Using the Edit Page

13

Using the Edit Page

In this chapter, you'll learn how to use and configure the Edit page user interface to prepare for editing projects in DaVinci Resolve.

For more information on how to use the Edit page to import and conform projects edited in other applications for color correction and finishing in DaVinci Resolve, see Chapter 22, "Importing Projects and Relinking Media."

This chapter covers the following topics:

The Edit Page User Interface

The Edit page has evolved into a source-record style NLE that contains nearly every editorial tool you need for creative editing through finishing. The Edit page is divided into three main regions: the browsers found at the left, the Viewers at the top, and the Timeline at the bottom, all of which work together to let you import, edit, and trim timelines with a flexible variety of tools and methods.
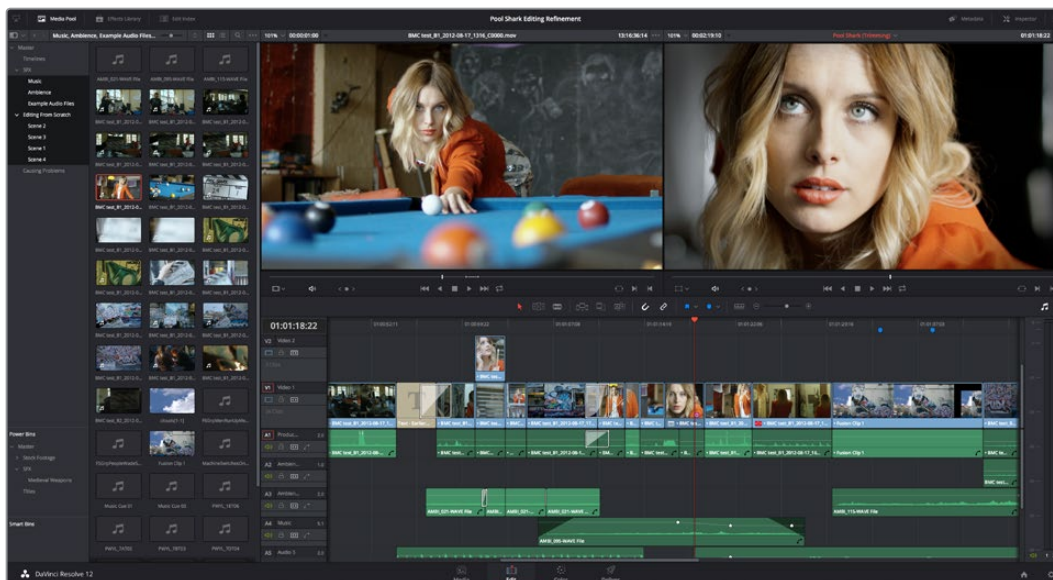
The Edit Page in its entirety

The Interface Toolbar

At the very top of the Edit page is a toolbar with buttons that let you show and hide different parts of the user interface. These buttons are as follows, from left to right:
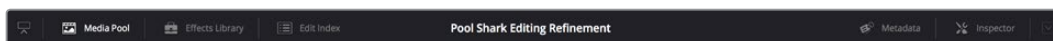
The Interface toolbar

- **Media Pool/Effects Library/Edit Index height button:** Lets you set the area used by the Media Pool, Effects Library, and/or Edit Index to take up the full height of your display (you can display two at a time), giving you more area for browsing at the expense of a narrower timeline. At half height, the Media Pool/Effects Library/Edit Index are restricted to the top of the UI (you can only show one at a time), and the timeline takes up the full width of your display.
- **Effects Library:** Opens or hides the repository of all transitions, generators, OpenFX, and audio filters available to use in the Edit page.
- **Edit Index:** Opens or hides the list of all edit events in enabled tracks of the Timeline.
- **Metadata:** Hides or shows the Metadata Editor.
- **Inspector:** Shows or hides the Inspector, which shows you the transform and compositing effects of selected clips, or the editable options of selected effects such as transitions or generators.

The Media Pool

In addition to containing all of the media used in a project, starting in version 12 the Media Pool also contains all timelines that have been either imported or created within that project. The Bin list at the left shows the same hierarchical list of bins used for organizing your media, which you can use to organize your timelines.

By default, the Media Pool consists of a single bin, named "Master," but you can add more bins as necessary to organize timelines and clips by right-clicking anywhere in the empty area of the Media Pool and choosing Add Bin. You can rename any custom bin by double-clicking on its name and typing a new one, or by right-clicking a bin's name and choosing Rename Bin. The bin view can be hidden or shown via the button at the upper left-hand corner of the Edit page toolbar.
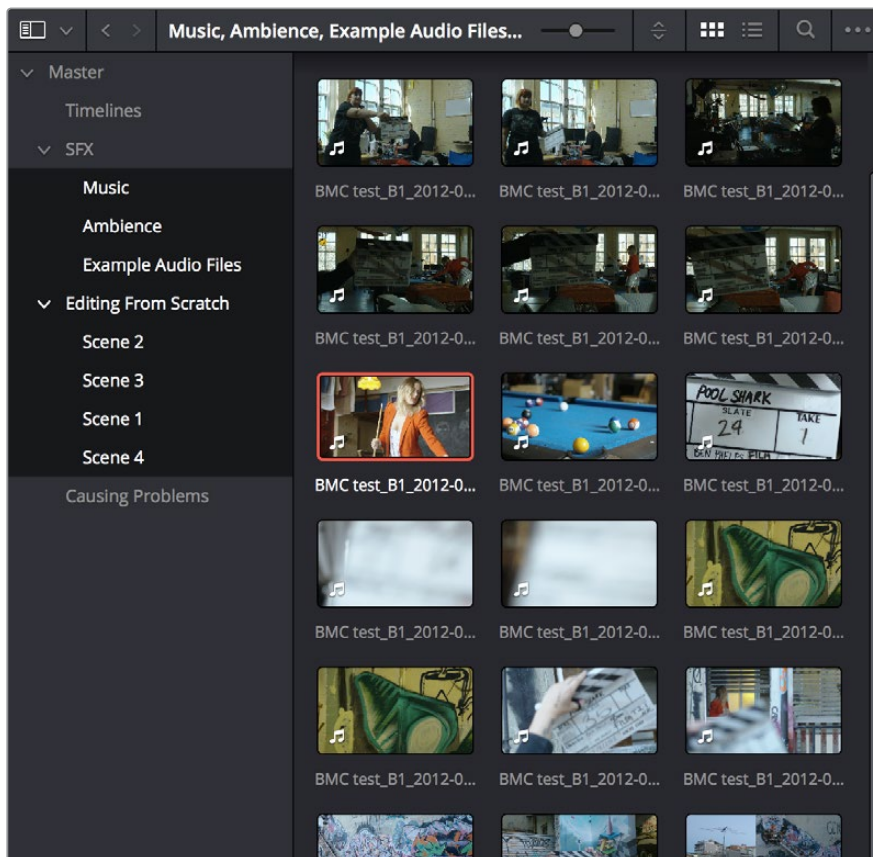
The Media Pool in Thumbnail mode, shown in half-height mode

The browser area to the right shows the contents of the currently selected folder. Every timeline you create, and every AAF, XML, or EDL file you import, appears here. You can create or import as many timelines as you need within a single project.

As in the Media page, the Media Pool can be displayed in either Icon or List view. In List view, you can sort the contents by any one of a subset of the total metadata that's available in the Metadata Editor of the Media page. Of particular interest to editors are columns for Name, Reel Name, different timecode streams, Description, Comments, Keyword, Shot, Scene, Take, Angle, Circled, Start KeyKode, Flags, Usage, Resolution, and Frames Per Second.

Searching for Content in the Media Pool

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 Choose the particular column of information you want to search (or # to search all columns) using the Filter by pop-up menu.

3 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. To show all clips again, click the cancel button at the right of the search field.

For more information on using the Media Pool, see Chapter 8, "Adding and Organizing Media."

Taking Advantage of the Media Pool's Usage Column

In List view, the Usage column does not automatically update to show how many times a particular clip has been used. However, you can manually update this metadata by right-clicking within the Media Pool and choosing Update Usage Data from the contextual menu that appears. Afterwards, each clip will display how many times it's been used in this column. Clips that have not been used yet display an x.

