



GDC STYLE CLIENT

Technical User Manual

Every control, exactly.

Requirements, installation, editions and licences, the complete chain from Input Transform to the DRT, the Pipeline page and every public control of the twelve instruments and the two licensable pipeline components — for GDC STYLE Client 2.7.0 on macOS.

Input Transform 1.3.0 · Exposure + Balance 1.7.0 · Optics 1.1.0 · Linear to Log 1.1.1 · Saturation + Hue 1.1.0 · Tone 1.1.0 · Color 1.1.0 · Look 1.3.0 · Skin 1.2.0 · Skin Retouch 1.1.0 · Highlights + Gamut 1.1.0 · Film 1.4.0 · Cinema Style 1.2.0 · DRT 1.2.0

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What is where.

Setup first, then the Pipeline page and how a chain is checked, then one reference chapter per node, generated from the plug-ins themselves: every public control, its range, its default and what it does.

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01 · Requirements and versions

What you need.

Item	Requirement
Operating system	macOS 13 Ventura or later · Mac with Apple silicon
Host	DaVinci Resolve Studio, Color page, OpenFX (tested: 21.1). The free edition has not been tested.
Processing	GPU, through Metal
Install location	/Library/OFX/Plugins
Administrator	your Mac password, once for each install, update or removal

Component	Version
GDC STYLE Client	2.10.0
GDC Input Transform	1.3.0
GDC Exposure + Balance	1.7.0
GDC Optics	1.1.0
GDC Linear to Log	1.1.1
GDC Saturation + Hue	1.1.0
GDC Tone	1.1.0
GDC Color	1.1.0
GDC Look	1.3.0 · 37 looks
GDC Skin	1.3.0
GDC Skin Retouch	1.1.0 · 4 pipelines
GDC Highlights + Gamut	1.1.0
GDC Film	1.4.0
GDC Cinema Style	1.2.0 · 86 styles
GDC DRT	1.2.0

Each instrument has its own version, independent of the app. The read-only **Build** row in the Inspector (group **Activation**) shows the version, edition and pipeline of the instance on the node — for example
 Version 1.2.0 • Full • ACES . GDC Input Transform and GDC Linear to Log show it the same way — «Version 1.2.0 • Demo • ACES» without a licence, «Version 1.2.0 • Full • ACES» with a valid one.

The app manages the instruments.

Install

- 1 GDC STYLE Client → **Instruments**.
- 2 On the instrument's row, in **Pipelines**, tick the variants you work in (ACES, DaVinci, LogC3, LogC4). The action button counts the packages and says what it will do: **Install Demo (N)**, **Install Full (N)** or **Go back to Demo (N)**.
- 3 Press the button. A plan lists every package; nothing is written until you confirm.
- 4 Enter your Mac password in the native macOS window.
- 5 Quit Resolve, wait at least 20 seconds, open it again.

The OFX folder

- 1 Resolve reads plug-ins from **/Library/OFX/Plugins**. If that folder (or its parent **/Library/OFX**) does not exist yet, the app says so in plain words, asks for your consent and creates only those folders, with standard permissions.
- 2 If you refuse, nothing is created. If a file sits where the folder should be, the app never deletes it: you move it. If permissions do not allow creation, the app tells you what happened and that nothing was changed.
- 3 Plug-ins of other vendors in the same folder are never touched: the app lists, replaces and removes only its own packages.

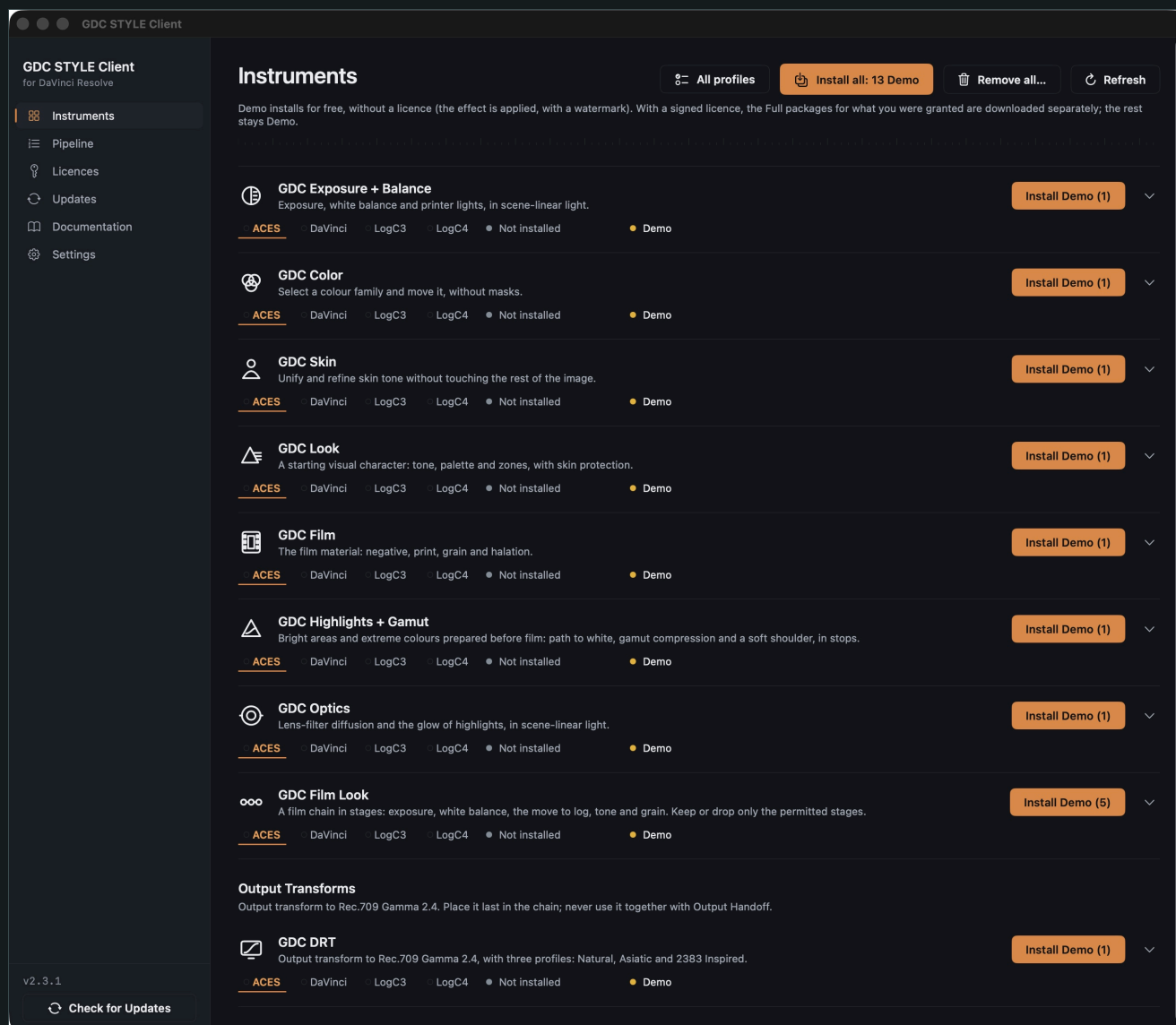
Update

- 1 When the app updates, installed instruments can show **Update available**: press the action button on each row, confirm, restart Resolve.
- 2 The app itself checks for a new version at launch; **Update Now** downloads, installs and restarts it, **Later** postpones that version.

Remove and reinstall

- 1 Click the instrument's row to expand it → **Remove from Resolve...** → **Remove**: every variant of that instrument is removed. Your licence, your nodes and your projects are not affected.
- 2 To reinstall, tick the variants you need again in **Pipelines** and confirm.
- 3 If **DUPLICATE** appears, the same package exists twice in the plug-in folder; updating cleans up the duplicate.

02 · Install, update, remove



The app on the page described before, at reading size.

Demo: no licence, with watermark. Full follows a licence.

Editions

- 1 **Demo** — available without a licence, with a watermark, no expiry. The effect works fully; the image carries a small, sparse **DEMO** watermark (light fill, dark outline) whose position changes every 48 frames (about 2 seconds at 24 fps) and is never the same on two consecutive windows. It carries no name, e-mail or other personal data.
- 2 **Full** — separate packages, no watermark. The app downloads them only after you hold a signed licence, only for what it covers, and checks each one (signature, size, checksum) before installing it. The plug-in checks the licence again inside Resolve.
- 3 There is no trial period and no activation button in the Inspector. The app contains only Demo packages; Full packages are never inside it.

Request a licence

- 1 In the app: **Licences** → **Request a license**. Enter your name and e-mail (and, optionally, a computer name and a reason). After you send a request, the app remembers these details on this Mac only, so you do not retype them next time; edit them in the form, or press **Delete saved details** to forget them.
- 2 Choose **What you request**: the **Current selection** (the result open in Instruments, with the stages you chose), **Several results**, **An offer**, or **The whole available catalogue** — today's list; later products are not included unless the administrator adds them explicitly.
- 3 **What is sent and why** shows exactly what leaves your Mac: name, e-mail, what you request, language, app version and a cryptographic identifier of this Mac (not the hardware serial). No passwords, files or project contents. Tick the confirmation, then **Send the request**.
- 4 If online sending is not available, press **Copy the request code** and send it by e-mail or WhatsApp. The request is never a grant: the administrator decides what to issue.

From request to Full — and back to Demo.

Grant, import, install Full

- 1 The administrator issues the licence in **GDC Commercial Admin**: without a donation (tests, tutorials, contests, events, collaborators) or for a donation; any duration, including no expiry; for the whole catalogue as it stands on the day of issue, or only for chosen pipelines and stages. Amounts and durations are not fixed in this manual: they come from the offer and from the issued licence.
- 2 You receive the licence by e-mail or WhatsApp (it starts with **GDC3-**), or the app receives it online. In **Licences** → **Already have a license?** paste it or use **Import from file...**, then **Import the license**. It is verified locally: signature, this Mac, validity.
- 3 The tools stay Demo until you press **Install Full (N)** in **Instruments**: the Full packages are downloaded separately, only for what the licence covers. A partial licence shows **Full: ACES · rest Demo** on the row.

Expiry, withdrawal, back to Demo

- 1 When a licence expires or the issuer withdraws it, or when it was issued for another Mac, the Full packages go back to Demo on their own — a new render after that moment is Demo. **Go back to Demo (N)** replaces the installed Full packages with the Demo ones.
- 2 Your nodes, parameter values, settings and projects are kept: only the watermark returns. **Remove the license** (in **Licences**) has the same effect on this Mac.

Check, and who does what.

