

The
FINISH

Our exact grade settings, and how to dial them into
Resolve, Premiere and CapCut.

Why your AI video still looks like AI

You commented FINISH, so here it is: the grade we put on every frame of our reels. The real numbers, not a vibe.

AI footage gives itself away in three ways. Everything is in perfect focus. Everything is too clean. And nothing really moves: the camera just floats.

So we add a lens, we add grain, and we make something move on purpose. This guide gives you our settings, translates them into DaVinci Resolve, Premiere Pro and CapCut, and shows where people overdo it.

Sharp to the corners, clean, and frozen



Before: the raw generation. Every plane equally sharp.

Look at the raw generation. Her face, the carton, the lanterns at the back: all equally sharp. No glass does that.

Skin and sky are smooth as plastic, with no texture for the eye to rest on. And when a model animates it, the camera drifts like it hangs on a string.

THE TELL

Real cameras are imperfect in specific, physical ways. AI footage is perfect everywhere, which is exactly what gives it away.

Three parts: a lens, grain, and motion

None of this is a look. In our grade every colour adjustment sits at zero: no LUT, no teal and orange, no crushed blacks.

The finish is purely physical. It puts back what a real camera would have given you for free, then stops.

- Lens: edges fall off, colour fringes slightly, each shot lands soft and pulls sharp.
- Grain: fine monochrome texture that lives in the midtones, where skin and sky are.
- Motion: one deliberate move per shot, never a slow float.
- Restraint: no single effect should be visible on its own.

THE TEST

Toggle the finish off and on. If you can name which effect changed, it's too strong.

The numbers on every reel

Vignette
Midpoint 0.5, feather 0.7, roundness 0. Edges fall off, centre untouched.

0.32

Grain
Size 0.3, roughness 0.5. Fine enough to feel before you see it.

0.28

Chromatic aberration
Angle 0: a horizontal red and blue split on every edge. Never a glitch.

0.20

Lens pull
Blur on each new shot, gone in 0.3 seconds. Fast, then settling.

0.6 to 0

Colour adjustments
Exposure, contrast, saturation, temperature untouched. The finish is texture, not a look.

all 0

Colour space
Standard HD and phone delivery. No LUT on top.

Rec.709

These are 0 to 1 values from our grade in HyperFrames, the HTML video framework we render with. Other apps use other scales, so the next page translates them.

What each number actually does to the picture

01 **Fringe: 0.20**

Red shifts one way, blue the other, by 0.4% of frame width. About 4 pixels on a 1080-wide frame, 8 on 1920.

02 **Grain: 0.28**

Monochrome, in clumps about 2.5 pixels wide. Up to about 2% brightness in the midtones, under 1% in deep shadow and bright white.

03 **Vignette: 0.32**

Centre untouched. Darkening starts about two thirds of the way out and reaches 24% at the far edges. Soft, no visible ring.