More About Timelines

DaVinci Resolve projects contain one or more edited timelines (sometimes called a sequence in other applications) which are also organized in the Media Pool, and displayed in the Timeline editor (referred to as "the Timeline"). Timelines contain clips, the source media of which is kept in the Media Pool, and which also appear as edit events in the Edit Index that can be shown at the right of the Timeline.

Timelines, Grades, and Versions

Within any given timeline, grades are associated with the timecode of the source clip they're applied to. That means that as you alter the timeline, each clip's grade moves along with it, making it extremely easy to move back and forth between editing and grading as your needs require. By default, each timeline in a project has independent sets of grades using Local versions; this is true even if your timelines are duplicates. That means each clip within every timeline has a completely independent grade.

However, if you switch the clips in one or more timelines to use Remote versions, a clip's grades are shared by every instance of that clip in all timelines with clips that also use Remote versions. If you import a new timeline that rearranges clips into a different order and switch it to using Remote versions, then grades will automatically follow the clips, so that the clips within each new timeline inherits the grades applied to those same clips in other timelines.

You can switch a timeline between using Local and Remote grades at any time. For more information on using Local versus Remote versions, see "Using Versions to Manage Grades" in Chapter 28, "The Gallery and Grade Management." You can also copy grades from one timeline to another using the ColorTrace feature. For more information about ColorTrace, see Chapter 32, "Copying Grades Between Timelines Using ColorTrace."

Enabling the Use of a Master Timeline

Previous versions of Resolve had a Master Timeline, which consisted of one long timeline containing every clip in the Media Pool, arranged by default in ascending order by timecode. While the Master Timeline was useful for a variety of tasks, architectural improvements have rendered it unnecessary, and by default the Master Timeline does not appear in new projects created by DaVinci Resolve version 10 or later.

However, if you want a Master Timeline in order to have a single timeline that always contains all clips currently in the Media Pool, there's a way you can create one. You need to do it immediately upon creating a new project, before adding any media to the Media Pool. Once you've added one or more clips to the Media Pool, the option you need to do so will be disabled.

To create a new Master Timeline:

1   Create a new project, open the General Options panel of the Project Settings, and turn on the "Automatically match master timeline with media pool" checkbox. If you also want all clips to use Remote versions as you grade by default as in previous versions of Resolve, you can turn off the "Store grade with local version by default."
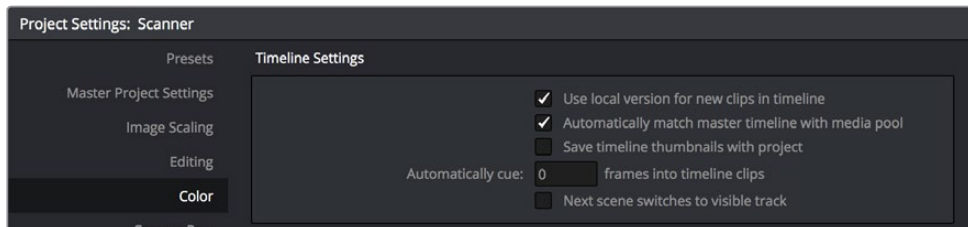
Turning on the option to use a Master Timeline

2   Click Apply, and close the Project Settings window.

3   Open the Edit page, and choose File > New Timeline (Command-N).

4   When the New Timeline Properties window appears, turn the Empty Timeline checkbox off, and click Create New Timeline.

Now, in addition to the new timeline, a Master Timeline appears in the Timeline list.

TIP: If you want to make sure that you always have a Master Timeline when you create new projects, you can alter the Project Setting preset for your user account to reflect these settings, or you can create a new Project Setting preset with these settings that you can easily switch to.
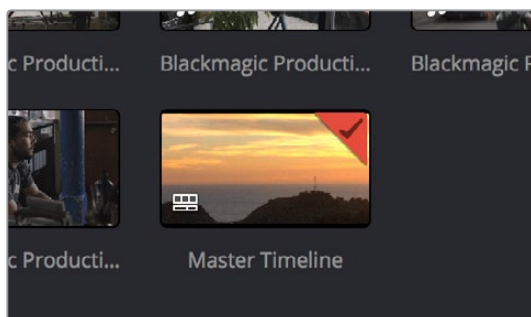
Creating a Master Timeline

The Master Timeline consists of one long sequence of every clip in the Media Pool, arranged in ascending order by timecode. Each clip in the Master Timeline appears at its full duration, regardless of the duration of corresponding clips in an EDL-, AAF-, or XML-imported timeline. Whenever you add more clips to the Media Pool, they're automatically added to the Master Timeline.

The Master Timeline is useful for organizing media for which no editing has yet been done, such as when grading digital dailies. The Master Timeline is also useful for identifying a range of similar clips, based on their similar ranges of timecode. For example, you could find all the talking head shots from a particular section of tape clustered together in the Master Timeline.

Opening Timelines in the Media Pool

Timelines can be organized like any other clip in the Media Pool. To open or switch among timelines, use the following procedures.

To switch timelines, do one of the following:
- In the Edit page Media Pool, double-click a timeline.
- In the Edit page Timeline Viewer, choose a timeline from the Timelines pop-up menu at the top of the viewer.
- In the Color page, choose a timeline from the Timelines pop-up menu at the top of the viewer.

To switch timelines using the DaVinci control panel:
1   Press MODES, above the fourth trackball on the Center panel.
2   Press the SWITCH SESSION soft key repeatedly to switch among all available timelines in the Project Browser.
3   Press MODES again when you're finished.

Effects Library Browsing

The Effects Library contains a folder with the different Video Transitions, Title Effects, Generators, and Filters that are available for editing in the Timeline.
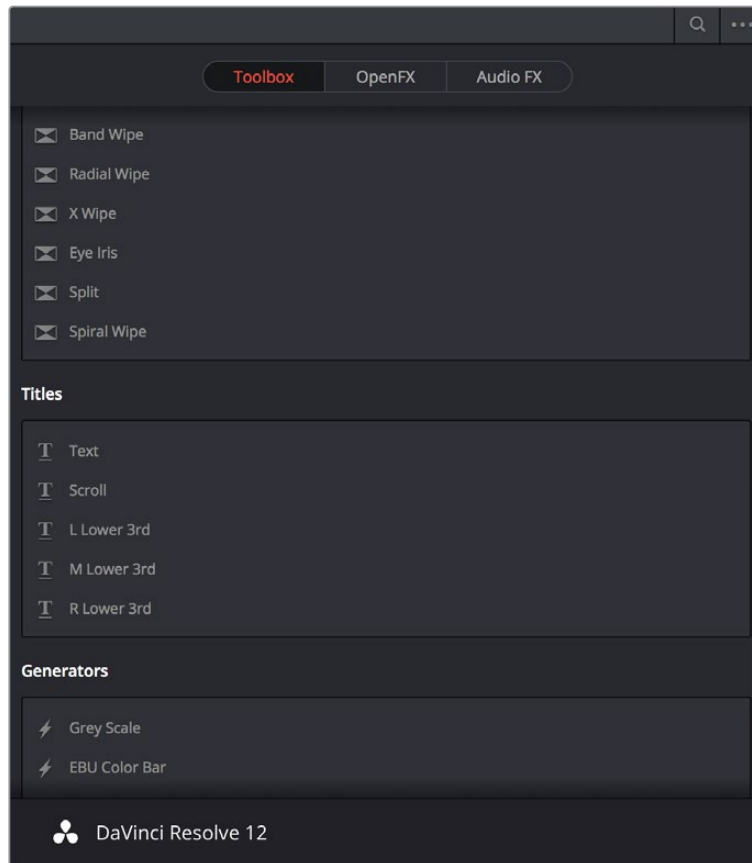
The Effects Library

The Toolbox

The Toolbox contains all Transitions, Titles, and Generators that ship along with DaVinci Resolve.

- **Transitions:** You can drag any video transition to any edit point in the Timeline that has overlapping clip handles to add it to your edit; you have the option to drag the transition so that it ends on, is centered on, or starts on the edit point. You can also use various contextual menus and keyboard shortcuts which are described later in this chapter.

- **Titles and Generators:** Titles and Generators can be edited into the Timeline like any other clip. Once edited into the Timeline, you can open that clip into the viewer to access its controls in the Inspector, for customization. You can choose a standard duration for generators to appear with in the Editing panel of the Project Settings.

