery page, window burns are applied both when rendering timelines as individual source clips and when rendering as one single clip.



Two separate panels let you adjust project-wide window burns vs. clip-specific window burns

Setting Up Burned-In Metadata

Setting up different clip and project metadata to output as a window burn is easy.

To set up a window burn:

- 1 Choose Workspace > Data Burn-In.
- 2 Click Project or Clip at the top of the Data Burn-In window.
- 3 Turn on the checkboxes of whatever items of metadata you want to display in the “Add to Video Output” column. More information about the available items appears later in this chapter.

The first item of metadata is centered near the bottom of the frame, above Action Safe. Each additional item of metadata you turn on for display is added above whichever items are already displayed, regardless of their position in the “Add to Video Output” list.

- 4 Click any currently enabled item of metadata from the list to highlight it in black, and edit that item’s Custom Output parameters at the right. More information about the available parameters appears later in this chapter.

To reset the current window burn setup:

Click the Reset button next to the Option pop-up menu to reset the current mode of the Data Burn window.

Saving and Loading Burn-In Presets

If there are common sets of metadata that you regularly use and switch among, you can save each set up as a preset for future use.

To save a burn-in preset:

- 1 Click the Option menu and choose Save As New Preset.
- 2 Type a name into the Burn In Preset dialog that appears, and click OK. That preset is added to the list of saved presets in the Option menu.

To delete a burn-in preset:

- 1 Choose a preset from the Option menu.
- 2 Click the Option menu, and choose Delete.
- 3 A dialogue box appears asking you to confirm the deletion.

To modify a burn-in preset:

- 1 Choose a preset from the Option menu.
- 2 Edit it however you like.
- 3 Click the Option menu, and choose Update.

Data Burn Metadata

The leftmost column in the Data Burn window contains a list of all the options that you can add to the video output as a window burn. Each option has a checkbox that lets you turn it on or off. You can also select in the Option pop-up if you would like the item name rendered as a prefix to the burn-in data.

NOTE: If two clips overlap in the Timeline, the metadata that matches the currently visible clip in the Viewer is what will be displayed in the window burn.

- **Record Timecode:** The timecode relative to the Timeline, as set in the Conform Options section of the General Options panel of the Project Settings.
- **Record Frame Number:** The number of frames from the first frame of the Timeline.
- **Source Timecode:** Each clip's individual timecode.
- **Record TC & Frame Num:** Both metadata options combined in one line.
- **Source TC & Frame Num:** Both metadata options combined in one line.
- **Source & Record TC:** Both metadata options combined in one line.
- **Audio Timecode:** The timecode of audio that's been synced to a clip.
- **Keycode:** Also referred to as edge-code, the identification codes running along the edge of film stocks that provide an absolute reference for which digital frames correspond to which film frames.
- **Source File Name:** The full file path, including file name, of the media file that's linked to the current clip.
- **Record File Name:** The file name as defined in the Render Settings list of the Deliver page.
- **Source Clip Name:** The file name of the media file that's linked to the current clip, without the file path.
- **Custom Text1:** A line of text that you type into the Text field of the Custom Output parameters. You can use any characters you like. When editing any of the three custom text fields that are available, you can use "metadata variables" that you can add as graphical tags that let you display clip metadata. For example, you could add the corresponding metadata variable tags %scene_%shot_%take and the custom text would display "12_A_3" if "scene 12," "shot A," "take 3" were its metadata. For more information on the use of variables, as well as a list of all variables that are available in DaVinci Resolve, see Chapter 167, "Using Variables and Keywords."

- **Custom Text2:** A second line of text that you can customize.
- **Custom Text3:** A third line of text that you can customize.
- **Logo1:** Lets you superimpose a graphic over the image in a customizable location. Compatible graphics formats include PNG, TGA, TIF, BMP, and JPG. Alpha channels are supported for transparency in logos.
- **Logo2:** Lets you superimpose a second graphic.
- **Logo3:** Lets you superimpose a third graphic.
- **Reel Name:** The currently defined reel number for the current clip.
- **Shot:** Shot metadata, if it's been written to the file by a camera, or entered into the Metadata Editor on the Media page.
- **Scene:** Scene metadata, if it's been written to the file by a camera, or entered into the Metadata Editor on the Media page.
- **Take:** Take metadata, if it's been written to the file by a camera, or entered into the Metadata Editor on the Media page.
- **Angle:** Angle metadata, if it's been written to the file by a camera, or entered into the Metadata Editor on the Media page.
- **Day:** Day metadata, if it's been written to the file by a camera, or entered into the Metadata Editor on the Media page.
- **Date:** Date metadata, if it's been written to the file by a camera, or entered into the Metadata Editor on the Media page.
- **Good Take:** Corresponds to Good Take metadata, if it's been written to the file by a camera, or entered into the Metadata Editor on the Media page.
- **Camera:** Corresponds to the Camera metadata, if it's been written to the file by a camera, or entered into the Metadata Editor on the Media page.
- **Roll/Card:** Corresponds to the Roll/Card metadata, if it's been written to the file by a camera, or entered into the Metadata Editor on the Media page.

Custom Output Options

The parameters in the Custom Output panel let you modify the look, position, and in some cases content, of the selected metadata item. Pan and Tilt are individually customizable for each metadata item.

- **First x frames:** Turning on this checkbox lets you specify a number of frames during which the current item of metadata will be displayed before dissolving away over one second. When enabled, the current item of metadata will cut onscreen with the beginning of each new clip, remain onscreen for the duration specified, and then dissolve away.
- **Last x frames:** Turning on this checkbox lets you specify a number of frames before the end of each clip during which the current item of metadata will appear onscreen after fading up over one second, before cutting away with the end of the clip.
- **Font:** Defaults to Courier, but you can choose any font that's installed on your system.
- **Size:** Defaults to 48, but you can choose standard increments from 6 to 72.
- **Alignment:** Defaults to Center. The only other option is Left.
- **Font Color:** Defaults to white, but you can choose from a range of predefined colors in this pop-up menu.

- **Background:** Defaults to black, although the apparent color is influenced by the Opacity setting. For a more garish look, you can choose from a range of predefined colors in this pop-up menu.
- **X-Y Position:** Lets you change the horizontal and vertical orientation of the current item of metadata. The default horizontal value is the center of the frame, relative to the current project's frame size. The first item of metadata is centered vertically near the bottom of the frame, above Action Safe. Each subsequent item of metadata you turn on is automatically placed above the previous item of metadata, regardless of its order in the "Add to Video Output" list.
- **Opacity:** Defaults to 1.0. Lets you define the transparency of the burned-in metadata's background color.
- **Text:** (only if one of the Custom Text options is checked) A text field that lets you enter custom text to display as one of three possible custom text items.
- **Logo:** (only if one of the Logo options is checked) A field that displays the file path of any currently selected graphic that you're displaying as one of the three possible Logo graphics. Compatible graphics formats include PNG, TGA, TIF, BMP, and JPG. Alpha channels are supported for transparency in logos.
- **Import File button:** (only if one of the Logo options is checked) Lets you choose a graphics file to use as a logo.

Gang Rendered Text Styles

You have the option of independently styling each item of metadata, depending on whether the Gang Render Text Styles option is checked in the Data Burn window's Option menu. When turned on, all text metadata share the same font, size, color, background, justification, and opacity. When turned off, each item of metadata can have individual settings.

Prefix Render Text

Another option in the Data Burn window's Option menu lets you turn the prefixes, or headers, on or off for all metadata that's enabled to be burned in.