Check

- 1 **Licences** shows your status: **Active**, **Expired** — the tools are back in **Demo**, **Starts later**, **Withdrawn by the issuer** — the tools are in **Demo**, **For another computer** or **Invalid**. **Check now** asks the server again when online sending is available.
- 2 In **Resolve**, the read-only **Build** row in the **Inspector** (group **Activation**) shows the version, edition and pipeline of the instance on the node.

The three applications

- 1 **GDC STYLE Client** — this app: installs **Demo**, requests and imports licences, downloads **Full**, updates, uninstalls.
- 2 **GDC Commercial Admin** — the administrator's app: reads requests, issues, limits and withdraws licences, and shows who downloaded what and when.
- 3 **GDC STYLE Lab Dev** — the author's internal workshop for development, testing and independent export of **Demo** and **Full OFX** packages. It is not distributed to customers and has no customer licensing flow.

Plan the whole chain before the first node.

Choice What it means

Who manages colour	GDC manages colour: the clip stays in the camera encoding and GDC Input Transform brings it to scene-linear. Resolve manages colour: Resolve (Color Management, a Color Space Transform or the ACES input transform) already did it; GDC adds no Input Transform.
Pipeline	ACES, DaVinci, LogC3 or LogC4: the gamut and the log curve every node works in. A tick marks the pipelines whose pipeline components are installed.
Source camera	Only when GDC manages colour: the camera / log of the clip, from the list of combinations the engine demonstrates.
Resolve delivers	Only when Resolve manages colour: scene-linear or log (for example ACEScct). With log and linear tools in the chain, confirm the Color Space Transforms around the Linear stage.
Tools and output	Tick the Linear and Log / Film tools you want in the chain, and whether GDC DRT does the output or Resolve keeps it.

The six stages

- 1 The page lists the chain top to bottom: source · Input Transform · Linear tools · Linear to Log · Log and Film tools · Output Transform.
- 2 Each stage shows the domain it reads and writes, who does it (GDC or Resolve), what Resolve does, what GDC does and what not to duplicate, and whether the GDC parts are installed.

Install and copy

- 1 **Install the components** installs the pipeline components the chain needs: GDC Input Transform and GDC Linear to Log. They are licensable products like the instruments: without a licence the Demo edition is installed (with a watermark); with a valid licence that covers them, the Full edition, on the same OFX identity. The same plan, the same confirmation and the same password prompt as for instruments. If a licence expires or is withdrawn, they return to Demo on the same node. **See in Instruments** opens the product row (state, licence, install, remove).
- 2 **Copy the plan** puts the GDC nodes in order, with what Resolve does, what GDC does and what not to duplicate, on the clipboard. The app does not create nodes in Resolve: you build them from the plan.

04 · The Pipeline page

GDC STYLE Client
for DaVinci Resolve

Instruments
Pipeline
Licences
Updates
Documentation
Settings

Pipeline

Components are installed [Copy the plan](#)

The complete colour chain, from the source camera to the output. You choose who manages colour and see, in order, what each node does — with no double transforms.

Who manages colour

GDC manages colour **Resolve manages colour**

The clip stays in the camera encoding. GDC Input Transform brings it to scene-linear, GDC Linear to Log takes it to log and GDC DRT takes it to display. In Resolve you add no IDT or Color Space Transform.

Your choices

Pipeline

Source camera

Linear tools

Log and Film tools

Output

Your chain, in order

Build it top to bottom on the Resolve nodes. Each stage says what Resolve does, what GDC does and what NOT to duplicate.

- Camera source** your clip, as it was shot
camera → Sony S-Log3 / Sony S-Gamut3.Cine
Resolve Transforms nothing; leaves the clip in the camera encoding (Color Management off or neutral on this clip).
GDC The clip enters GDC Input Transform exactly as it was shot.
Do not duplicate Do not put a Resolve Color Space Transform / IDT before GDC Input Transform: the image would be transformed twice.
- Input Transform (IDT)** [GDC Input Transform - included, free](#) Installed
Sony S-Log3 / Sony S-Gamut3.Cine → scene-linear · AP1
Resolve Does nothing in this step.
GDC Decodes the camera encoding (Sony S-Log3 / Sony S-Gamut3.Cine) into scene-linear · AP1 and brings the camera gamut into the pipeline gamut.
Do not duplicate A single Input Transform in the chain, the first node. Do not add a Resolve IDT / Color Space Transform as well.
- Linear tools** [GDC Exposure + Balance · GDC Optics](#) Not installed · from Instruments
scene-linear · AP1 → scene-linear · AP1
Resolve Does nothing in this step.
GDC Works on light (scene-linear · AP1): exposure, balance, optical filters.
Do not duplicate Linear tools sit before Linear to Log. After the transition the image is log and they would work wrongly.
- Linear to Log** [GDC Linear to Log - included, free](#) Installed

v2.3.1 [Check for Updates](#)

The app on the page described before, at reading size.

05 · How a chain is checked

The page refuses a double transform.

Situation	Why it is refused	What to do
Input Transform over a project Resolve already manages	The image would be transformed twice.	Choose Resolve manages colour , or turn Resolve's input transform off and let GDC manage.
Linear to Log when Resolve already delivers log	The image would be encoded to log twice.	Leave Linear to Log out of the chain.
Log tools without Linear to Log	They would receive linear light instead of the pipeline's log.	Add Linear to Log after the Linear stage (the page does it for you).
Linear tools on a log timeline	Exposure + Balance and Optics expect scene-linear light.	Tick the confirmation: Resolve wraps the Linear stage in two Color Space Transforms (log → linear and back).
Two output transforms	GDC DRT and Resolve's output transform would both convert to the screen.	Keep one: GDC DRT, or Resolve's output (switch the DRT off on the page).
Wrong order	Tools only make sense in their stage: Linear tools before Linear to Log, Log tools after it, Film after the other Log tools, nothing after the output.	The page builds the chain in the right order; follow the order of the plan.

The verdict

- 1 The page runs the same check the engine uses everywhere and shows its verdict under **Chain check: Valid chain — no double transforms**, or each problem in plain words.
- 2 The check is about order and ownership of transforms. It does not judge the look of the image: that stays with you.

AI Ready

Let an assistant draft the chain.

Assistant	Native install	What you do
Claude Code	Yes: a skill folder, installed from the AI Ready page	Allow the helper when it asks
Codex	Yes: a skill folder, installed from the AI Ready page	Allow the helper when it asks
ChatGPT	No native install	Universal kit: you run the helper and paste the answer
Gemini	No native install	Universal kit: you run the helper and paste the answer
Other agents	—	Portable instructions and the JSON protocol from the kit

What it does

- 1 The assistant builds a **recipe**: the chain of GDC tools in the right order with valid parameters. The engine checks it, and you get a readable plan with the exact steps to follow in Resolve.
- 2 It uses a small helper that installs with GDC STYLE Client. The helper runs on your Mac only: no network, no Python, no administrator rights, and it never reads your files.

What it never does

- 1 It does **not** drive DaVinci Resolve. Resolve scripting cannot create OpenFX nodes or set OpenFX parameters, so **you** mount the nodes and type the values from the plan. The recorded result is a checklist, not an automatic application.
- 2 It cannot change licences, editions or the Demo watermark, and it cannot turn Demo into Full. The confirmation is yours, typed in your own terminal.

Install, update, remove

- 1 Open **AI Ready** in the sidebar. **Install** shows the exact folder first and asks for confirmation; an existing skill is backed up, never overwritten silently. **Export universal kit** copies the files for ChatGPT, Gemini and others.
- 2 Updating GDC STYLE Client updates the helper; **Update** replaces the skill folder (your copy is saved first). **Remove skills installed by the Client** removes only folders that carry the Kit marker.

Demo and Full

- 1 Every tool, including GDC Input Transform and GDC Linear to Log, is Demo (with watermark) without a licence and Full with a valid right; expiry or revocation returns it to Demo. A recipe can ask for Full, but only the rights the Client reports decide, and the plugin checks them again at render time.

Stream Deck & PowerGrades

Control Exposure + Balance from a Stream Deck.

Component	What the app does	Safety
Stream Deck plugin	Installs the GDC STYLE plugin with its native helper. Free and public: no licence needed, with Demo, Full, an expired licence or none.	Shows the plan first; writes nothing until you confirm; can be removed.
Profile and folder	Installs the standalone profile GDC STYLE XL, or adds the GDC STYLE folder to a profile you already use.	Verified backup, transactional, reversible with Restore; your other profiles are never changed.
PowerGrades	Installs four Demo PowerGrades (ACES, DaVinci, LogC3, LogC4) in a separate Gallery album; the four Full ones too. All PowerGrades are free and public — no licence check, no account: their nodes show the watermark until your licence covers the instruments. The GDC Cinema Style set (13 nodes; four Demo and four Full, separate albums) sits next to the standard one: Film and Cinema Style start disabled and are alternatives — enable only one.	No duplicates, other PowerGrades untouched, reinstall is idempotent.

Link to Stream Deck

- 1 In Resolve select the GDC Exposure + Balance node, open the Inspector, group **Stream Deck**, and press **Link to Stream Deck**. The status becomes **Linked**; only that node is controlled and another Link replaces the first.
- 2 After Resolve restarts, press Link again: the link is never restored on its own. A missing, expired or ambiguous target makes the keys refuse and show why. The deck never reads or changes the licence: Demo keeps its watermark, Full needs a valid right.

What is verified

- 1 Stream Deck XL on macOS, on a physical device. Stream Deck Standard and Plus are not verified on real devices, and the Plus dial is not verified on hardware. Stream Deck is the trademark of the device maker; GDC STYLE is not affiliated with or endorsed by it.

06 · Pipelines and placement

Four variants, one node tree.

Variant	Gamut · encoding	Effects groups
○ ACES	ACEScct / AP1	GDC · ACES · Pipeline · Instruments · Output Transforms
◇ DaVinci	DaVinci Intermediate / DaVinci Wide Gamut	GDC · DaVinci · Pipeline · Instruments · Output Transforms
△ ARRI LogC3	LogC3 (EI 800) / ARRI Wide Gamut 3	GDC · ARRI LogC3 · Pipeline · Instruments · Output Transforms
□ ARRI LogC4	LogC4 / ARRI Wide Gamut 4	GDC · ARRI LogC4 · Pipeline · Instruments · Output Transforms

Choose the variant

- 1 The variant describes the signal arriving at the node, not the camera. Pick the group that matches your project's working space.
- 2 A wrong variant still runs but reads the values as another encoding: switch the variant, do not compensate with sliders.