OpenFX

DaVinci Resolve supports the use of third-party OpenFX transitions and generators in the Edit page. Once you install these effects on your workstation, they appear in this panel of the Effects Library, organized by type and group depending on the metadata within each effect. These transitions and generators can be used in the same way as other transitions and generators in Resolve.

AudioFX

On OS X and Windows, DaVinci Resolve supports the use of third-party VST audio plug-ins. On OS X, Resolve supports Audio Unit (AU) audio plug-ins. Once you install these effects on your workstation, they appear in this panel of the Effects Library. Audio plug-ins let you apply effects to audio clips or entire tracks worth of audio, to add creative qualities such as echo or reverb, or to take care of mastering issues using noise reduction, compression, or EQ.

Effects Library Favorites

You can click on the far right of any transition, title, or generator flag that effect with a star as a favorite effect. 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.
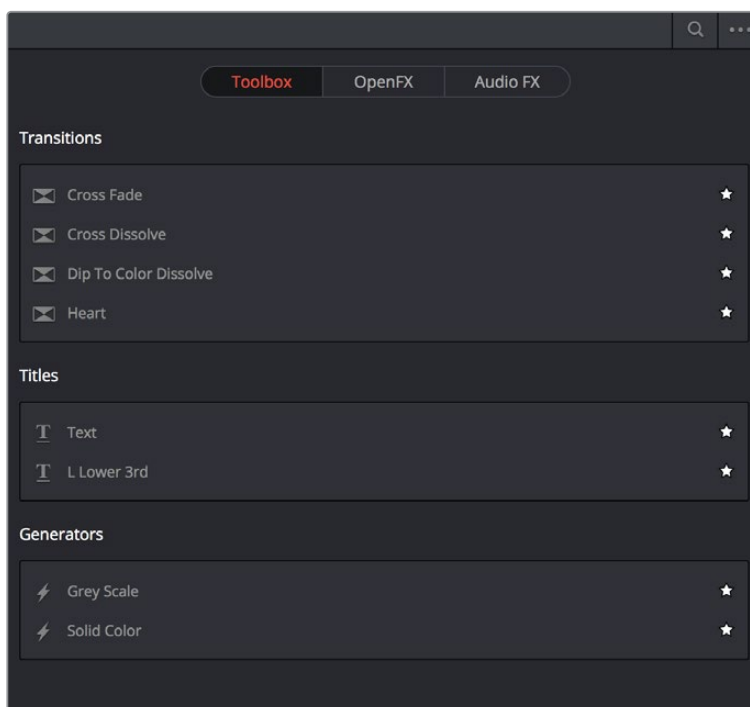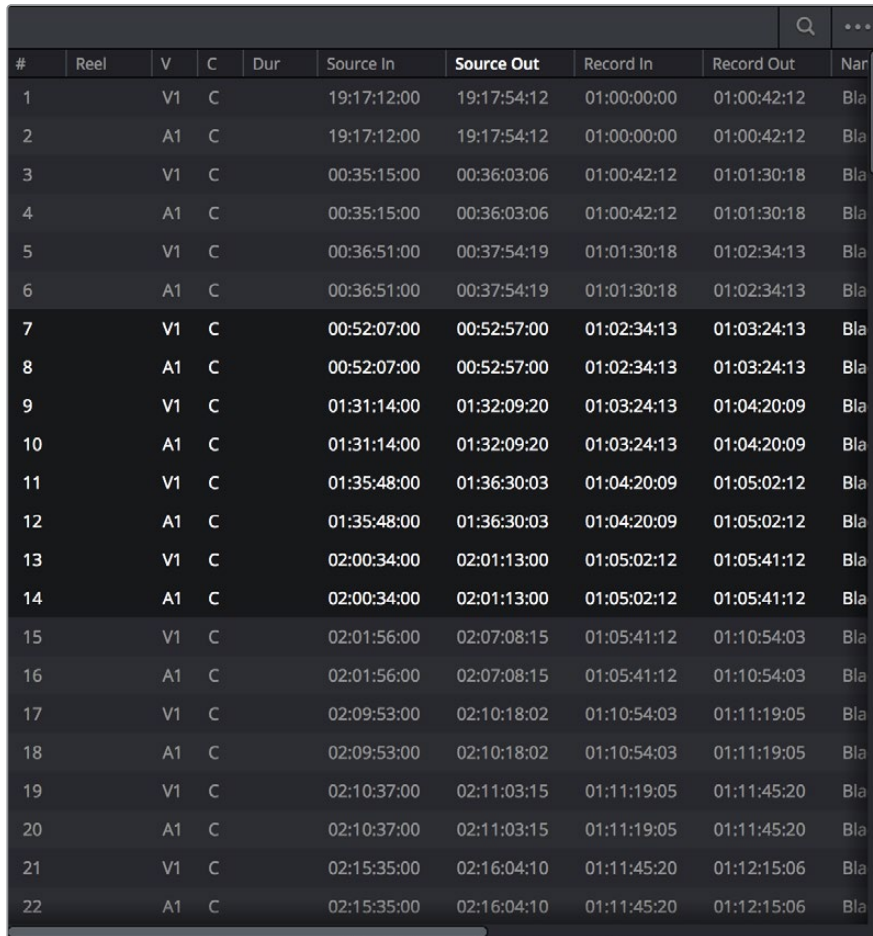

At left, the transition is not a favorite, at right, the gold star indicates a flagged favorite effect

Edit Index

Clicking the Edit Index button opens the Edit Index. By default, this shows an EDL-style list view of all the edit events in the current timeline. Whichever timeline is selected in the Timeline list displays its events here. However, the contents of the Edit Index can be filtered using commands found in the Option pop-up, described later in this section.

Each clip and transition is shown as an individual event, each of which contains multiple columns of information. If you re-edit a timeline, your changes are also reflected in this list.

#	Reel	V	C	Dur	Source In	Source Out	Record In	Record Out	Nar
1		V1	C		19:17:12:00	19:17:54:12	01:00:00:00	01:00:42:12	Bla
2		A1	C		19:17:12:00	19:17:54:12	01:00:00:00	01:00:42:12	Bla
3		V1	C		00:35:15:00	00:36:03:06	01:00:42:12	01:01:30:18	Bla
4		A1	C		00:35:15:00	00:36:03:06	01:00:42:12	01:01:30:18	Bla
5		V1	C		00:36:51:00	00:37:54:19	01:01:30:18	01:02:34:13	Bla
6		A1	C		00:36:51:00	00:37:54:19	01:01:30:18	01:02:34:13	Bla
7		V1	C		00:52:07:00	00:52:57:00	01:02:34:13	01:03:24:13	Bla
8		A1	C		00:52:07:00	00:52:57:00	01:02:34:13	01:03:24:13	Bla
9		V1	C		01:31:14:00	01:32:09:20	01:03:24:13	01:04:20:09	Bla
10		A1	C		01:31:14:00	01:32:09:20	01:03:24:13	01:04:20:09	Bla
11		V1	C		01:35:48:00	01:36:30:03	01:04:20:09	01:05:02:12	Bla
12		A1	C		01:35:48:00	01:36:30:03	01:04:20:09	01:05:02:12	Bla
13		V1	C		02:00:34:00	02:01:13:00	01:05:02:12	01:05:41:12	Bla
14		A1	C		02:00:34:00	02:01:13:00	01:05:02:12	01:05:41:12	Bla
15		V1	C		02:01:56:00	02:07:08:15	01:05:41:12	01:10:54:03	Bla
16		A1	C		02:01:56:00	02:07:08:15	01:05:41:12	01:10:54:03	Bla
17		V1	C		02:09:53:00	02:10:18:02	01:10:54:03	01:11:19:05	Bla
18		A1	C		02:09:53:00	02:10:18:02	01:10:54:03	01:11:19:05	Bla
19		V1	C		02:10:37:00	02:11:03:15	01:11:19:05	01:11:45:20	Bla
20		A1	C		02:10:37:00	02:11:03:15	01:11:19:05	01:11:45:20	Bla
21		V1	C		02:15:35:00	02:16:04:10	01:11:45:20	01:12:15:06	Bla
22		A1	C		02:15:35:00	02:16:04:10	01:11:45:20	01:12:15:06	Bla

Edit Index List shown open

Navigating The Timeline Using the Edit Index

Whenever you move the Timeline playhead to intersect a clip, the Edit Index updates to show only the clips on the video track the intersecting clip is on, and that clip's event is highlighted in the Edit Index. This makes it easy to see the correspondence between a clip in the Timeline and its event, which is helpful when troubleshooting problems. There are also commands available in the Option menu to display only clips on enabled tracks, only video clips, and only audio clips.