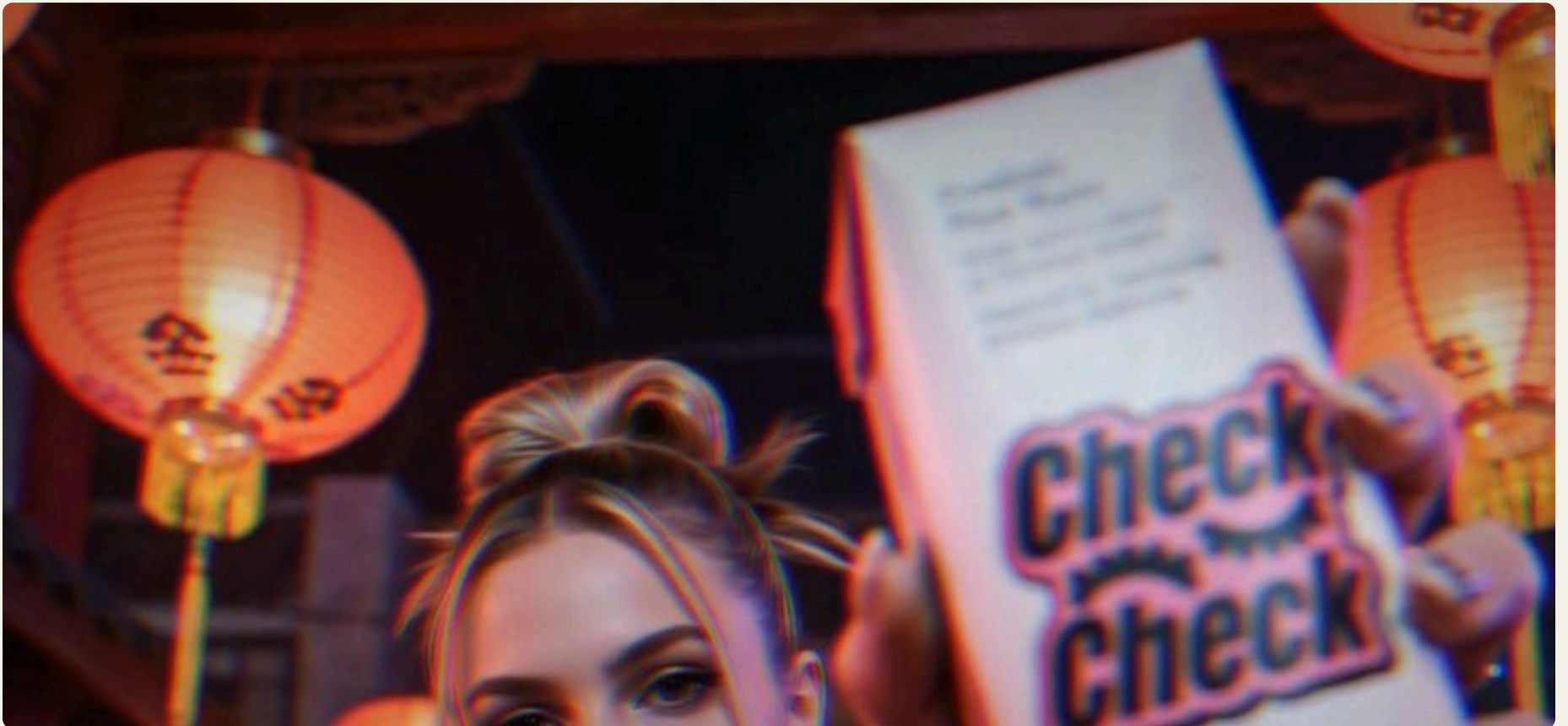
04 **Lens pull: 0.6**

Each shot opens as a 60% mix of a heavy blur, then pulls sharp over 0.3 seconds: fast at first, then settling.

05 **Everything else: off**

No bloom, halation, gate weave, flicker, scanlines or glitch. Each of those is a look. We only want a camera.

Same shot, with the finish and one move



After: lens, grain, and one move on purpose.

This is a frame from the moving clip. She pushes the carton toward the lens and it falls out of focus while her face holds. That one action does more than any filter.

Then the grade: a fringe on the carton edge, grain in the skin, light falling off toward the lanterns.

Our finish in Resolve

Adjustment clip over the edit

WHERE

Grade it on the Color page so every shot gets the same finish.

Gain 0.78 outside a circle

VIGNETTE

Circle window, Invert, softness high. Works in the free version. Match by eye.

Film Grain, 35mm type

GRAIN (STUDIO)

Then drop the opacity until you feel it on skin before you see it.

Grain plate, Overlay, about 20%

GRAIN (FREE)

Scanned grain on the track above. Studio effects watermark in the free version.

Splitter/Combiner nodes

CHROMATIC ABERRATION

Pan the red and blue nodes apart: about 4 px at 1080 wide.

Blur radius up, to 0.50 in 7 frames

LENS PULL

Blur palette, keyframed per shot. 0.50 is neutral. 7 frames at 24 fps.

Studio's Film Look Creator bundles grain and vignette in one effect. If you use it, switch off its halation, bloom, flicker and gate weave.

Our finish in Premiere Pro

Adjustment layer over the edit

WHERE

File, New, Adjustment Layer. Everything below goes on it, except the pull.

Lumetri Vignette, Amount -1.0

VIGNETTE

Start with Midpoint 50, Roundness 0, Feather 70. Match by eye.