Order of the nodes

- 1 Input Transform (when GDC manages colour) → Exposure + Balance → Optics → Linear to Log → Saturation + Hue → Tone → Color → Look → Skin → Highlights + Gamut → Film → DRT. One instrument or component per node; use only the ones you need.
- 2 Input Transform reads the camera encoding and returns scene-linear light in the pipeline's gamut. Exposure + Balance and Optics receive and return scene-linear light. Linear to Log encodes it with the pipeline's log.
- 3 Color, Look, Skin, Highlights + Gamut and Film receive and return the pipeline's log signal. The DRT receives that log and returns Rec.709 gamma 2.4: nothing comes after it.
- 4 When Resolve manages colour, GDC does not manage it: leave out Input Transform (and Linear to Log when Resolve already delivers log).

A complete chain managed by GDC: Input Transform → linear tools → Linear to Log → log and film tools → DRT



07 · Source cameras and provenance

Every camera says how it was established.

Manufacturer	Cameras / curves	Level
ACES	ACEScct	Official ACES specification
Apple	Apple Log	Official Apple specification
ARRI	Log C3 (EI 800), Log C4	Official ARRI specification
Blackmagic Design	Film Gen 5, DaVinci Intermediate	Official Blackmagic Design specification
Blackmagic Design	Film Gen 4 (URSA / Broadcast Film Gen 4 curve)	GDC Tested · independent transform
Canon	Canon Log 2, Canon Log 3	Official Canon specification
Canon	Canon Log	GDC Tested · independent transform
Display standard	Rec.709 Gamma 2.2 (pure power), Rec.709 Gamma 2.4 (BT.1886, black level 0), sRGB (IEC 61966-2-1)	GDC Tested · independent transform
DJI	D-Log (Zenmuse X7/X9 family, per DJI white paper)	Official DJI specification
FilmLight	T-Log	GDC Tested · independent transform
Fujifilm	F-Log, F-Log2, F-Log2 C	Official Fujifilm specification
GoPro	GP-Log2 (Mission 1 series)	Official GoPro specification
Nikon	N-Log	Official Nikon specification
Panasonic	V-Log	Official Panasonic specification
RED	Log3G10	Official RED specification
Sony	S-Log2, S-Log3	Official Sony specification

Two levels

- 1 **Official specification:** the formula and the gamut come from the manufacturer's published documentation and are verified numerically against it.
- 2 **GDC Tested · independent transform:** a transform verified by GDC against its internal implementation and the available test material. It is not provided or approved by the camera manufacturer and implies no affiliation.

Where you see it

- 1 In the Inspector the read-only **Source level** row sits under **Camera / log** and follows your choice. On the Pipeline page a short line with an information tooltip appears under the camera list, which is grouped by manufacturer.
- 2 Demo and Full apply exactly the same transform; the only difference is the watermark and the licence. Existing nodes keep their camera: new cameras are only added at the end of the list.

GDC Input Transform

Pipeline component (licensable) · first node when GDC manages colour · camera encoding in, scene-linear out

Control	Range	Default	Behaviour
INPUT TRANSFORM			
Camera / log	28 · ACEScct / ACES AP1 ... sRGB (display-referred) / sRGB (Rec.709 primaries)	ARRI LogC3 EI800 / ARRI Wide Gamut 3	The camera and log curve of the footage. Only combinations demonstrated by the GDC input-transform engine are listed. The output is scene-linear in the gamut of the chosen pipeline.

GDC Exposure + Balance

Linear stage · first tool in the grade · scene-linear in, scene-linear out

Control	Range	Default	Behaviour
EXPOSURE			
Exposure (stops)	-10 ... 10	0	Brightens (+) or darkens (-) the image in stops. Applied in scene-linear light, so it behaves like a real exposure change.
Black offset	-0.5 ... 0.5	0	Raises (+) or lowers (-) the black point, in scene-linear units. Small moves go a long way.
Shadows (stops)	-2 ... 2	0	Brightens (+) or darkens (-) only the low-light region, in stops, with a very gradual transition. Pixels around middle gray (18%) and above are left exactly as they are. Color is kept.
Midtones (stops)	-1 ... 1	0	Brightens (+) or darkens (-) the middle of the tonal range, in stops. Middle gray (18%) gets the full amount; it fades out smoothly toward deep shadows and bright highlights. It is not a gamma. Color is kept. Pushing Shadows far above Midtones softly saturates, so tones never invert.
Highlights (stops)	-2 ... 2	0	Brightens (+) or darkens (-) only the bright region, in stops, with a very gradual transition: pull down highlight peaks without touching midtones or shadows. Pixels around middle gray (18%) and below are left exactly as they are. Color is kept.
TONAL BALANCE			
Shadows Temperature (mired)	-60 ... 60	0	Warms (+) or cools (-) only the shadows, in mired, with the same gradual shadow transition as Shadows (stops). Middle gray and above are left exactly as they are. Use it to remove a cast that depends on exposure level; use Balance for a cast over the whole image.
Shadows Tint (green / magenta)	-0.02 ... 0.02	0	Moves only the shadows toward magenta (+) or green (-), perpendicular to the temperature axis (Duv).
Highlights Temperature (mired)	-60 ... 60	0	Warms (+) or cools (-) only the highlights, in mired, with the same gradual highlight transition as Highlights (stops). Middle gray and below are left exactly as they are.
Highlights Tint (green / magenta)	-0.02 ... 0.02	0	Moves only the highlights toward magenta (+) or green (-), perpendicular to the temperature axis (Duv).
BALANCE			
Temperature (mired shift)	-150 ... 150	0	Moves the white balance toward warmer (+) or cooler (-), in mired. 0 = unchanged. Adapted in the working gamut of the chosen profile.
Tint (green / magenta)	-0.05 ... 0.05	0	Moves the white balance toward magenta (+) or green (-), perpendicular to the temperature axis (Duv).
PRINTER LIGHTS			
Printer light Master (points)	-50 ... 50	0	Adds (+) or removes (-) the same amount on red, green and blue, in printer points (1 point = 1/8 stop on each channel), on top of the individual lights below. 0 = unchanged. Plus = brighter, like the individual lights.
Printer light Red (points)	-50 ... 50	0	Adds (+) or removes (-) red, in printer points. 1 point = 1/8 stop on this channel.

GDC Exposure + Balance · continued

Control	Range	Default	Behaviour
Printer light Green (points)	-50 ... 50	0	Adds (+) or removes (-) green, in printer points. 1 point = 1/8 stop on this channel.
Printer light Blue (points)	-50 ... 50	0	Adds (+) or removes (-) blue, in printer points. 1 point = 1/8 stop on this channel.

CHANNEL MIX

Red output: Red in	-2 ... 2	1	How much of the Red channel goes into the Red output, in scene-linear light. 1 on the diagonal and 0 elsewhere = unchanged. Move it to mix color between channels, for example to bleed some green into red.
Red output: Green in	-2 ... 2	0	How much of the Green channel goes into the Red output, in scene-linear light. 1 on the diagonal and 0 elsewhere = unchanged. Move it to mix color between channels, for example to bleed some green into red.
Red output: Blue in	-2 ... 2	0	How much of the Blue channel goes into the Red output, in scene-linear light. 1 on the diagonal and 0 elsewhere = unchanged. Move it to mix color between channels, for example to bleed some green into red.
Green output: Red in	-2 ... 2	0	How much of the Red channel goes into the Green output, in scene-linear light. 1 on the diagonal and 0 elsewhere = unchanged. Move it to mix color between channels, for example to bleed some green into red.
Green output: Green in	-2 ... 2	1	How much of the Green channel goes into the Green output, in scene-linear light. 1 on the diagonal and 0 elsewhere = unchanged. Move it to mix color between channels, for example to bleed some green into red.
Green output: Blue in	-2 ... 2	0	How much of the Blue channel goes into the Green output, in scene-linear light. 1 on the diagonal and 0 elsewhere = unchanged. Move it to mix color between channels, for example to bleed some green into red.
Blue output: Red in	-2 ... 2	0	How much of the Red channel goes into the Blue output, in scene-linear light. 1 on the diagonal and 0 elsewhere = unchanged. Move it to mix color between channels, for example to bleed some green into red.
Blue output: Green in	-2 ... 2	0	How much of the Green channel goes into the Blue output, in scene-linear light. 1 on the diagonal and 0 elsewhere = unchanged. Move it to mix color between channels, for example to bleed some green into red.
Blue output: Blue in	-2 ... 2	1	How much of the Blue channel goes into the Blue output, in scene-linear light. 1 on the diagonal and 0 elsewhere = unchanged. Move it to mix color between channels, for example to bleed some green into red.
Keep neutrals	on / off	off	On: every output row is divided by its own sum, so gray stays gray however you mix. Off: the matrix is used exactly as set (a row that does not add up to 1 changes brightness and can tint neutrals).

MIX

Mix	0 ... 1	1	How much of the result is used: 0 = original, 1 = full. Blended in scene-linear light.
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GDC Exposure + Balance · continued

Control	Range	Default	Behaviour
VIEW			
View	Result · Exposure Map (Stops) · Zone Weights · Saturation Map	Result	Result = the graded image. Exposure Map = stops from middle gray (18%) of the output. Zone Weights = where Shadows (blue) / Midtones (green) / Highlights (orange) act; the image gets brighter where S/M/H raises tones, darker where it lowers them. For working, not for delivery.
Scale position	Bottom · Top · Left · Right	Bottom	Where the scale is drawn (Exposure Map and Zone Weights views only). Bright stops are at the top of a vertical scale and at the right of a horizontal one.
Saturation reference	Working gamut · Rec.709 · Rec.2020	Rec.709	Gamut the Saturation Map measures against: 1.0 is that gamut's edge (one channel at zero). Rec.709 shows how far the image is from what a Rec.709 display can show.
Saturation scale max (%)	5 ... 100	100	Top of the Saturation Map scale, as a percentage of the reference gamut edge. Lower it to inspect small differences at low saturation.