Edit Index Columns

Each event populates several columns of information. These columns can be rearranged by dragging them to the left or right, depending on what information is most important to you.

The available columns of information are:

- **#:** The event number (which corresponds to the clip number shown in the Thumbnail timeline of the Color page).
- **Reel:** The reel name of the corresponding clip.
- **V:** Video event.
- **C:** The event type (C for cut, D for dissolve or transition).
- **Dur:** A number showing the duration of a transition in frames.
- **Source In/Source Out:** The Source In and Source Out timecode indicating the range of timecode referenced by that clip; corresponds to the timecode locations of each clip's In and Out point relative to the source media it comes from.
- **Record In/Record Out:** Record In and Record Out timecode indicating that clip's position in the Timeline.
- **Name:** The name of the clip.
- **Comments:** Whatever comments were present in the EDL that was imported. For example, clip names exported from the original NLE to be used as reel names in RED workflows using EDL import.
- **Source Start/ Source End:** The very first and last frame of media available in the Source Media for that clip.
- **Source Duration:** The duration, in timecode, of the total source media available in that clip.
- **Codec:** The codec of the corresponding clip.
- **Source FPS:** The frame rate of the corresponding clip.
- **Resolution:** The frame size of the corresponding clip.
- **Color:** The color of flags or markers applied to that clip.
- **Notes:** Notes entered inside of markers applied to clips or the Timeline.

The columns in the Edit Index can be customized to prioritize the information that's important to you.

Methods of customizing metadata columns in the Edit Index:

- **To show or hide columns:** Right-click at the top of any column in the Edit Index and select an item in the contextual menu list to check or uncheck a particular column. Unchecked columns cannot be seen.
- **To rearrange column order:** Drag any column header to the left or right to rearrange the column order.
- **To resize any column:** Drag the border between any two columns to the right or left to narrow or widen that column.

You can also customize column layouts in the Edit Index. Once you've customized a column layout that works for your particular purpose, you can save it for future recall.

Methods of saving and using custom column layout:

- **To create a column layout:** Show, hide, resize, and rearrange the columns you need for a particular task, then right-click any column header in the Media Pool and choose Create Column Layout. Enter a name in the Create Column Layout dialog, and click OK.
- **To recall a column layout:** Right-click any column header in the Media Pool and choose the name of the column layout you want to use. All custom column layouts are at the top of the list.
- **To delete a column layout:** Right-click any column header in the Media Pool and choose the name of the column layout you want to delete from the Delete Column Layout submenu.

Filtering the Edit Index

You can use options found in the Edit Index's option menu to filter specific things that you want to check out, whether to go through all of the marked clips to see if there are any notes you need to address, or to isolate all offline clips, or to go through edits to see if there's anything you need to fix. You can filter the Edit Index in the following ways:

- **Show All:** Shows all entries in the list. Choose this option after using any of the other options to go back to seeing the entire timeline.
- **Show Active Track Items Only:** Filters out all clips that appear on tracks above or below tracks identified with a Destination Control. For example, if you have three video tracks and the Destination Control is on track V2, then all clips on tracks V1 and V3 will be hidden from the Edit Index.
- **Show Video Track Items Only:** Filters out all audio clips so only video clips appear in the list.
- **Show Audio Track Items Only:** Filters out all video clips so only audio clips appear in the list.
- **Show Flags:** Isolates all clips with flags in the list.
- **Show Markers:** Isolates all clips with markers in the list.
- **Show Through Edits Only:** Filters only clips that have through edits, or cuts where continuous timecode appears from the outgoing to the incoming half of the edit, that you may or may not want to remove, depending on why they're there.
- **Show Offline Clips Only:** Isolates all offline clips in the Timeline, so you can quickly navigate to each one and troubleshoot the issue.

Exporting the Edit Index

If you've filtered a series of edits in the Edit Index that you'd like to share with someone else, this is easy to do. For example, you might filter the Edit Index to show a list of all the offline clips in the current timeline, and then export a list as either a .csv or .txt file to give to your assistant editor so they can chase down the necessary media. Both types of files are widely compatible with spreadsheet and database software in the event you want to import the data into another application.

To export the Edit Index:

1. Right-click the currently open timeline in the Media Pool, and choose Timelines > Export > Edit Index... from the contextual menu.

2. Use the Export Edit Index window to choose a location to save the exported file, and choose a format from the pop-up menu at the bottom. You can export either a Comma Separated Values (.csv) file, or a Tab Delimited Values (.txt) file.

3. Click Save.

Source and Timeline Viewers

The Edit page presents a traditional source/record style editing experience. The Source Viewer lets you view individual clips from the Media Pool to prepare them for editing. Meanwhile, the Timeline Viewer shows the frame at the position of the playhead in the Timeline. You can select either viewer by clicking, and the name of the viewer that currently has focus appears in orange.

Source and Timeline Viewers

NOTE: The Color Viewer Lookup Table options in the Look Up Tables of the Project Settings only affect the GUI Viewer in the Color page. They do not affect the viewers in the Edit page.

Both viewers share the following onscreen controls:

- **Zoom pop-up menu:** Choosing Fit fits the currently visible frame to the available size of the viewer. Choosing a percentage zooms the visible frame to that size. You can also use the scroll wheel functionality of your mouse, trackpad, or tablet to zoom in and out of the viewer.

- **Duration field:** At the top left-hand side of the Source Viewer, this displays the total duration of the clip, or the duration from the In to the Out point, if these have been placed. In the Timeline tab, this displays the total duration of the currently selected timeline.

- **GPU Status Display:** Every viewer in Resolve exposes a a GPU status indicator and a frame-per-second (FPS) meter, which appears in the viewer's title bar, which shows you your workstation's performance whenever playback is initiated. Since DaVinci Resolve uses one or more GPUs (graphics processing units) to handle all image processing and effects, the GPU status display shows you how much processing power is being used by whichever clip is playing.

- **Clip Name:** The clip name is displayed at the center of the Source Viewer title bar. The Timeline Viewer displays the timeline name and is also a pop-up menu that lets you switch among other timelines in the current project. The clip/timeline name is highlighted orange when either the Source or Timeline Viewer has focus.

- **Source/Timeline Timecode/Frame/Keykode Display:** At the top right-hand side of the Source Viewer, this field shows the timecode of the current frame at the position of the playhead in the Source Viewer's jog bar, and can be switched between source timecode, source frame, and keykode by right-clicking and choosing from the contextual menu. In the Timeline Viewer, this field shows the record timecode of the

current frame at the position of the playhead in the Timeline, and can be switched between source and record timecode, source and record frames, and keykode by right-clicking and choosing from the contextual menu.

- **Option menu:** The Option menu for each viewer contains the following commands:
  - **Gang Viewers:** With Gang Viewers enabled, the movement of the Source and Timeline Viewer playheads is locked together, so that they move in unison. This is useful when you're matching the timing of part of a clip in the Source Viewer to match an event in the Timeline.
  - **Show All Video Frames:** When available processing power is insufficient to play the clip or clips at the position of the playhead due to the grade, transforms, or effects that are applied at that moment in the Timeline, you have the ability to choose exactly how performance in Resolve degrades. When off, Resolve prioritizes audio playback at the expense of dropping video frames when processing power is tight, resulting in a more conventional playback experience. When on, audio quality is compromised while every frame of video plays in slower-than-real time to maintain playback.
- **Source Viewer Mode pop-up (Source Viewer only):** This pop-up menu lets you set the Source Viewer to display different views of the clips you're working on, depending on what you need to do.
  - **Offline Reference Movie button:** If you've assigned an offline reference movie to the currently selected timeline, clicking the Offline Mode button lets you display the offline movie so you can compare it with the currently open timeline. In this mode, Source and Timeline playback are synched; an Offset field replaces the duration field, letting you re-sync the offline reference movie, if necessary.
  - **Video button:** Shows the video of the currently open clip in the Source Viewer.
  - **Audio button:** Shows the audio waveforms corresponding to all channels of the currently open clip in the Source Viewer. The top of this audio-only view shows the waveform for the entire duration of the clip, while the main region of the viewer shows a zoomed in section of the audio waveform. The level of zoom displayed is controlled by the zoom pop-up at the upper left-hand corner of the Source Viewer.
  - **Multicam:** Shows you the multi-angle Multicam Viewer that you can use to switch among different angles of video and audio while multicam editing a clip in the Timeline. For more information on multicam editing, see Chapter 16, "Multicam Editing."
- **Transform Mode pop-up (Timeline Viewer Only):** This functions as both a toggle switch and a pop-up menu. Clicking the button control to the left enables or disables onscreen controls that you can use to transform the clip right in the viewer. Clicking the pop-up control to the right lets you switch between two modes of transforms:
  - **Transform:** Exposes controls for Pan (X) and Tilt (Y), Scale X and Y, and Rotation.
  - **Crop:** Exposes controls to crop from the top, bottom, left, and right.
- **Jog control:** Clicking the Jog control and dragging left and right lets you move slowly through a clip or the Timeline a frame at a time.
- **Transport controls:** These controls include, from left to right, Jump to First Frame, Play Reverse, Stop, Play Forward, Jump to Last Frame.
- **Loop Playback:** Enables or disables looped playback. Looping is also controllable via the Playback > Loop/Unloop command (Command-/). When enabled, each playback command loops back to the beginning when the end of that command's range is reached. In and Out points in the Source or Timeline Viewers do not trigger looping. For example, when enabled, the Play command will play through the entire clip or timeline, and then loop back to the beginning when the end is reached and start playing automatically. The Play Around command, on the other hand, will start at the

