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## Quickstart for Premiere Pro: ReSizer 2.0

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Scale from SD to HD & Beyond.



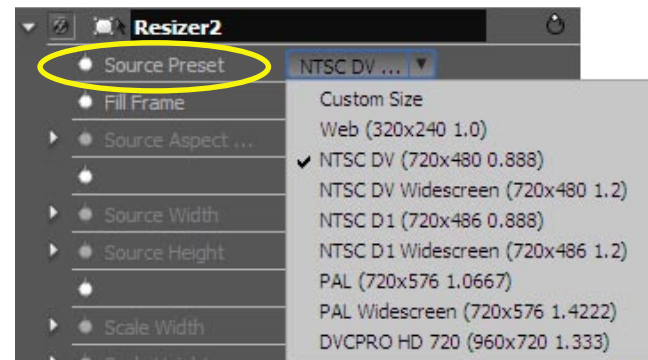
An upcoming addition to the Instant HD product line.

## Apply ReSizer in Premiere Pro

As with Final Cut Pro, ReSizer has been retooled to have its own functionality when used in Premiere Pro. It uses the exact same nested sequence concept needed for using ReSizer in FCP.

The steps to resize footage in Premiere Pro 2.0 (+higher) are as follows:

1. Create your project at your target size.
2. Create two sequences. Name one 'Source' and the other one 'Final'.
3. Import your raw footage into Premiere. Drag this into the 'Source' sequence.
4. Drag the 'Source' sequence into the 'Final' sequence timeline.
5. Apply ReSizer to the 'Source' sequence in the 'Final' sequence timeline.
6. Twirl down the ReSizer Effect Controls in the Effect Controls window.
7. Select your 'Source' preset from the popup menu.  
If your raw footage source size isn't there, set it to Custom and set the 'Source Aspect Ratio', 'Source Width' and 'Source Height' parameters accordingly.
8. Select which 'Fill Frame' mode you want to use. Tell ReSizer to Enlarge to Fill to fill the screen completely; Fit to Frame, which letterboxes or wideboxes your footage; or Stretch to Fill to fit the footage directly into the frame without maintaining the aspect ratio.
9. Choose your 'Quality' settings. ReSizer defaults to the Best (Smooth) setting, which is usually sufficient.



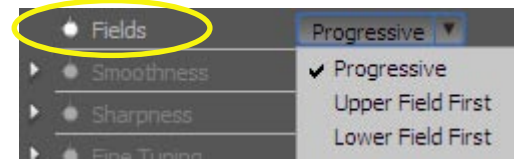
Alternately, set this option down to Best (Sharp). This unlocks the 'Smoothness', 'Sharpness', and 'Fine Tuning' controls, which gives you more control. Toggle between those settings until you get a result that you are happy with.

The difference between the algorithms is explained in the 'Three Algorithms' section of this manual, but ultimately the choice will come down to your own preferred results.

10. Set the 'Fields' settings to Upper or Lower if you are sizing up to an interlaced format. Leave it at progressive if you are going to a progressive format.
11. After this, you are done! Export it when ready.

### Nested Sequences are Less Work

Here's the reason behind working the way we've just described. Using a nested sequence rather than a color matte/slug will lower the amount of work that an editor has to do.



Rather than trimming a slug; creating new tracks, hiding one track to use as a source layer; plus work around the audio in your tracks (whew!), a nested sequence comes in already set to the time and length of your footage, preserves the audio, and makes the footage a lot easier to resize. Premiere Pro can't scale raw footage up higher than its own size, so a nested sequence set to your target size needs to be used for 'padding', or space that gives the footage room to scale into.

Using a nested sequence also allows you to go to the 'Source' sequence and apply effects to the original raw footage, such as our Deinterlacer plugin. If you already have a full sequence cut and edited and you just want to resize the entire thing, simply change the Sequence Settings to your target size, then drop it into a 'Final' sequence to resize your entire project.

### Using the Deinterlacer

If you want to deinterlace the footage, open the 'Source' sequence and apply the Digital Anarchy Deinterlacer plugin directly to the footage. The built-in Deinterlacer options that are present in the After Effects version of the plugin have been removed from the Premiere Pro version of ReSizer.

### Fix Aspect Ratio Conversion

In ReSizer 2.0, we've added a checkbox that says 'Fix Aspect Ratio Conversion'. Premiere uses a special scaling parameter to preserve the aspect ratio of raw footage when you drop a clip into a sequence with a different aspect ratio. such as dropping an NTSC DV clip into a Square Pixels HD sequence.



This means that Premiere is already performing a scaling process on it before you even get to touch the footage. The 'Fix Aspect Ratio' option attempts to bypass that and is turned on by default.