GDC Optics

Linear stage · after Exposure + Balance · scene-linear in, scene-linear out · Metal only

Control	Range	Default	Behaviour
DIFFUSION			
Filter	7 · Dark Mist — Dark-mist diffusion · highlight bloom · preserved blacks ... Soft Detail — Fine soft-focus character · neutral · detail softened	Dark Mist — Dark-mist diffusion · highlight bloom · preserved blacks	The diffusion filter in front of the lens. Dark Mist: black-mist style, shadows protected. Bright Mist: white-mist style, lifts shadows. Ember Mist: warm, most shadow protection. Clear Mist: tight, cool. Soft Veil: wide, soft. Amber Veil: wide, warm. Soft Detail: fine, neutral, softens detail.
Strength	5 · 1/8 ... 2	1/2	The filter grade, as on a real filter set: 1/8 is barely there, 2 is heavy.
Amount	0 ... 1	0	How much of the filter is applied. 0 = off. Light is redistributed, not added.
BLOOM			
Threshold (stops)	0 ... 8	2.5	Stops above middle gray (18%) where highlights start to bloom. Same on every camera profile.
Size	0 ... 1	0.5	How far the bloom spreads, as a fraction of the frame height. Same look at any resolution.
Amount	0 ... 1	0	How much bloom light is added around bright areas. 0 = off.
MIX			
Mix	0 ... 1	1	Scales both amounts: 0 = original, 1 = as set.
VIEW			
View	Result · Exposure Map (Stops) · Saturation Map	Result	Result = the processed image. Exposure Map = stops from middle gray (18%) of this instrument's output. Saturation Map = saturation of the output against the reference gamut. Diagnostics, not for delivery: set View to Result.
Scale position	Bottom · Top · Left · Right	Bottom	Where the scale is drawn in the Exposure Map and Saturation Map views. High values are at the top of a vertical scale and at the right of a horizontal one.
Saturation reference	Working gamut · Rec.709 · Rec.2020	Rec.709	Gamut the Saturation Map measures against: 1.0 is that gamut's edge (one channel at zero). Rec.709 shows how far the image is from what a Rec.709 display can show.
Saturation scale max (%)	5 ... 100	100	Top of the Saturation Map scale, as a percentage of the reference gamut edge. Lower it to inspect small differences at low saturation.

GDC Linear to Log

Pipeline component (licensable) · the move from scene-linear to the pipeline's log

GDC Linear to Log has no controls. It encodes scene-linear light with the log curve of the chosen pipeline — nothing to set. Place it once, after the Linear tools and before the Log and Film tools, only when GDC manages the move to log (never when Resolve already delivers log). It is a licensable product like the others: Demo (with a watermark) without a licence, Full with a valid one.

09 · GDC Saturation + Hue 1.1.0

GDC Saturation + Hue

Log stage · after Linear to Log, before Tone · pipeline log in and out

Control	Range	Default	Behaviour
SATURATION			
Saturation	0 ... 2	1	Scales color intensity while keeping brightness: 1 = unchanged, 0 = black and white, above 1 = more vivid. Works on the working-space code values.
HUE			
Hue rotation (deg)	-180 ... 180	0	Rotates every hue around the color wheel, in degrees. 0 = unchanged.
MIX			
Mix	0 ... 1	1	How much of the result is used: 0 = original, 1 = full.
VIEW			
View	Result · Exposure Map (Stops) · Saturation Map	Result	Result = the processed image. Exposure Map = stops from middle gray (18%) of this instrument's output. Saturation Map = saturation of the output against the reference gamut. Diagnostics, not for delivery: set View to Result.
Scale position	Bottom · Top · Left · Right	Bottom	Where the scale is drawn in the Exposure Map and Saturation Map views. High values are at the top of a vertical scale and at the right of a horizontal one.
Saturation reference	Working gamut · Rec.709 · Rec.2020	Rec.709	Gamut the Saturation Map measures against: 1.0 is that gamut's edge (one channel at zero). Rec.709 shows how far the image is from what a Rec.709 display can show.
Saturation scale max (%)	5 ... 100	100	Top of the Saturation Map scale, as a percentage of the reference gamut edge. Lower it to inspect small differences at low saturation.
ADVANCED			
HSV saturation	0 ... 2	1	Scales saturation in the HSV model. Different from Saturation above: it follows the HSV color model, not luminance. 1 = unchanged.
HSV value	0 ... 2	1	Scales the HSV value (the brightest channel). Also lifts or darkens neutral grays. 1 = unchanged.

GDC Tone

Log stage · after Saturation + Hue, before Color · pipeline log in and out

Control	Range	Default	Behaviour
LIFT GAMMA GAIN			
Lift (shadows)	-0.5 ... 0.5	0	Raises (+) or lowers (-) the dark end of the image. Applied to the working-space code values, the way a log lift works on a log image.
Gamma (midtones)	0.1 ... 4	1	Brightens (above 1) or darkens (below 1) the midtones without moving black or white.
Gain (highlights)	0 ... 4	1	Scales the whole signal: raises (above 1) or lowers (below 1) the bright end. Black stays where it is.
WHEELS			
Shadows end at (stops)	-4 ... 2	0	Where the Shadows wheel fades out, in stops from middle gray (18%). The same number means the same part of the picture in ACES, DaVinci, LogC3 and LogC4.
Highlights start at (stops)	1 ... 7	3.5	Where the Highlights wheel begins, in stops above middle gray (18%). Midtones are everything in between.
Shadows Red	-0.5 ... 0.5	0	Adds (+) or removes (-) Red light in the Shadows zone, directly on the log code values. 0 = unchanged.
Shadows Green	-0.5 ... 0.5	0	Adds (+) or removes (-) Green light in the Shadows zone, directly on the log code values. 0 = unchanged.
Shadows Blue	-0.5 ... 0.5	0	Adds (+) or removes (-) Blue light in the Shadows zone, directly on the log code values. 0 = unchanged.
Shadows Master	-0.5 ... 0.5	0	Adds (+) or removes (-) light on all channels in the Shadows zone, directly on the log code values. 0 = unchanged.
Midtones Red	-0.5 ... 0.5	0	Adds (+) or removes (-) Red light in the Midtones zone, directly on the log code values. 0 = unchanged.
Midtones Green	-0.5 ... 0.5	0	Adds (+) or removes (-) Green light in the Midtones zone, directly on the log code values. 0 = unchanged.
Midtones Blue	-0.5 ... 0.5	0	Adds (+) or removes (-) Blue light in the Midtones zone, directly on the log code values. 0 = unchanged.
Midtones Master	-0.5 ... 0.5	0	Adds (+) or removes (-) light on all channels in the Midtones zone, directly on the log code values. 0 = unchanged.
Highlights Red	-0.5 ... 0.5	0	Adds (+) or removes (-) Red light in the Highlights zone, directly on the log code values. 0 = unchanged.
Highlights Green	-0.5 ... 0.5	0	Adds (+) or removes (-) Green light in the Highlights zone, directly on the log code values. 0 = unchanged.
Highlights Blue	-0.5 ... 0.5	0	Adds (+) or removes (-) Blue light in the Highlights zone, directly on the log code values. 0 = unchanged.
Highlights Master	-0.5 ... 0.5	0	Adds (+) or removes (-) light on all channels in the Highlights zone, directly on the log code values. 0 = unchanged.
ASC CDL			
Slope Red	0 ... 4	1	ASC CDL slope: multiplies the channel. 1 = unchanged.
Slope Green	0 ... 4	1	ASC CDL slope: multiplies the channel. 1 = unchanged.
Slope Blue	0 ... 4	1	ASC CDL slope: multiplies the channel. 1 = unchanged.

GDC Tone · continued

Control	Range	Default	Behaviour
Offset Red	−0.5 ... 0.5	0	ASC CDL offset: adds to the channel. 0 = unchanged.
Offset Green	−0.5 ... 0.5	0	ASC CDL offset: adds to the channel. 0 = unchanged.
Offset Blue	−0.5 ... 0.5	0	ASC CDL offset: adds to the channel. 0 = unchanged.
Power Red	0.1 ... 4	1	ASC CDL power: shapes the channel's midtones. 1 = unchanged.
Power Green	0.1 ... 4	1	ASC CDL power: shapes the channel's midtones. 1 = unchanged.
Power Blue	0.1 ... 4	1	ASC CDL power: shapes the channel's midtones. 1 = unchanged.
CDL saturation	0 ... 4	1	ASC CDL saturation around the profile's luminance. 1 = unchanged.

CONTRAST

Contrast	0 ... 3	1	Spreads (above 1) or compresses (below 1) the tones around the pivot. Applied after the wheels and the CDL.
Pivot (stops)	−3 ... 3	0	The tone that does not move, in stops from middle gray (18%). 0 = middle gray as coded by the working profile.

MIX

Mix	0 ... 1	1	How much of the result is used: 0 = original, 1 = full.
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VIEW

View	Result · Exposure Map (Stops) · Saturation Map	Result	Result = the processed image. Exposure Map = stops from middle gray (18%) of this instrument's output. Saturation Map = saturation of the output against the reference gamut. Diagnostics, not for delivery: set View to Result.
Scale position	Bottom · Top · Left · Right	Bottom	Where the scale is drawn in the Exposure Map and Saturation Map views. High values are at the top of a vertical scale and at the right of a horizontal one.
Saturation reference	Working gamut · Rec.709 · Rec.2020	Rec.709	Gamut the Saturation Map measures against: 1.0 is that gamut's edge (one channel at zero). Rec.709 shows how far the image is from what a Rec.709 display can show.
Saturation scale max (%)	5 ... 100	100	Top of the Saturation Map scale, as a percentage of the reference gamut edge. Lower it to inspect small differences at low saturation.

GDC Color

Log stage · after Tone, before Look · pipeline log in and out

Control	Range	Default	Behaviour
SELECT			
Pick Color	—	button	Press, then click the image (or drag over an area) to choose the color family to work on. Needs OpenFX Overlay turned on in the Viewer.
REFINE			
Color range	0 ... 1	0.25	How wide the picked color family is. Low = only that color, high = neighbouring hues too.
Edge softness	0 ... 1	0.5	How gently the selection fades at its edges. Low = a hard edge (can show steps), high = a smooth fade.
Saturation range	0 ... 1	0.5	How much of the pick's saturation spread is included. Low = a narrow band around the pick, high = from pale to vivid versions of it.
Brightness range	0 ... 1	0.4	How much of the pick's brightness spread is included. Low = a narrow band around the pick, high = from dark to bright areas of that color.
CHANGE			
Hue	−180 ... 180	0	Rotates the selected colors around the color wheel, in degrees. The rest of the image is untouched.
Saturation	−1 ... 1	0	Makes the selected colors more (+) or less (-) vivid.
Density	−1 ... 1	0	Makes the selected colors richer and deeper (+) or lighter and thinner (-), like dye density.
Brightness (stops)	−2 ... 2	0	Brightens (+) or darkens (-) the selected colors, in stops.
Temperature (cool / warm)	−1 ... 1	0	Moves the selected colors toward warm (+) or cool (-).
PROTECT			
Protect skin	0 ... 1	0	Keeps skin from taking the edit: 0 = no protection, 1 = skin keeps its original color. Skin is found from color, not from faces.
Protect neutrals	0 ... 1	0.5	Keeps grays and near-neutral colors out of the edit: higher = more of the near-gray range is left alone.
MIX			
Amount	0 ... 1.5	1	Amount of the edit (intensity, not a blend): 0 = original, 1 = the edit as set, above 1 = pushed further.
VIEW			
View	7 · Result ... Saturation Map	Result	Result = the graded image. Highlight, Spotlight, Matte and Compare 4-up show what is selected: for working, not for delivery. Exposure Map / Saturation Map: diagnostics of this instrument's output, not for delivery.
Scale position	Bottom · Top · Left · Right	Bottom	Where the scale is drawn in the Exposure Map and Saturation Map views. High values are at the top of a vertical scale and at the right of a horizontal one.
Saturation reference	Working gamut · Rec.709 · Rec.2020	Rec.709	Gamut the Saturation Map measures against: 1.0 is that gamut's edge (one channel at zero). Rec.709 shows how far the image is from what a Rec.709 display can show.
Saturation scale max (%)	5 ... 100	100	Top of the Saturation Map scale, as a percentage of the reference gamut edge. Lower it to inspect small differences at low saturation.