beginning of pre-roll, play through the post-roll, and then immediately loop back around to the beginning of pre-roll, continuing playback in this manner until you stop it.

- **Match Frame:** In the Source Viewer, Match Frame attempts to move the playhead in the Timeline to match the current frame of the clip in the Source Viewer. In the Record Viewer, Match Frame opens the Media Pool clip corresponding to the clip at the current position of the playhead into the Source Viewer, setting In and Out points and the playhead position to match those of the clip in the Timeline.

- **In/Out buttons:** Places In and Out points with which to define a range of the clip, or of the Timeline, in preparation for making different kinds of edits.

- **Jog bar:** In the Source Viewer, drag within the jog bar to reposition the Source playhead, scrubbing through the clip. In the Timeline tab, drag to reposition the playhead throughout the entire program.

Simultaneous Audio Waveform Display in the Source Viewer

When the Source Viewer is set to Source, two options in the Option Menu let you see a superimposed audio waveform running along the bottom of the viewer, over the video of the currently selected clip.

- **Show Current Frame Audio Waveform:** Shows a zoomed-in section of audio that scrolls as you play the clip. Useful for seeing dialog and music cues as you play through a clip.

- **Show Full Clip Audio Waveform:** Shows the audio waveform for the entire source media of that clip. The section of audio from the In to Out points you've set in the Source Viewer are highlighted. Useful for using the audio waveform to navigate throughout that clip using the waveform as a reference.


The Source Viewer with "Show Current Frame Audio Waveform" enabled

Cinema Viewer Mode

You can also put either the Source or Timeline Viewers into Cinema Viewer mode by choosing Workspace > Viewer Mode > Cinema Viewer (Command-F), causing whichever viewer is currently selected to fill the entire screen, which is good for doing a test viewing of your edit without the distractions of the Resolve Edit Page UI. This command toggles Cinema Viewer mode on and off.
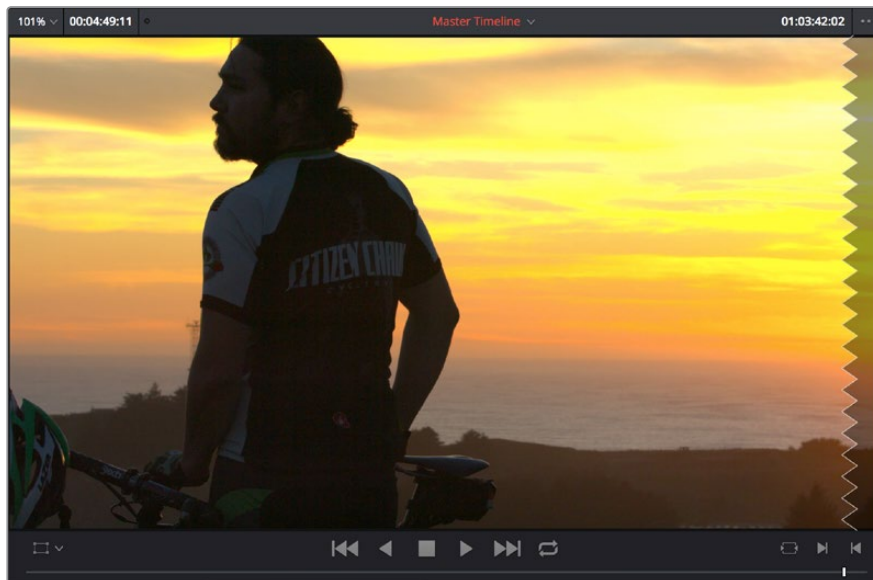
Viewer Indicators

Certain frames trigger visible indicators in either the Source or Timeline Viewers. For example, if the playhead is at the very first or last frame of media available to a particular clip, indicators appear in the lower-left or right corner of the frame to let you know there's no more media in that direction.
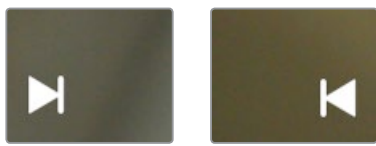
The first and last frame clip indicators

If the playhead in the Timeline is on the first frame of black immediately after the last video clip in the Timeline, an end of sequence indicator appears in the Timeline Viewer to let you know that you're viewing the last frame of the current sequence of clips, even though the playhead is actually on a frame of black. This makes it easy to see what you're doing while you're first assembling clips together.


The end-of-sequence indicator

Other Viewer Options

There are additional overlays and options you can use to customize how the viewer appears, available in the View menu.

- **Safe Area:** Choosing View > Safe Area > On lets you turn on Safe Area overlays showing you Title Safe, Action Safe, among other available overlays. If you want to choose the aspect ratio with which these overlays are represented, you can do so from the View > Select Aspect Ratio submenu.
- **Use Gray Background:** Choosing View > Use Gray Background in Viewers sets the empty area of the viewer (if there is any) to a lighter gray, making it easier to see which parts of the viewer are black because of blanking, and which parts are simply empty because of the way the image is zoomed or panned.

Timeline Viewer Edit Overlays

Dragging a clip from the Media Pool or Source Viewer onto the Timeline Viewer also exposes edit overlays that let you choose what kind of edit you want to make by choosing which overlay to drop the clip onto.
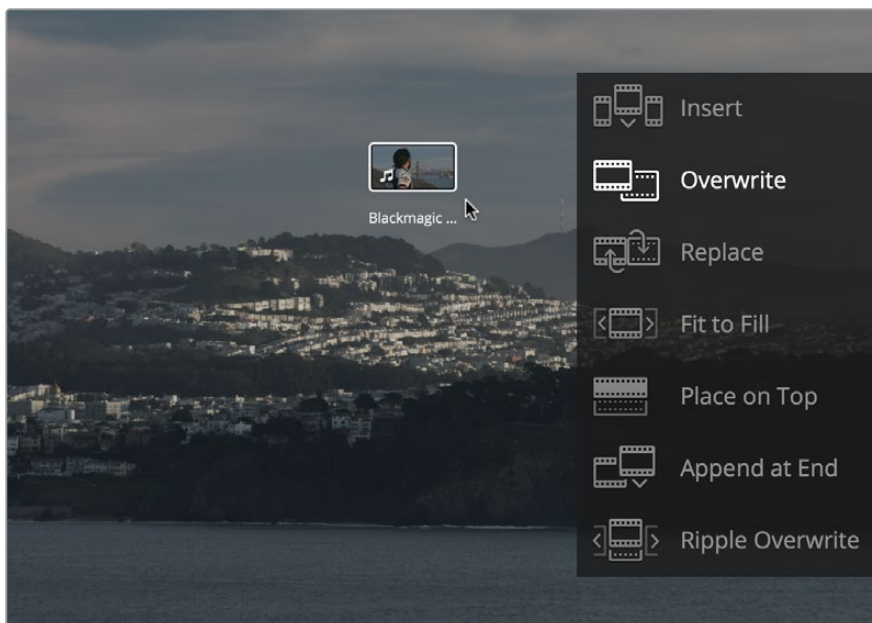
The overlay that appears when you drag a clip onto the Timeline Viewer lets you choose from a variety of edits

This overlay exposes every type of edit that's available in DaVinci Resolve, including the Insert, Overwrite, Replace, Fit to Fill, Place On Top, Ripple Overwrite, and Append at End edits, all of which are also available from the Edit menu. It's a useful method of making three-point edits if you like drag and drop editing, but it also provides a nice reminder of what types of edits are available, given all the different options that are available.