Noise, about 5%

GRAIN

Noise & Grain, Noise. Untick Use Color Noise so it reads as grain.

Grain plate, Overlay, about 20%

GRAIN, CLOSER

Noise has no size control. A scanned plate gives our clumpier texture.

VR Chromatic Aberrations

CHROMATIC ABERRATION

Made for 360 video, works on flat. Red and blue small, green 0.

Gaussian Blur, about 15 to 0

LENS PULL

Keyframe Blurriness over 7 frames on each shot. Tick Repeat Edge Pixels.

Keep colour fixes on the clips themselves. The adjustment layer carries only the finish, so you can switch it off to run the test.

Our finish in CapCut

Adjustment layer over the edit

WHERE

Desktop: add one from the Adjustment tab, stretch it across every clip.

Adjust, Vignette, about 25

VIGNETTE

Slide right to darken. One slider, no midpoint or feather. Match by eye.

Particles, about 15

GRAIN

Called Grain in the phone app. A single strength slider, so judge on skin.

Effects, search Grain, intensity low

GRAIN, CLOSER

If the slider fizzes, a film grain effect gives a softer, clumpier texture.

No calm native option

CHROMATIC ABERRATION

Search Effects for chromatic or RGB. Most are animated glitches. Skip those.

Blur transition, 0.2 to 0.3 s

LENS PULL

Closest native move. It softens both sides of the cut, so keep it short.

CapCut renames effects and sliders between versions, and between phone and desktop. If a name doesn't match, search the panel. Without fringing, lens and grain still carry most of it.

Make something move on purpose

01 **Animate, don't slide**

Turn the still into a real clip where the subject acts. Ours: she pushes the carton at the lens and it drops out of focus.

02 **A slow push**

Inside a held shot, scale from 100% to 105% across about four seconds, linear. You feel it rather than see it.

03 **One punch per line**

On the word that matters, a quick scale from 100% to 112% in 0.3 seconds. Once, not on every beat.

04 **Pull focus on cuts**

Every new shot lands soft and finds focus: 0.3 seconds on a cut, 0.5 to 0.7 on a hero or end frame.

05 **Cut on the word**

Cuts land on a spoken word or a beat in the music, never on a timer. The whoosh peaks on the cut frame.

06 **No fake handheld**

No shake, no camera roll, no gate weave. If a shot needs life, a few pixels of push and slide, still on the final frame.

The finish goes on last, in this order

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- | | |
|----|---|
| 01 | Lock the cut |
| | Finish a locked edit. Every recut means rechecking every lens pull. |
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- | | |
|----|--|
| 02 | Fix colour |
| | Exposure and balance per clip, on the clips. Ours needed none, so every colour slider sits at 0. |
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- | | |
|----|---|
| 03 | Lens pull |
| | Keyframe soft to sharp on each shot's first frames. It's per shot, so it can't live on the layer. |
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- | | |
|----|---|
| 04 | Fringe |
| | Chromatic aberration before grain, so the grain stays crisp and never splits into red and blue. |
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- | | |
|----|---|
| 05 | Grain |
| | Grain after colour, so your grade doesn't stretch or tint it. |
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- | | |
|----|--|
| 06 | Vignette last |
| | Last, so it darkens the grain along with the picture, like light falling off through real glass. |
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- | | |
|----|--|
| 07 | Type stays clean |
| | Titles and captions sit above the finish. In our reels the grade touches footage only. |
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- | | |
|----|---|
| 08 | Check on phone |
| | Export and watch it where it will live. Compression softens fine grain, so judge it there, not on your monitor. |

Where people overdo it

DO

Toggle the finish off and on. You should miss it.

Keep fringing to a few pixels, the same on every shot.

Add grain in the edit, where you control it.

Give each shot one deliberate move.

DON'T

Prompt film grain, anamorphic and lens flare into the generator.

Crush the edges with a heavy vignette or spotlight.

Add camera shake, roll or gate weave to fake handheld.

Use a glitch RGB split and call it chromatic aberration.

8

The finish is the part nobody should notice, so if they do, take some off.

Fable8 is a film studio. We make films for brands with AI, and build our own tools to do it. This guide is how we actually work.

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