



DaVinci Resolve 11 Deep Insights

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Approximate Running Time: 14 hours, 12 minutes (135 Movies, Average Length 6min18sec)

Revised: October 28, 2014

DAVINCI RESOLVE 11 DEEP INSIGHTS

with Patrick Inhofer

Overview

For nearly a decade DaVinci Resolve has been the go to tool for colorists working on hollywood films, commercials and high end corporate communication. Well known for its powerful, intuitive and color precise tools, DaVinci Resolve has been used to color grade more projects than any other grading application.

Once only available to high-end facilities at the cost of a million dollars or more, DaVinci Resolve is now accessible to anyone with a Mac or PC that is looking for the highest quality color grading. Available in a free version (DaVinci Resole Lite) and a full version (DaVinci Resolve) never before has “high end” color grading been as available to film makers, editors and visual effects artists.

In DaVinci Resolve 11 Deep Insights, indie feature film and broadcast colorist Patrick Inhofer guides viewers through color grading a music video project using Resolve 11. With emphasis placed on real world situations, and real world workflow, viewers will quickly learn how to harness Resolve for their own projects without being overwhelmed with encyclopedic knowledge of this deep application.

Target Audience

Beginner and Intermediate colorists, editors, cinematographers, directors and their assistants.

Topics Covered

- Understand how to read and use vectorscopes and waveform monitors for color correction
- Developing a repeatable color correction workflow
- Getting clips, timelines and projects into Resolve
- Making contrast and color adjustments
- Making targeted secondary corrections with keys and shapes + creating looks
- Matching shots and rendering footage
- Apply all the above concepts and tools to a real-world Music Video

Course Organization

This course is split between three types of movies:

- **Interface training** - DaVinci Resolve workflows, buttons and tools for managing the entire color correction process
- **'In Action' Project-based Lessons** - Put the interface training to work by color correcting the bundled Music Video, with the camera-original footage shot on Blackmagic Cinema Cameras.
- **'Colorist Lingo'** - Learn the language of colorists as you progress through the training.



About Patrick Inhofer

Patrick Inhofer is a professional colorist and owner of Fini.tv, currently living and working in Orlando, Florida.

A 25+ year post veteran, Patrick brings his two decades of experience working at New York City post houses to low- and mid budget productions. He works on films, documentaries, television series, and corporate videos—and has been the colorist for notable directors such as Barry Levinson, Bruce Sinofsky, and Dorothy Lyman.

Patrick founded the color grading website TaoOfColor.com and publishes a free weekly color correction publication, The Tao Colorist Newsletter. In 2012 he cofounded MixingLight.com.

Patrick has been an adjunct professor at Hofstra University teaching color correction. He contributed to the book *Color Grading with Avid Media Composer and Symphony 6*. He often presents color correction seminars at industry conferences, to User Groups. He occasionally leads small group multi-day seminars teaching DaVinci Resolve and the craft of color grading.

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Welcome to DaVinci Resolve 11! This is an overview of what you'll be learning.
2. **Using the Exercise Files** (11:00) **00_02**
Do you want to follow along using the footage and project files we provide? Here's how to use the Exercise Files assets.

Chapter 1: Building A Resolve System

3. **Who Uses DaVinci Resolve?** (3:52) **01_01**
Where is DaVinci Resolve being used in the production or post-production pipeline? Who might benefit from learning DaVinci Resolve?
4. **Overview: The DaVinci Resolve Toolset** (6:14) **01_02**
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5. **DaVinci Resolve Lite vs Resolve** (7:17) **01_03**
What is the difference between DaVinci Resolve and DaVinci Resolve Lite? 5 questions to help you decide if you need the paid version.
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What are the key components to building a reliable computer system for DaVinci Resolve?
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If you've never installed DaVinci Resolve, here's how to do it.

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45. **Using Scopes: Analyzing Contrast and Exposure** (9:01) **06_02**

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46. **Using Scopes: Analyzing Color and Saturation** (6:36) **06_03**

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50. **Adding, Removing, Deleting, Resetting Serial Nodes** (4:49) **07_02**

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51. **Node Macros: The 'Splitter/Combiner' and 'Add Outside Node' Commands** (5:27) **07_03**

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52. **Specialty Nodes: Layer Mixer Node + Parallel Node** (8:29) **07_04**

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53. **Changing the Color Space of a Node** (5:21) **07_05**

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54. **Composite Modes in the Layer Mixer Node** (5:32) **07_06**

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55. **Understanding Resolve's 32-bit Image Processing Pipeline** (3:46) **07_07**

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57. **Primary Color Wheels: Lift, Gamma, Gain** (8:46) **08_02**

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58. **Primary Color Wheels: The Offset Control** (2:41) **08_03**

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59. **The Primary Sliders** (4:09) **08_04**

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60. **Y-only versus YRGB Adjustments** (5:58) **08_05**

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61. **Color Wheels: Keyboard Modifiers** (2:28) **08_06**

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62. **Understanding the Contrast and Pivot Controls** (3:05) **08_07**

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63. **Adjusting Hue and Saturation** (2:16) **08_08**

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64. **The RGB Mixer** (5:01) **08_09**

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65. **Using Curves as Primary Corrections** (3:52) **08_10**

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66. **Colorist Lingo: What is RAW, LOG and LUTs** (5:56) **08_11**

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67. **RAW Controls** (7:50) **08_12**

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68. **Working with LOG Footage** (8:00) **08_13**

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69. **Working with LUTs in the Node Tree** (9:24) **08_14**

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70. **LUTs In Action** (5:22) **08_15**

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71. **Create, Import and Organize Your LUTs** (7:11) **08_16**

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72. **What are 1D and 3D LUTs?** (4:54) **08_17**

You'll hear about 1D and 3D LUTs but do you really know the practical differences?