By default, the larger empty area to the left of these overlays defaults to the highlighted Overwrite overlay, while all the smaller buttons let you perform each of the other edit types that are available.

However, the "Timeline overlay retains the last performed action" checkbox in the Editing panel of the Project Settings can be turned on if you want Resolve to always remember the last edit type you used, and highlight it on this Overlay whenever you drag another clip over the Timeline Viewer to let you know that the last edit you performed is the new default edit if you drop clips to the left of the overlay. For example, with this option enabled, if you perform a Place On Top edit, then the next time you drop a clip into the empty area to the left of the overlays, the result will be another Place On Top edit. This option is off by default.
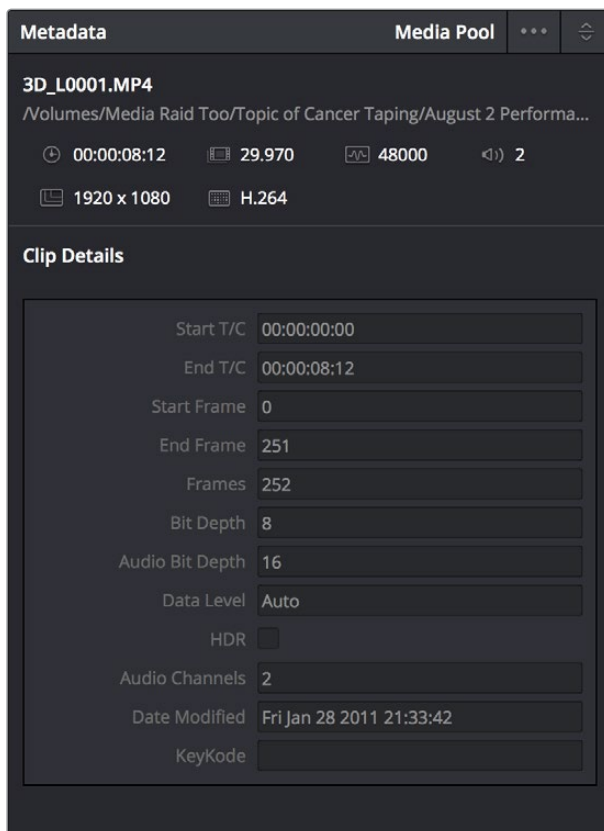
Metadata Editor

Both the Media and Edit pages have a Metadata Editor. In the Edit page, the Metadata Editor opens in the same place as the Inspector, to the right of the Source and Timeline Viewers. When you select a clip in the Media Pool or Timeline, its metadata is displayed within the Metadata Editor, and the title bar indicates whether you're evaluating a clip in the Timeline or Media Pool. If you select multiple clips, only the last clip's information appears. The Metadata Editor's header contains uneditable information about the selected clip, including the file name, directory, duration, frame rate, resolution, and codec.

Because there are so very many metadata fields available, two pop-up menus at the top let you change which set of metadata is displayed in the Metadata Editor.

- **Metadata Presets (to the left):** If you've used the Metadata panel of the Project Settings to create your own custom sets of metadata, you can use this pop-up to choose which one to expose. Surprisingly enough, this is set to "Default" by default.
- **Metadata Groups (to the right):** This pop-up menu lets you switch among the various groups of metadata that are available, grouped for specific tasks or workflows.

For more information on creating custom metadata presets, see the "Metadata" section of Chapter 3, "Project Settings and Preferences."

The heart of the Metadata Editor is a series of editable fields underneath the header that let you review and edit the different metadata criteria that are available. For more information on editing clip metadata, see Chapter 9, "Working With Media."

Clip Metadata Editor showing the Clip Details
panel for a clip in the Timeline

Inspector

The Inspector can be opened to let you customize compositing, transform, and cropping parameters for clips, as well as clip-specific retime and scaling options. Furthermore, the Inspector lets you edit the parameters of transitions, titles, and generators used in the Timeline, in order to customize their effect.

The Inspector, opened and showing a clip's parameters

When the Inspector is open, the Source and Timeline viewers move to the left, to sit alongside the Inspector showing the selected clip's parameters. However, if your computer display's resolution is not high enough, opening the Inspector may result in the Source Viewer being hidden.

Methods of showing parameters in the Inspector:

- To open a video or audio clip's transform settings when the Inspector is closed: Select that clip, and then click the Inspector button at the far right of the Edit page toolbar.
- If the Inspector is already open: You need only select a clip or effect to reveal its controls in the Inspector.
- If the Inspector is closed: Double-clicking any Transition will automatically open it.

The Inspector shows different buttons at the top that let you switch among different pages of parameters. For example, when you select a clip with both audio and video components, the Inspector shows Video and Audio buttons at the top that let you switch among each set of controls. If you select a Generator effect, the Inspector only shows the controls corresponding to that generator.

Timeline

The Timeline shows whichever timeline you've double-clicked in the Timelines browser. It's where you either edit programs together from scratch, or import sequences from other applications. For imported programs, the Timeline provides a visual representation of the edited program that's helpful for verifying that the project was imported correctly, checking the media corresponding to each clip in the program, and performing whatever editorial tasks are necessary to prepare a project for grading (such as replacing or adding clips, superimposing composites, and modifying composite modes or transitions).
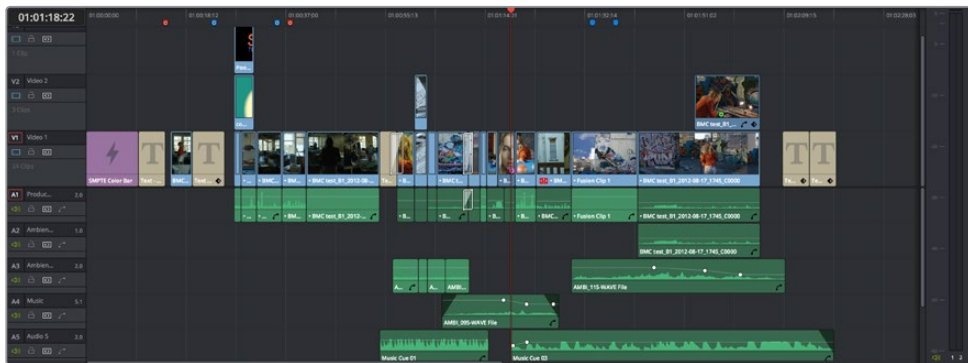
An edited timeline

- **Timeline Ruler:** The Timeline Ruler shows the program's timecode, and the playhead indicates the current frame of the current clip. Whichever clip intersects the playhead is the one that you'll be working on in the Color page. Dragging within the Timeline Ruler moves the playhead. When you add markers to the timeline, these markers appear within the Timeline Ruler, as well.

- **Playhead:** The playhead automatically syncs with the Timeline Viewer's jog bar playhead, the playheads in the Mini-Timeline and Thumbnail timeline of the Color page, and the playhead on the Deliver page. Furthermore, the Edit Index event that corresponds to the clip intersecting the playhead is automatically highlighted.

- **Timecode field:** Shows the current timecode value corresponding to the position of the playhead.

- **Video Tracks:** DaVinci Resolve supports multiple video tracks. At the left of each track is a header area that contains a number of controls.