GDC Color · continued

Control	Range	Default	Behaviour
ADVANCED			
Center hue (deg)	0 ... 360	250	Center of the selected color: hue in degrees. Written by Pick Color; edit it for fine precision.
Center saturation	0 ... 1	0.5	Center of the selected color: saturation. Written by Pick Color; edit it for fine precision.
Center brightness (stops)	-12 ... 8	0	Center of the selected color: brightness in stops. Written by Pick Color; edit it for fine precision.

GDC Look

Log stage · after Color, before Skin · pipeline log in and out

Control	Range	Default	Behaviour
LOOK			
Look	37 · Look 01 ... Look 37	Look 01	The character of the image. Each look is a complete recipe (tone, color density, color relationships and neutral tint); the sliders below adjust it.
CHARACTER			
Contrast	-1 ... 1	0	Adds (+) or removes (-) contrast around mid-gray; the extremes stay anchored.
Blacks (crushed / lifted)	-1 ... 1	0	Crushes the blacks (-) or lifts them into a faded haze (+).
Highlight roll-off	-1 ... 1	0	How softly highlights fold over: higher = a gentler shoulder.
Look color	0 ... 1.5	1	How much of the look's color character is applied. 0 = tone only, 1 = as designed, above 1 = stronger.
Saturation	-1 ... 1	0	Adds (+) or removes (-) saturation on top of the look.
Warmth (cool / warm)	-1 ... 1	0	Warms (+) or cools (-) the whole look.
PROTECT			
Protect skin	0 ... 1	0.5	Skin receives only the look's tone, not its color shifts, so faces stay natural. 0 = none, 1 = full. Skin is found from color, not from faces.
MIX			
Strength	0 ... 1.5	1	Strength of the look recipe (intensity, not a blend): 0 = original, 1 = as designed, above 1 = pushed further at half speed (1.5 acts like 1.25).
VIEW			
View	Result · Compare (before after) · Exposure Map (Stops) · Saturation Map	Result	Result = the graded image. Compare = a wipe between original and result: for working, not for delivery. Exposure Map / Saturation Map: diagnostics of this instrument's output, not for delivery.
Scale position	Bottom · Top · Left · Right	Bottom	Where the scale is drawn in the Exposure Map and Saturation Map views. High values are at the top of a vertical scale and at the right of a horizontal one.
Saturation reference	Working gamut · Rec.709 · Rec.2020	Rec.709	Gamut the Saturation Map measures against: 1.0 is that gamut's edge (one channel at zero). Rec.709 shows how far the image is from what a Rec.709 display can show.
Saturation scale max (%)	5 ... 100	100	Top of the Saturation Map scale, as a percentage of the reference gamut edge. Lower it to inspect small differences at low saturation.
Split position	0 ... 1	0.5	Position of the Compare divider.

13 · GDC Skin 1.2.0

GDC Skin

Log stage · after Look, before Highlights + Gamut · pipeline log in and out

Control	Range	Default	Behaviour
REFINE			
Skin range	0 ... 1	0.5	How much is treated as skin. 0.5 = standard; lower = only the most typical skin tones, higher = a wider range of skin colors.
Include shadows	0 ... 1	0.5	How far skin detection reaches into shadows. 0.5 = standard; higher = darker, shadowed skin is included.
Edge softness	0 ... 1	0.5	How softly the skin selection fades into its surroundings. Low = a hard edge, high = a smooth fade.
Skin mask source	Colour detector · Detector + Second Input (Mask) · Second Input (Mask) only	Colour detector	Colour detector = as before. Detector + Second Input = skin only where the detector AND your mask agree. Second Input only = exactly your mask. If the Mask input is not connected the edit stays OFF (no hidden fallback).
Mask channel	Alpha (Key port) · Red (RGB port)	Alpha (Key port)	Which channel of the Mask input carries the mask. Alpha (Key port): connect a key (window, qualifier, Magic Mask, Key Mixer) to the KEY port of the Mask input; the mask arrives unaltered. Red (RGB port): connect a grey matte to the RGB port of the Mask input. The Mask input counts as connected only when its RGB port is wired (any image, e.g. the output of the same node feeding Source); the key then goes to its Key port.
Invert mask	on / off	off	Uses 1 - Mask: protects what the mask selects instead of the rest.
CHANGE			
Even out scale	Global (as before) · Local (spatial)	Global (as before)	Global = the existing Even out. Local = evens out diffuse colour blotches of 8-40 px (at 1080p) only, keeping freckles, make-up edges and the natural skin tone; Even out is then the amount of that local correction. Available on all four pipelines (ACES, DaVinci, ARRI LogC3, ARRI LogC4).
Even out	0 ... 1	0	Calms blotchy color inside skin (redness, patchy hue) while keeping texture. Luminance detail such as pores is not smoothed.
Warmth (cool / warm)	-1 ... 1	0	Makes skin warmer (+) or cooler (-).
Tint (green / magenta)	-1 ... 1	0	Moves skin toward magenta (+) or green (-).
Saturation	-1 ... 1	0	Makes skin more (+) or less (-) vivid.
Density	-1 ... 1	0	Makes skin richer and deeper (+) or lighter and thinner (-), like dye density.
Brightness (stops)	-1 ... 1	0	Brightens (+) or darkens (-) skin, in stops.
MIX			
Amount	0 ... 1	1	Amount of the skin edit: a plain blend between the original (0) and the full edit (1). It does not go above 1, unlike Color Amount and Look Strength.
VIEW			
View	7 · Result ... Saturation Map	Result	Result = the graded image. Highlight (skin in cyan), Spotlight, Matte and Compare 4-up show what is treated as skin: for working, not for delivery. Exposure Map / Saturation Map: diagnostics of this instrument's output, not for delivery.
Scale position	Bottom · Top · Left · Right	Bottom	Where the scale is drawn in the Exposure Map and Saturation Map views. High values are at the top of a vertical scale and at the right of a horizontal one.

GDC Skin · continued

Control	Range	Default	Behaviour
Saturation reference	Working gamut · Rec.709 · Rec.2020	Rec.709	Gamut the Saturation Map measures against: 1.0 is that gamut's edge (one channel at zero). Rec.709 shows how far the image is from what a Rec.709 display can show.
Saturation scale max (%)	5 ... 100	100	Top of the Saturation Map scale, as a percentage of the reference gamut edge. Lower it to inspect small differences at low saturation.

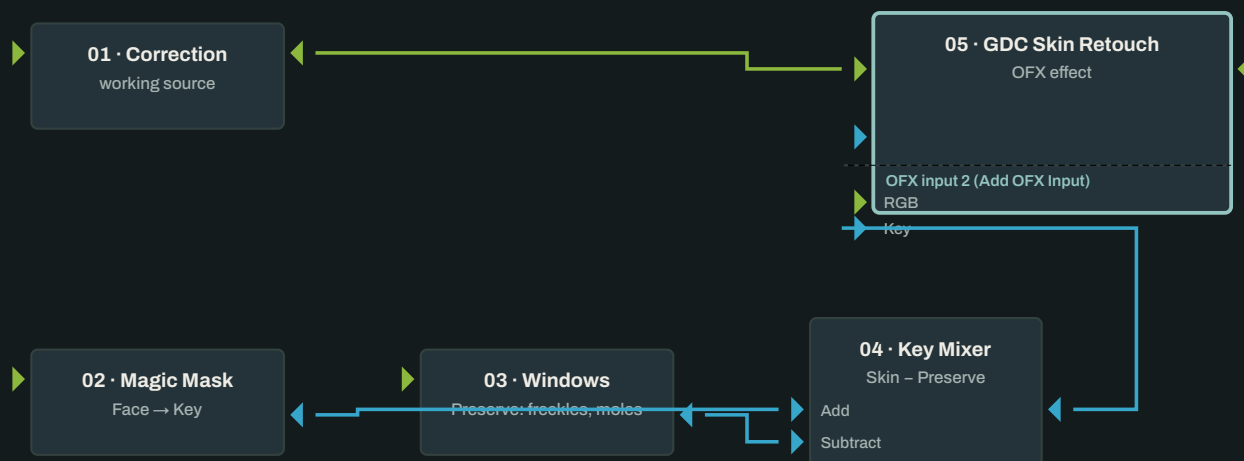
ADVANCED

Hue (deg)	−30 ... 30	0	Rotates skin hue by up to 30 degrees. Try Warmth and Tint first.
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13b · GDC Skin Retouch 1.1.0

GDC Skin Retouch

Log stage · own node with a Mask input · ACES, DaVinci, LogC3 and LogC4 (internal ACEScct / AP1) · after Skin, before Highlights + Gamut



Real order: 01 → 05 on the RGB port; 02 and 03 produce keys, 04 combines them, the key reaches the Key port of OFX input 2 on node 05.

Mask Channel = Alpha (Key port). The key arrives unaltered; wire BOTH the RGB port (otherwise the mask reads as missing) and the Key port of OFX input 2.

▶ RGB port (image)

▶ Key port (mask)

□ the GDC node explained

Control	Range	Default	Behaviour
MASK			
Mask Source	Second Input (Mask) · Key / full frame (degraded) · Auto (colour detector)	Second Input (Mask)	Second Input = the Mask input of this node (recommended: full quality). Key = no mask image is read, the whole frame is processed and Edge Protect is off (degraded). Auto = skin found from colour only; it can take warm objects for skin, so it is a declared fallback, not a selection.
Mask Channel	Alpha (Key port) · Red (RGB port)	Alpha (Key port)	Which channel of the Mask input carries the mask. Alpha (Key port): connect a key (window, qualifier, Magic Mask, Key Mixer) to the KEY port of the Mask input - the mask arrives unaltered. Red (RGB port): connect a grey matte to the RGB port of the Mask input. The Mask input counts as connected only when its RGB port is wired (any image, e.g. the output of the node feeding Source); the key then goes to its Key port.
Invert Mask	on / off	off	Uses 1 - Mask. Protects the area that was selected instead of processing it.
SMOOTH			
Enable Smooth	on / off	on	Switches the texture smoothing on or off without losing the setting.
Smooth	0 ... 1	0	Reduces fine skin variation while keeping structure. Validated 0.3-0.5. 0 = off.
SPOTS			
Enable Spots	on / off	on	Switches spot softening on or off.
Spot Amount	0 ... 1	0	Softens small isolated spots (1.5-8 px at 1080p). Large blemishes do not disappear: use Patch Replacer. Also softens freckles unless they are protected by the mask.
Spot Sensitivity	0 ... 1	1	Higher = more sensitive (compresses smaller amplitudes). 1.0 is the tested setting.