- **Track Header:** The Track Header contains different controls for selecting, locking/ unlocking, and enabling/disabling tracks. Each track header also lists how many clips appear on that track. The Track Header contains the following five controls, from left to right:
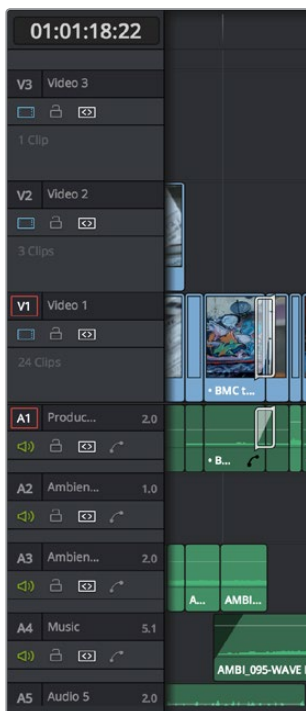
Track Header area showing the controls
for each track that are located within

- **Destination control and Track Number:** These controls are highlighted orange when that track is selected for editing, dark gray when that track is not selected, and flat gray if that track is disabled for editing. The Destination buttons dictate into which tracks audio and video media in the Source Viewer will be placed when an edit is executed. Ordinarily, there is one video destination control (V1) and one audio destination control (A1). If you add additional tracks, you can see that each destination control is numbered according to its track position. The bottom track is "V1," and subsequently numbered tracks appear higher in the Timeline. Click any track's number to select that track for different editing functions; the selected track is highlighted black.

- **Track Name:** Each track has a name that defaults to the type of track and the track number, such as Video 1, Audio 1. However, you can click any track's name and edit it to be whatever you like. For example, you can rename each audio track with the type of audio you're editing onto it, such as Production, Ambience, SFX, or Music. These track names are also used to identify each track's channel in the Track Mixer, up at the top of each channel strip. Double-clicking the channel strip name toggles between your custom track name and the number of each audio track in the Timeline. You can also choose whether or not to show track names in the Mixer by choosing View > Use Track Names in Audio Mixer.

- **Enable Track button:** A slash indicates when a track is disabled. This control lets you turn tracks on and off. Clips on tracks that are turned off aren't visible in the viewer, don't show up in the Color page, and aren't available for rendering or output.

- **Lock Track button:** Light gray when turned on, dark gray when turned off. When a track is locked, clips can't be replaced, moved, or otherwise edited, although clips on locked tracks can be graded.

- **Auto Selection button:** On by default. Light gray when that track is selected, dark gray when that track is not selected. Turning this control on enables clips on that track to be included in compatible operations that depend on the position of the playhead, or on Timeline In and Out points.

- **Audio channel type indicator:** Audio tracks also show which channel configuration that track uses, listing the number of channels for stereo, mono, 5.1, and adaptive

- **Number of clips:** The number of clips on that particular track of the Timeline is listed.

- **Vertical and horizontal scroll bars:** If your project is longer than the current width of the Timeline, or the number of video tracks is taller than the current height of the Timeline, these scroll bars let you drag to navigate around your program.

- **Individual Timeline track resizing:** Any track in the Timeline can be individually resized by dragging its top divider in the Track Header area.
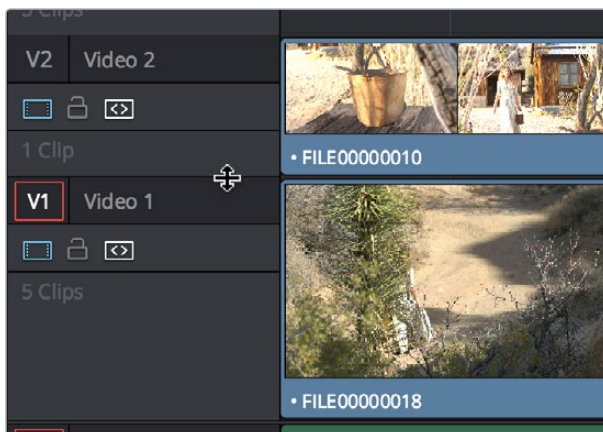

Resizing an individual timeline track by dragging
its top border in the Track Header

- **Show Edit Index button:** Opens and closes the Edit Index, which shows a text list of all edits in the Timeline, with columns for edit number, reel, cut type, duration, source and record In and Out points, clip name, and comments. These columns can be rearranged, depending on what information is most important to you. There are also commands available in the Option menu to display only clips on enabled tracks, only video clips, and only audio clips.

Show Playhead Shadow

Ordinarily, the playhead is shown in the Timeline as a single line that indicates the beginning of the frame that you're viewing in the Timeline Viewer. However, you can choose View > Show Playhead Shadow to display an orange-ish background surrounding the playhead.
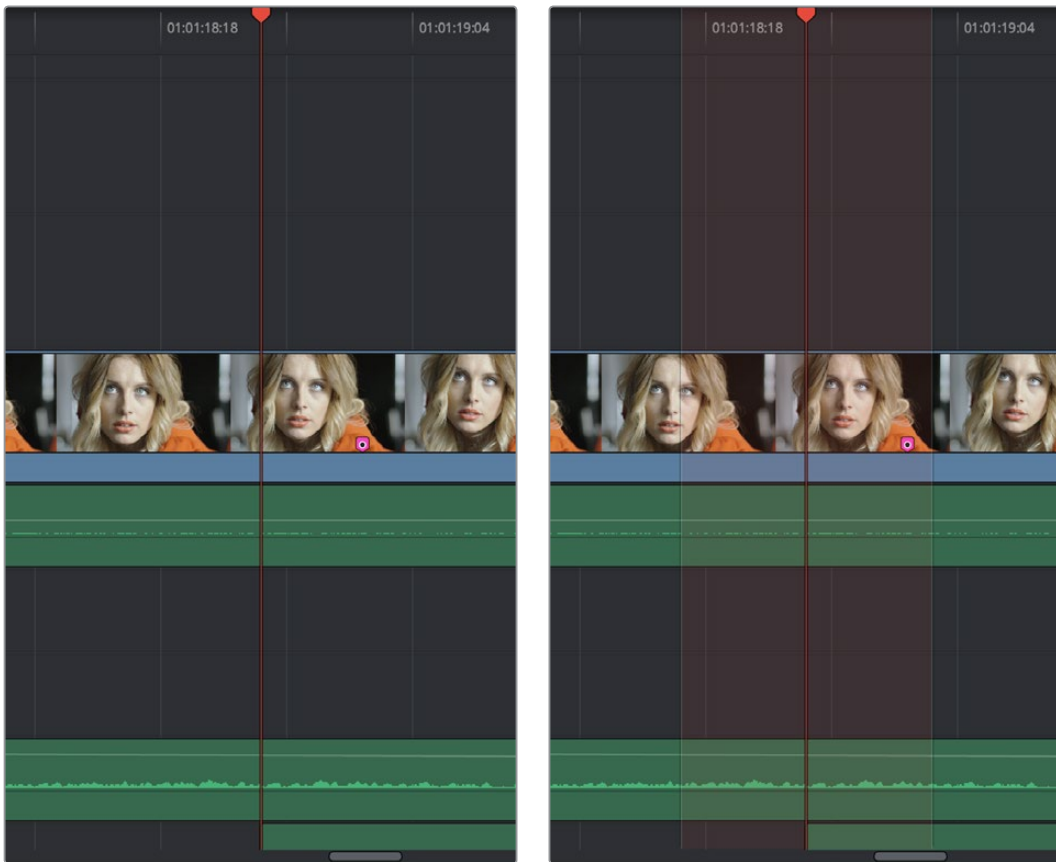
(Left) The playhead's default look, (Right) The playhead showing the optional Playhead Shadow

This shadow can make it easier to see the playhead's position, and it can also serve as a measuring tool for projects where you have an interest in visualizing a specific offset, in frames, both before and after the current position of the playhead. This offset can be adjusted by changing the Pre- and Post-Playhead Shadow Length parameters in the Editing panel of the Project Settings, which let you specify the number of frames to shadow both before and after the playhead. The default length of the Playhead Shadow is 5 frames.

> **TIP:** You can set the "Pre-playhead shadow length" to 0, and the "Post-playhead shadow length" to 1 if you want to display a "Media Composer-style" playhead that shows the duration of the current frame.

Toolbar

Eleven buttons starting from the left, running along the top of the Timeline, let you choose different tools for performing various editing functions.