GDC Skin Retouch · continued

Control	Range	Default	Behaviour
COLOR EVENNESS			
Enable Color Evenness	on / off	on	Switches colour evening on or off.
Color Amount	0 ... 1	0	Evens out diffuse redness and colour blotches (8-40 px at 1080p). Luminance is untouched. Intentional make-up can be flattened: protect it with the mask. 0 = off.
Color Sensitivity	0 ... 1	0.6	Higher = more sensitive. 0.6 is the tested setting.
EDGE			
Edge Protect	0 ... 1	1	Fades the correction out near the edge of the mask (3-12 px at 1080p). 1 = full protection, 0 = none.
AMOUNT			
Amount	0 ... 1	1	Overall strength of the retouch, applied last.
VIEW			
View	Result · Mask · Delta (amplified) · Spot Candidates	Result	Result = the retouched image. The other views are diagnostics, not for delivery.
Delta Gain	1 ... 200	16	Amplification of the Delta view.
ADVANCED			
Edge Sensitivity	0.05 ... 1	0.2	Smooth: how strongly edges stop the smoothing. 0.2 is the tested setting.
Detail Scale (x)	0.25 ... 4	1	All scales are relative to the frame height. Raise for a close-up (larger face), lower for a wide shot.

GDC Highlights + Gamut

Log stage · after Skin, before Film · pipeline log in and out

Control	Range	Default	Behaviour
PATH TO WHITE			
Amount	0 ... 1	0	How strongly very bright colors move toward white. 0 = off. Luminance is preserved exactly.
Onset (stops)	0 ... 8	3	Stops above middle gray (18%) where the move toward white begins; it completes 4 stops higher. Same on every camera profile.
GAMUT COMPRESSION			
Amount	0 ... 1	0	How much of an out-of-gamut overshoot is pulled back inside. 0 = off, 1 = full. Hue is preserved; nothing is clipped.
Threshold	0.5 ... 0.99	0.85	How far from neutral colors stay untouched. Lower = more of the color range is compressed.
HIGHLIGHT ROLL-OFF			
Amount	0 ... 1	0	Strength of the soft shoulder above the knee. 0 = off. Hue and color ratios are preserved.
Knee (stops)	0 ... 6	2.5	Stops above middle gray (18%) where the shoulder starts.
MIX			
Mix	0 ... 1	1	How much of the result is used: 0 = original, 1 = full.
VIEW			
View	Result · Exposure Map (Stops) · Saturation Map	Result	Result = the processed image. Exposure Map = stops from middle gray (18%) of this instrument's output. Saturation Map = saturation of the output against the reference gamut. Diagnostics, not for delivery: set View to Result.
Scale position	Bottom · Top · Left · Right	Bottom	Where the scale is drawn in the Exposure Map and Saturation Map views. High values are at the top of a vertical scale and at the right of a horizontal one.
Saturation reference	Working gamut · Rec.709 · Rec.2020	Rec.709	Gamut the Saturation Map measures against: 1.0 is that gamut's edge (one channel at zero). Rec.709 shows how far the image is from what a Rec.709 display can show.
Saturation scale max (%)	5 ... 100	100	Top of the Saturation Map scale, as a percentage of the reference gamut edge. Lower it to inspect small differences at low saturation.

GDC Film

Film stage · after Highlights + Gamut, before the output transform · pipeline log in and out

Labels are exactly as in the Inspector. Tags in brackets say how a Film control is grounded: MEASURED, DERIVED, MODELED, PERCEPTUAL, ARTISTIC or NOT LINKED.

Control	Range	Default	Behaviour
FILM			
Negative stock	Tungsten 500 — Fast tungsten colour negative · EI 500 · Daylight 250 — Daylight colour negative · EI 250 · Tungsten 200 — Tungsten colour negative · EI 200 · Daylight 50 — Finest-grain daylight negative · EI 50	Tungsten 500 — Fast tungsten colour negative · EI 500	The film material. Curves, grain and sharpness come from the manufacturer's published data sheet of the stock. These negatives are made to intercut, so at Color separation 0 they differ mostly in grain and sharpness; raise Color separation for their color differences.
Color separation (spectral)	0 ... 1	0	How the film's layers see color. 0 = each layer sees one image channel (curves only); 1 = the stock's real spectral sensitivities from its published data sheet, which shifts hue and saturation differently per stock. [DERIVED from published data; the RGB-to-spectrum step is MODELED]
NEGATIVE			
Exposure (stops)	-4 ... 4	0	Exposure of the negative, in stops: the light the film sees. Mid-gray stays anchored at 0.
Negative contrast (development)	0.5 ... 1.6	1	Push / pull of the negative: scales the slope of the stock's curves around mid-gray (1.0 = the published curves). Above 1 = pushed (more contrast, more grain), below 1 = pulled. [MODELED: not a stock-specific measurement]
FILM TEXTURE			
Film format	8 · Regular 8 ... 70mm IMAX (15-perf)	35mm Super 35	Starting point for the film gauge: sets the frame size and moves Grain size, Film softness and Halation size to what that gauge looks like. Everything stays editable - your changes win. The gauge is geometry only: it does not change the film material.
Enable film softness (MTF)	on / off	on	On = the emulsion's own resolution loss is applied (default, the behavior of earlier versions). Off = exact bypass: no pixel changes and no softness pass runs. Your Film softness value is kept for when you switch it back on.
Film softness (x Super 35)	0 ... 12	1	How soft the film's own resolution (MTF) looks in your frame, relative to Super 35 (1.0 = the published MTF of the chosen negative and the print, on a Super 35 frame). A smaller frame magnifies the same film detail more, so smaller formats start higher. [DERIVED from the published MTF + frame size]
Enable halation	on / off	on	On = the red glow around bright highlights is applied (default, the behavior of earlier versions). Off = exact bypass: no pixel changes and no halation pyramid runs. Your Halation values are kept.
Halation (amount)	0 ... 4	1	Strength of the red glow around bright highlights. Independent of the format and stock: no defensible data links it to either. [NOT LINKED]

GDC Film · continued

Control	Range	Default	Behaviour
Halation size (% of frame)	0.1 ... 20	1.607	How far the glow reaches, as a percentage of the frame width. The glow's size on the film is assumed the same on every gauge, so it covers more of a smaller frame. The starting radius (0.4 mm on film) is a curated default. [PERCEPTUAL]
Enable grain	on / off	on	On = film grain is applied (default, the behavior of earlier versions). Off = exact bypass: no pixel changes and no grain is generated or animated. Your Grain values are kept.
Grain (amount)	0 ... 2	0.5	Strength of the grain (1.0 = the published RMS granularity of the chosen negative and print). Independent of the format: the published granularity is defined on the film itself. [NOT LINKED to the gauge]
Grain size (x Super 35)	0.1 ... 12	1	How big the grain looks in your frame, relative to Super 35 (1.0 = the published grain on a Super 35 frame). A smaller frame is enlarged more, so the same grain looks bigger. [DERIVED from frame geometry and the published frame width]
Grain in shadows	0 ... 3	1	Grain in the dark parts of the image, relative to the midtones (1.0 = as the stock behaves). Up = grittier shadows, down = cleaner blacks. Midtones keep Grain (amount). Zones follow the negative's exposure. [ARTISTIC over the published granularity]
Grain in highlights	0 ... 3	1	Grain in the bright parts of the image, relative to the midtones (1.0 = as the stock behaves: real film shows less grain in bright areas). Up = texture in skies and highlights, down = clean highlights. [ARTISTIC over the published granularity]
Animate grain	on / off	on	On: the grain changes every frame. Off: the same grain on every frame.
Skin protection	on / off	off	Off (default) = grain exactly as before. On = the grain this node generates is reduced where the color detector sees skin, by Grain on skin (%). Image and grain already in the footage stay untouched. Color only: warm wood or walls can count as skin. Check with Show skin protection mask. [HEURISTIC]
Skin protection source	Colour detector · Second Input (Mask)	Colour detector	Colour detector = automatic, from colour only (warm wood, sand or walls can be taken for skin). Second Input (Mask) = the Mask input of this node: the professional path (a window, qualifier or Magic Mask chosen by you). If the Mask input is not connected the protection stays OFF (no hidden fallback).
Mask channel	Alpha (Key port) · Red (RGB port)	Alpha (Key port)	Which channel of the Mask input carries the mask. Alpha (Key port): connect a key (window, qualifier, Magic Mask, Key Mixer) to the KEY port of the Mask input; the mask arrives unaltered. Red (RGB port): connect a grey matte to the RGB port of the Mask input. The Mask input counts as connected only when its RGB port is wired (any image, e.g. the output of the same node feeding Source); the key then goes to its Key port.
Invert mask	on / off	off	Uses 1 - Mask: protects what the mask selects instead of the rest.
Grain on skin (%)	0 ... 100	25	How much of the generated grain stays on skin: 100 = unchanged, 0 = no generated grain on skin. Pixels the detector is unsure about get a proportional share. Does not remove grain that is already in the footage.
Show skin protection mask	on / off	off	DIAGNOSTIC, not for delivery: shows the protection as gray (white = grain fully reduced, black = grain untouched). Turn it off before rendering.

PRINT

Print stock	Print Modern — Current-generation cinema print film · Print Classic — Earlier-generation print · softer contrast, deeper black	Print Modern — Current-generation cinema print film	The print material. Curve, dye colors, grain and sharpness come from the manufacturer's published data sheet (Print Modern: current-generation cinema print; Print Classic: earlier generation, a little less contrasty, deeper blacks, coarser grain). [MEASURED; printing onto it is a MODELED closure]
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GDC Film · continued

Control	Range	Default	Behaviour
Printer lights (points)	-12 ... 12	0	Master printer light in points (1 point = 1/12 stop), added to all three colors: + prints darker, - prints brighter.
Red light (points)	-12 ... 12	0	Red printer light in points, added to the master: + removes red from the print (cyan cast), - adds red.
Green light (points)	-12 ... 12	0	Green printer light in points, added to the master: + removes green from the print (magenta cast), - adds green.
Blue light (points)	-12 ... 12	0	Blue printer light in points, added to the master: + removes blue from the print (yellow cast), - adds blue.
Print contrast (development)	0.5 ... 1.6	1	Push / pull of the print: scales the slope of the print curves around nominal gray (1.0 = the published curves; mid-gray does not move). A print is high-contrast by design - lower it if a display transform after this node adds a second S-curve. [MODELED, not measured]

MIX

Mix	0 ... 1	1	Blends the original (0) with the film result (1).
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VIEW

View	Result · Compare (before after) · Exposure Map (Stops) · Saturation Map	Result	Result = the film image. Compare = a wipe between original and result: for working, not for delivery. Exposure Map / Saturation Map: diagnostics of this instrument's output, not for delivery.
Scale position	Bottom · Top · Left · Right	Bottom	Where the scale is drawn in the Exposure Map and Saturation Map views. High values are at the top of a vertical scale and at the right of a horizontal one.
Saturation reference	Working gamut · Rec.709 · Rec.2020	Rec.709	Gamut the Saturation Map measures against: 1.0 is that gamut's edge (one channel at zero). Rec.709 shows how far the image is from what a Rec.709 display can show.
Saturation scale max (%)	5 ... 100	100	Top of the Saturation Map scale, as a percentage of the reference gamut edge. Lower it to inspect small differences at low saturation.
Split position	0 ... 1	0.5	Position of the Compare divider.

ADVANCED

Frame width on film (mm)	3 ... 75	24.89	Physical width of the film frame in millimetres. Set by Format; change it only to simulate a custom gate. Overriding it keeps the film's physical properties and changes how large they look in the frame.
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15b · GDC Cinema Style 1.2.0

GDC Cinema Style

Film stage · alternative to Film, after Highlights + Gamut, before the output transform · pipeline log in and out · Metal only

Control	Range	Default	Behaviour
FILM TEXTURE			
Film format	8 · Regular 8 ... 70mm IMAX (15-perf)	35mm Super 35	Starting point for the film gauge: sets the frame size and moves Grain size, Film softness and Halation size to what that gauge looks like. Everything stays editable - your changes win. The gauge is geometry only: it does not change the film material.
Texture model (not linked to the style)	Tungsten 500 — Fast tungsten colour negative · EI 500 · Daylight 250 — Daylight colour negative · EI 250 · Tungsten 200 — Tungsten colour negative · EI 200 · Daylight 50 — Finest-grain daylight negative · EI 50	Tungsten 500 — Fast tungsten colour negative · EI 500	The film material whose published data sheet drives the softness (MTF) and the grain of the texture. It is NOT linked to the creative style you picked: a style's name does not imply this stock. [MEASURED data sheet of this stock; NOT LINKED to the style]
Enable film softness (MTF)	on / off	off	Off (default) = the style alone: no pixel changes and no softness pass runs. On = the emulsion's own resolution loss is applied on top of the style. Your Film softness value is kept when you switch it off.
Film softness (x Super 35)	0 ... 12	1	How soft the film's own resolution (MTF) looks in your frame, relative to Super 35 (1.0 = the published MTF of the chosen negative and the print, on a Super 35 frame). A smaller frame magnifies the same film detail more, so smaller formats start higher. [DERIVED from the published MTF + frame size]
Enable halation	on / off	off	Off (default) = the style alone: no pixel changes and no halation pyramid runs. On = the red glow around bright highlights is applied before the style. Your Halation values are kept.
Halation (amount)	0 ... 4	1	Strength of the red glow around bright highlights. Independent of the format and stock: no defensible data links it to either. [NOT LINKED]
Halation size (% of frame)	0.1 ... 20	1.607	How far the glow reaches, as a percentage of the frame width. The glow's size on the film is assumed the same on every gauge, so it covers more of a smaller frame. The starting radius (0.4 mm on film) is a curated default. [PERCEPTUAL]
CHEMICAL PROCESS			
Enable Chemical Process	on / off	off	On = this layer of the style is applied. Optional layer (off by default).
Chemical Process style	13 · Pulled 1 ... X-Process 2	Pulled 1	Creative style from the GDC Cinema Style library, under its original name. The manufacturer names identify the intended creative reference; the style is not an official transform of any manufacturer.
Chemical Process mix	0 ... 1	1	How much of this layer is applied (0 = none, 1 = the full style).

GDC Cinema Style · continued

Control	Range	Default	Behaviour
FILM STOCK			
Enable Film Stock	on / off	on	On = this layer of the style is applied. The film stock is the main creative look (on by default).
Film Stock style	61 · Kodak 2383a ... 8573 to 2393	Kodak 5219	Creative style from the GDC Cinema Style library, under its original name. The manufacturer names identify the intended creative reference; the style is not an official transform of any manufacturer.
Film Stock mix	0 ... 1	1	How much of this layer is applied (0 = none, 1 = the full style).
CONTRAST RESPONSE			
Enable Contrast Response	on / off	off	On = this layer of the style is applied. Optional layer (off by default).
Contrast Response style	6 · Hi-Con 1 ... Lo-Con 3	Hi-Con 1	Creative style from the GDC Cinema Style library, under its original name. The manufacturer names identify the intended creative reference; the style is not an official transform of any manufacturer.
Contrast Response mix	0 ... 1	1	How much of this layer is applied (0 = none, 1 = the full style).
COLOR & SKIN TUNING			
Enable Color & Skin Tuning	on / off	off	On = this layer of the style is applied. Optional layer (off by default).
Color & Skin Tuning style	6 · Desat 1 ... Greenery 3	Desat 1	Creative style from the GDC Cinema Style library, under its original name. The manufacturer names identify the intended creative reference; the style is not an official transform of any manufacturer.
Color & Skin Tuning mix	0 ... 1	1	How much of this layer is applied (0 = none, 1 = the full style).
STYLE TRIM			
Style exposure (stops)	-4 ... 4	0	Exposure into the style, in stops, before the layers (the style reacts to how much light it sees).
Style contrast	0.5 ... 1.6	1	Contrast around mid-gray, after the layers.
Style density (stops)	-2 ... 2	0	Overall density of the style, in stops.
Style warmth	-1 ... 1	0	Shifts the style warmer (+) or cooler (-).
Style tint	-1 ... 1	0	Shifts the style toward magenta (+) or green (-).
Style saturation	0 ... 2	1	Subtractive (density) saturation of the style.
FILM GRAIN			
Enable grain	on / off	off	Off (default) = the style alone: no pixel changes and no grain is generated or animated. On = film grain is applied after the style. Your Grain values are kept.
Grain (amount)	0 ... 2	0.5	Strength of the grain (1.0 = the published RMS granularity of the chosen negative and print). Independent of the format: the published granularity is defined on the film itself. [NOT LINKED to the gauge]
Grain size (x Super 35)	0.1 ... 12	1	How big the grain looks in your frame, relative to Super 35 (1.0 = the published grain on a Super 35 frame). A smaller frame is enlarged more, so the same grain looks bigger. [DERIVED from frame geometry and the published frame width]
Grain in shadows	0 ... 3	1	Grain in the dark parts of the image, relative to the midtones (1.0 = as the stock behaves). Up = grittier shadows, down = cleaner blacks. Midtones keep Grain (amount). Zones follow the negative's exposure. [ARTISTIC over the published granularity]

GDC Cinema Style · continued

Control	Range	Default	Behaviour
Grain in highlights	0 ... 3	1	Grain in the bright parts of the image, relative to the midtones (1.0 = as the stock behaves: real film shows less grain in bright areas). Up = texture in skies and highlights, down = clean highlights. [ARTISTIC over the published granularity]
Animate grain	on / off	on	On: the grain changes every frame. Off: the same grain on every frame.
Skin protection	on / off	off	Off (default) = grain exactly as before. On = the grain this node generates is reduced where the color detector sees skin, by Grain on skin (%). Image and grain already in the footage stay untouched. Color only: warm wood or walls can count as skin. Check with Show skin protection mask. [HEURISTIC]
Skin protection source	Colour detector · Second Input (Mask)	Colour detector	Colour detector = automatic, from colour only (warm wood, sand or walls can be taken for skin). Second Input (Mask) = the Mask input of this node: the professional path (a window, qualifier or Magic Mask chosen by you). If the Mask input is not connected the protection stays OFF (no hidden fallback).
Mask channel	Alpha (Key port) · Red (RGB port)	Alpha (Key port)	Which channel of the Mask input carries the mask. Alpha (Key port): connect a key (window, qualifier, Magic Mask, Key Mixer) to the KEY port of the Mask input; the mask arrives unaltered. Red (RGB port): connect a grey matte to the RGB port of the Mask input. The Mask input counts as connected only when its RGB port is wired (any image, e.g. the output of the same node feeding Source); the key then goes to its Key port.
Invert mask	on / off	off	Uses 1 - Mask: protects what the mask selects instead of the rest.
Grain on skin (%)	0 ... 100	25	How much of the generated grain stays on skin: 100 = unchanged, 0 = no generated grain on skin. Pixels the detector is unsure about get a proportional share. Does not remove grain that is already in the footage.
Show skin protection mask	on / off	off	DIAGNOSTIC, not for delivery: shows the protection as gray (white = grain fully reduced, black = grain untouched). Turn it off before rendering.

MIX

Mix	0 ... 1	1	Blends the original (0) with the result (1).
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VIEW

View	Result · Compare (before after) · Exposure Map (Stops) · Saturation Map	Result	Result = the styled image. Compare = a wipe between original and result: for working, not for delivery. Exposure Map / Saturation Map: diagnostics of this instrument's output, not for delivery.
Scale position	Bottom · Top · Left · Right	Bottom	Where the scale is drawn in the Exposure Map and Saturation Map views. High values are at the top of a vertical scale and at the right of a horizontal one.
Saturation reference	Working gamut · Rec.709 · Rec.2020	Rec.709	Gamut the Saturation Map measures against: 1.0 is that gamut's edge (one channel at zero). Rec.709 shows how far the image is from what a Rec.709 display can show.
Saturation scale max (%)	5 ... 100	100	Top of the Saturation Map scale, as a percentage of the reference gamut edge. Lower it to inspect small differences at low saturation.
Split position	0 ... 1	0.5	Position of the Compare divider.