Buttons in the Toolbar

- **Normal Edit Mode:** The default mode in which you can move and resize clips in the Timeline, roll edits, and do other basic editing tasks.
- **Trim Edit Mode:** In this mode, the Trim tool lets you make slip, slide, ripple and roll edits by dragging different parts of clips in the Timeline, or by making specific selections and using the "nudge" keyboard shortcuts of comma and period to move the selection left or right.
- **Razor Edit Mode:** Lets you add cuts to the Timeline by clicking.
- **Insert Edit:** Performs an insert edit to the Timeline with whatever clip is in the Source Viewer.
- **Overwrite Edit:** Performs an overwrite edit to the Timeline with whatever clip is in the Source Viewer.
- **Replace Edit:** Performs a replace edit to the Timeline with whatever clip is in the Source Viewer.
- **Snapping:** Enables or disables clip snapping. When turned on, clip In and Out points, markers, and the playhead all snap to one another for reference while you're editing.
- **Link Audio/Video:** Enables or disables Audio/Video linking. When turned on, clicking a video clip in the Timeline automatically selects the corresponding audio clip if they're linked together. When turned off, clicking a video clip won't select its audio. Clip linking can be toggled while you work by pressing the Option key while clicking to make selections in the Timeline.
- **Flag Clip/Flags pop-up menu:** Flags identify clips, and indicate all clips that correspond to the same item of media in the Media Pool. Clips can have multiple flags. Clicking the Flag button automatically adds a flag to whichever clip is currently selected in the Timeline. A pop-up menu to the right lets you choose differently colored flags, and clear all flags from the currently selected clip.
- **Add Marker/Marker pop-up menu:** Markers identify specific frames of individual clips. Clicking the Add Marker button adds a marker of the currently displayed color to the clip at the position of the playhead in the Timeline. A pop-up menu to the right lets you choose differently colored markers, and clear all markers from the currently selected clip.
- **Customize Timeline pop-up menu:** Three controls at the top let you customize the look of the clips on the tracks (filmstrip, thumbnail, or minimized), whether or not to display audio waveforms, whether or not to display flags and markers, and the adjustable height of the all video and all audio tracks, adjustable independently.
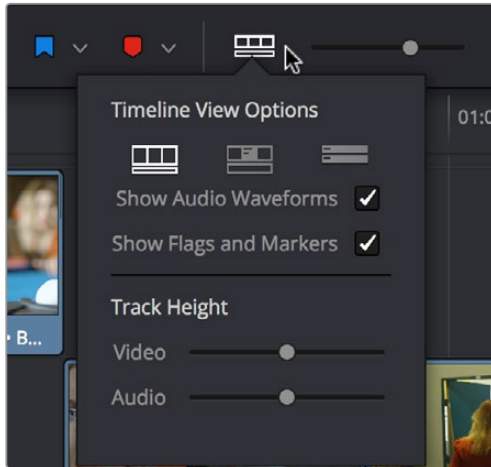
Selecting the Timeline View options

- **Zoom slider:** Lets you zoom into or out of the clips in the Timeline. Use the scroll wheel of your mouse to horizontally zoom into and out of the Timeline. Scrolling up zooms in, while scrolling down zooms out. You can also use Command-Plus to zoom in, and Command-Minus to zoom out, and Shift-Z to fit every clip in your program into the available width of the Timeline.
- **Show Audio Meters/Audio Mixer button and pop-up:** Opens and closes the Edit page audio meters or Audio Mixer, which you can switch between. The Audio Mixer also contains the audio mute button. If you have a display with 2560x1440 resolution you can see all 16 audio meters, but on lower resolution displays only 8 audio meters appear.

These functions are described in greater detail in the following sections of this chapter.

Navigating the Edit Page Using the Keyboard

The following keyboard shortcuts can be used to give focus to different parts of the Edit page in order to select bins, clips, the Source and Timeline Viewers, the Timeline, the Effects Library, Edit Index, and Inspector.

Key	Function
Q	Toggle between Source and Timeline Viewers
Command-1	Source Viewer
Command-2	Timeline Viewer
Command-3	Timeline
Command-4	Bin List
Command-5	Media Pool
Command-6	Effects Library
Command-7	Edit Index
Command-8	n/a
Command-9	Inspector

Dual Monitor Layout

The Edit page has a dual monitor layout that provides maximum space for the Timeline and Viewers on the primary monitor, and an enlarged Media Pool, simultaneously displayed Timelines browser, Edit Index, Effects Library, and Metadata editor on the secondary monitor.

To enter dual screen mode:

- Choose Workspace > Layout > Dual Screen > On.
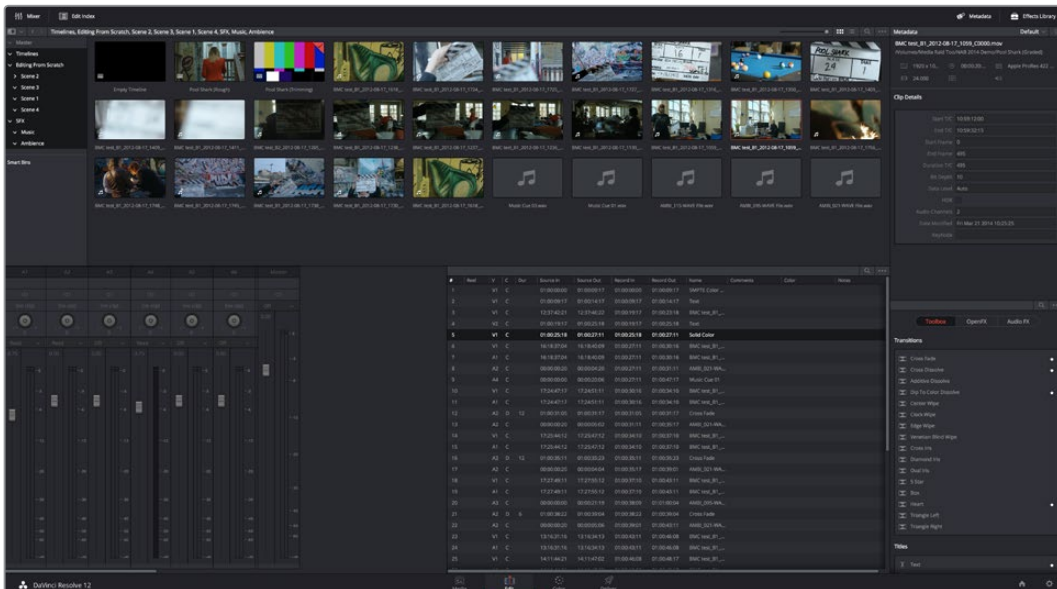
The Edit page in dual-screen mode

To switch which UI elements appear on which monitors:

- Choose Workspace > Layout > Primary Display > Display 1 or Display 2, which reverses the contents of both monitors in dual screen mode.

Customizing the Edit page

The default layout is quite efficient for a number of tasks on most displays. You can always return to the default layout by choosing Workspace > Layout > Reset UI Layout. However, the Edit page can be customized to create more room for specific areas of the interface to accommodate different tasks.

To resize any area of the Edit page:

- Drag the vertical or horizontal border between any two panels to enlarge one and shrink the other.

To expand the width of the Timeline:

- Click the Media Pool/Effects Library/Edit Index height button to reduce the area used by the Media Pool, Effects Library, and/or Edit Index to shrink to half height. At this size, the Media Pool/Effects Library/Edit Index are restricted to the top of the UI (you can only show one at a time), and the Timeline takes up the full width of your display.
- Hiding the Edit Index and the Effects Library causes the Timeline to expand to the full width of your screen.

To enable a full-screen timeline in Dual Screen mode:

- Choose Workspace > Layout > Dual Screen > Full Screen Timeline, which causes the Timeline to fully occupy the primary display, while the Browser, Viewers, Audio Mixer, Edit Index, and Effects Library appear on the secondary display.

To customize the columns in the Edit Index:

- To show or hide columns in the Edit Index: Right-click any column header, and choose the column you want to show or hide from the contextual menu. Checked columns are shown, unchecked columns are hidden.

To resize any column of the Edit Index:

- Move your pointer over the divider between any two columns and drag when the horizontal resize cursor appears.

To sort the Edit list by any column:

- Click the Option button at the top right to display all active tracks, just the video, or just the audio tracks.

To show and hide the Audio Meters:

- Click the Audio Panel button at the right of the toolbar.

To switch between the Audio Meters and the Audio Mixer:

- Click the Audio pop-up menu control (to the right of the Audio button) and choose Audio Mixer.

Undo and Redo in the Edit Page

The Edit page has its own multiple-undo stack, which is separate from the multiple-undo stacks of each clip in the Color page. The Edit page undo commands have been separated to make it easy and reliable to undo edits and other changes you make in the Timeline without disturbing your work in the Color page.

To undo and redo:

- Press Command-Z to Undo, and Shift-Command-Z to Redo.