ADVANCED

Frame width on film (mm)	3 ... 75	24.89	Physical width of the film frame in millimetres. Set by Format; change it only to simulate a custom gate. Overriding it keeps the film's physical properties and changes how large they look in the frame.
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16 · GDC DRT 1.2.0

GDC DRT

Output · the last node of a chain managed by GDC · pipeline log in, Rec.709 gamma 2.4 out

Control	Range	Default	Behaviour
OUTPUT TRANSFORM			
Profile	Natural — Clean, realistic · moderate contrast · Asiatic — Delicate skin tones · rich vegetation · Cinema Print — Classic print-film character · warm ambers · aqua tones	Natural — Clean, realistic · moderate contrast	Output look. Natural = clean, realistic, moderate contrast. Asiatic = delicate skin tones and rich vegetation, medium contrast. Cinema Print = classic cinematic print-film character (warm ambers, aqua tones, dense saturation). A GDC rendering; it does not replicate any specific film stock.
Output encoding	Rec.709 Gamma 2.4 (default) · Rec.709 Gamma 2.2 · sRGB	Rec.709 Gamma 2.4 (default)	Coding of the delivered image. Gamma 2.4 = reference coding (unchanged for existing projects). Gamma 2.2 and sRGB keep the same rendering and Rec.709 primaries and only re-code the same display light for that display. Color tags are set in Resolve, not here.
VIEW			
View	Result · Exposure Map (Stops) · Saturation Map	Result	Result = the processed image. Exposure Map = stops from middle gray (18%) of this instrument's output. Saturation Map = saturation of the output against the reference gamut. Diagnostics, not for delivery: set View to Result.
Scale position	Bottom · Top · Left · Right	Bottom	Where the scale is drawn in the Exposure Map and Saturation Map views. High values are at the top of a vertical scale and at the right of a horizontal one.
Saturation reference	Working gamut · Rec.709 · Rec.2020	Rec.709	Gamut the Saturation Map measures against: 1.0 is that gamut's edge (one channel at zero). Rec.709 shows how far the image is from what a Rec.709 display can show.
Saturation scale max (%)	5 ... 100	100	Top of the Saturation Map scale, as a percentage of the reference gamut edge. Lower it to inspect small differences at low saturation.

15c · Cinema Style library (1/4)

Process, contrast and colour layers.

Layer	Style (original name)	Group
Chemical Process	Pulled 1	Push / Pull
Chemical Process	Pulled 2	Push / Pull
Chemical Process	Pulled 3	Push / Pull
Chemical Process	Pushed 1	Push / Pull
Chemical Process	Pushed 2	Push / Pull
Chemical Process	Pushed 3	Push / Pull
Chemical Process	Flashed 1	Flashing
Chemical Process	Flashed 2	Flashing
Chemical Process	Flashed 3	Flashing
Chemical Process	Silver Retained 1	Bleach Bypass
Chemical Process	Silver Retained 2	Bleach Bypass
Chemical Process	X-Process 1	Cross Process
Chemical Process	X-Process 2	Cross Process
Contrast Response	Hi-Con 1	High Contrast
Contrast Response	Hi-Con 2	High Contrast
Contrast Response	Hi-Con 3	High Contrast
Contrast Response	Lo-Con 1	Low Contrast
Contrast Response	Lo-Con 2	Low Contrast
Contrast Response	Lo-Con 3	Low Contrast
Color & Skin Tuning	Desat 1	Desaturation
Color & Skin Tuning	Desat 2	Desaturation
Color & Skin Tuning	Desat 3	Desaturation
Color & Skin Tuning	Greenery 1	Greener
Color & Skin Tuning	Greenery 2	Greener
Color & Skin Tuning	Greenery 3	Greener

Notice

- 1 Creative film emulation from the GDC Cinema Style library. The referenced manufacturer names identify the intended creative reference; this product is not affiliated with or endorsed by those manufacturers.

15c · Cinema Style library (2/4)

Film Stock layer, part 1.

Layer	Style (original name)	Group
Film Stock	Kodak 2383a	Kodak
Film Stock	Kodak 2383b	Kodak
Film Stock	Kodak 2393a	Kodak
Film Stock	Kodak 2393b	Kodak
Film Stock	Kodak 2395	Kodak
Film Stock	Kodak 5205	Kodak
Film Stock	Kodak 5219	Kodak
Film Stock	Kodak 5229	Kodak
Film Stock	Kodak E100G	Kodak
Film Stock	Kodak E100VS	Kodak
Film Stock	Kodak E100VS XP	Kodak
Film Stock	Kodak Ektachrome	Kodak
Film Stock	Kodak Ektar	Kodak
Film Stock	Kodak Gold	Kodak
Film Stock	Kodak Portra 160	Kodak
Film Stock	Kodak Portra 400	Kodak
Film Stock	Kodak Portra 800	Kodak
Film Stock	Kodak Tri-X BW	Kodak
Film Stock	Fuji 3510	Fuji
Film Stock	Fuji 3513	Fuji
Film Stock	Fuji 3514	Fuji

Notice

- 1 Creative film emulation from the GDC Cinema Style library. The referenced manufacturer names identify the intended creative reference; this product is not affiliated with or endorsed by those manufacturers.

Film Stock layer, part 2.

Layer	Style (original name)	Group
Film Stock	Fuji 3521a	Fuji
Film Stock	Fuji 3521b	Fuji
Film Stock	Fuji 3523	Fuji
Film Stock	Fuji 8522	Fuji
Film Stock	Fuji 8532	Fuji
Film Stock	Fuji 8543	Fuji
Film Stock	Fuji 8553	Fuji
Film Stock	Fuji 8563	Fuji
Film Stock	Fuji 8573	Fuji
Film Stock	Fuji 8583	Fuji
Film Stock	Fuji 8592	Fuji
Film Stock	Fuji Astia	Fuji
Film Stock	Fuji Fortia	Fuji
Film Stock	Fuji Instant FP	Fuji
Film Stock	Fuji Instant FP Neg	Fuji
Film Stock	Fuji Neopan BW	Fuji
Film Stock	Fuji Provia 100F	Fuji
Film Stock	Fuji Provia XP	Fuji
Film Stock	Fuji Sensia XP	Fuji
Film Stock	Fuji Velvia	Fuji
Film Stock	Agfa Portrait XPS 160	Agfa

Notice

- 1 Creative film emulation from the GDC Cinema Style library. The referenced manufacturer names identify the intended creative reference; this product is not affiliated with or endorsed by those manufacturers.

15c · Cinema Style library (4/4)

Film Stock layer, part 3.

Layer	Style (original name)	Group
Film Stock	Agfa Precisa Xp	Agfa
Film Stock	Agfa Vista	Agfa
Film Stock	Polaroid 665 BW	Polaroid
Film Stock	Polaroid 669	Polaroid
Film Stock	Polaroid 680	Polaroid
Film Stock	Polaroid 690	Polaroid
Film Stock	Polaroid 70	Polaroid
Film Stock	Ilford BW	Ilford
Film Stock	0 Universal Fuji Print	Universal
Film Stock	0 Universal Intermediate 1	Universal
Film Stock	0 Universal Intermediate 2	Universal
Film Stock	0 Universal Intermediate 3	Universal
Film Stock	0 Universal Kodak Print	Universal
Film Stock	0 Universal OCN	Universal
Film Stock	5205 to 3521	Conversions
Film Stock	5218 to 3510	Conversions
Film Stock	5229 to 3513	Conversions
Film Stock	8553 to 2383	Conversions
Film Stock	8573 to 2393	Conversions

Notice

- ¹ Creative film emulation from the GDC Cinema Style library. The referenced manufacturer names identify the intended creative reference; this product is not affiliated with or endorsed by those manufacturers.

15 · Views and diagnostics

Working views are never delivered.

Instrument	View	Shows
Exposure + Balance	Exposure Map (Stops)	stops from middle grey (18%), after Exposure and Balance, with a scale
Exposure + Balance	Zone Weights	where Shadows, Midtones, Highlights act, as continuous weights
Color · Skin	Highlight	the selection over the image (Color: magenta · Skin: cyan)
Color · Skin	Spotlight	the selection in colour, the rest dimmed to grey
Color · Skin	Matte	the selection as a matte (white = fully selected)
Color · Skin	Compare 4-up	four views side by side
Look · Film	Compare (before after)	a wipe between original and result, with Split position

Before Deliver

- 1 Resolve does not tell a plug-in whether it renders for delivery, so the instrument cannot switch a view off on its own. Set every **View** back to **Result**.
- 2 While a working view is active, the Inspector shows a status row such as *DIAGNOSTIC VIEW - not for delivery*.

16 · Troubleshooting

When something looks wrong.

Symptom	Cause and fix
The instrument is not in Effects → OpenFX	Check in the app that it is Installed; quit Resolve, wait 20 seconds, reopen it.
Watermark on the image	The instrument is in Demo: no licence, expired or withdrawn licence, a licence for another Mac, or the Full package is not installed yet — see Licences, then Install Full.
The app says the OFX folder is missing	Resolve has not created it yet. Allow the app to create /Library/OFX/Plugins (it creates only that); if you refused, nothing was created. A file in place of the folder must be moved by you.
A Full instrument is back in Demo	Its licence expired, was withdrawn or is for another Mac. Your nodes and settings are intact; request or import a new licence, then Install Full.
Colours or contrast slightly off everywhere	The pipeline variant does not match the node — change the variant.
Exposure + Balance feels too strong or wrong in stops	The node receives log, not linear light — add the conversions around it.
The Pipeline page refuses my chain	Read the message under Chain check : it names the transform that would be done twice or the stage that is out of order. Change who manages colour, or remove the component it names.
Input Transform or Linear to Log shows a watermark — is that normal?	Without a licence, yes: both are licensable products and run as Demo, with the watermark. With a valid licence that covers them, the Full edition is installed and the watermark disappears.
Image washed out after Input Transform	Check Camera / log : it must match the footage. Also check that Resolve is not already transforming the clip (Color Management or a Color Space Transform on the same node).
Color does not react to Pick Color	Turn on OpenFX Overlay in the Viewer; pick a coloured area, not a grey one.
Skin selects wood, sand or beige	Detection works from colour. Narrow Skin range and check Highlight .
Image too heavy with Film	Print contrast adds to a display S-curve — lower Print contrast (development) from 1.0.
Slow playback at 4K	Film's spatial effects are the heaviest: set Grain, Halation or Film softness to 0 while you work.
Reporting a problem	App menu → Export diagnostics... — the report contains no keys and has personal data redacted.

Leaving cleanly.

Uninstall

- 1 Remove the instruments first: **Instruments** → each row → **Remove from Resolve...**
- 2 Then app menu → **Uninstall the app completely...** → confirm. The app, its local data and its logs are deleted; the app goes to the Trash. Your projects, nodes and settings in Resolve are not deleted; instruments you did not remove stay in Resolve.

Notices

- 1 Kodak, VISION3 and VISION Premier are trademarks of Eastman Kodak Company. ARRI, ALEXA and LogC are trademarks of ARRI. ACES is a trademark of the Academy of Motion Picture Arts and Sciences. DaVinci Resolve is a trademark of Blackmagic Design. GDC STYLE is independent and not affiliated with or endorsed by these companies.
- 2 Film data: published Kodak technical data sheets; every modelled part is labelled in the Inspector.
- 3 Typefaces: Archivo, Inter — SIL Open Font License 1.1.