73. **Uncover the Mystery of the Luma Mix Control** (4:12) **08_19**

The 'Luma Mix' control is one of the most un-obvious controls in DaVinci Resolve. Watch and become a Luma Mix Guru.

Chapter 9: In Action - Primary Color Correction

74. **Hero Shots Base Grade - Using the Color Wheels** (6:19) **09_01**

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75. **Hero Shots Base Grade - Using LUTs** (4:29) **09_02**

We experiment with making our Primary adjustments using LUTs.

76. **Hero Shots Base Grade - Using Curves** (7:05) **09_03**

Different tools give us different results. We'll now try using Curves to create a Base Grade, still working with our Hero Shots timeline.

77. **Hero Shots Base Grade - Final Evaluation** (7:34) **09_04**

Lets walk through my final decisions regarding how I'm going to approach my Base Grade, based on our work from the previous three movies.

Chapter 10: Secondary Color Correction Tools

78. **Colorist Lingo: What is a Secondary Correction?** (3:00) **10_01**

When a colorist talks about 'making a Secondary Correction', what are they really saying?

79. **Custom Curves as Secondary Corrections** (5:40) **10_02**

We've explored using Curves for Primary Corrections. Learn how to use Curves to make targeted Secondary Corrections.

80. **Log Color Wheels as Secondary Corrections** (6:05) **10_03**

The Log 3-Way Color Wheels are targeted by nature. You'll learn how to use them and manipulate their ranges.

81. **Using the 'Hue Vs.' Curves** (8:04) **10_04**

What are the 'Hue vs.' curves and how do you use them?

82. **Understanding the Hue, Saturation, Luminance (HSL) Keyer** (9:47) **10_05**

The HSL Keyer is a major weapon in the colorists arsenal of secondary tools. Master this tool on your way to mastering the craft of color grading.

83. **Limiting HSL Keys with Power Windows** (3:21) **10_06**

Sometimes you need to 'clean up' your keys or just limit them even further... a perfect job for Power Windows.

84. **Colorist Lingo: What is a Vignette?** (2:29) **10_07**

One of the most popular techniques in digital color correction is the creation of Vignettes. What are they and how are they used by colorists?

85. **Power Windows Fundamentals: Shapes and Softness** (7:56) **10_08**

There are 5 fundamental shapes we can manipulate to isolate portions of the image. Get the details on what their different controls do.

86. **Using Power Windows with The Tracker** (3:29) **10_09**

Power Windows are great... until the image starts moving. For those cases you can pull out Resolve's amazing Tracker.

87. **Tracker: Fundamentals** (8:31) **10_10**

The Tracker interface looks more complicated than it is. In fact, 80% of the time it's dead simple.

88. **Tracker: Advanced Tracking** (4:00) **10_11**

Every now and then a track fails and you've got to adjust it manually. Here's how to tweak your tracks, quickly and easily.

89. **Tracker: Stabilizing Shots** (5:25) **10_12**

How can you remove unwanted camera shake from a shot?

90. **Tracker: Advanced Stabilization** (2:32) **10_13**

Using tools similar to the Tracker, you can manually tweak your Stabilization results.

Chapter 11: Shot Matching

91. **What Is Shot Matching?** (4:32) **11_01**

Shot matching is often described as the core task of a colorist—one that must be mastered. What precisely is Shot Matching and how do we know if we're doing it correctly?

92. **Building a Correction When Shot Matching** (9:12) **11_02**

Are there 'best practices' when working in a node tree while matching shots together?

93. **Overview: The Gallery** (8:41) **11_03**

An overview of the Gallery—a tool designed specifically for helping you match multiple shots together. We start by discussing the Still Store and Memories.

94. **Gallery: The Reference Wipe** (7:42) **11_04**

On their own, Stills and Memories are useful - learn how to use them as a Reference Wipe for speed up your Shot Matching workflow.

95. **Gallery: Copying Grades and Nodes** (4:20) **11_05**

One hidden feature of the Gallery is the ability to copy grades and individual nodes from Stills and Memories to shots. Super useful!

96. **The Split Screen View** (6:47) **11_06**

Learn how to use the Split Screen View and why it differs from the Reference Wipe. Colorists have learned to love this feature.

97. **The Lightbox: An Alternate Timeline View** (3:49) **11_07**

Have you ever wished you could see an entire timeline of thumbnails, displayed in one big grid? If not, it's because you've never seen it action! It's called, The Lightbox.

98. **Versions: Flipping Between Multiple Color Corrections** (7:20) **11_08**

How do you quickly create a new color correction without deleting the existing one? It's called Versions.

99. **Matching Exposure** (8:14) **11_09**

Shot matching can be broken down in smaller steps... starting with matching exposure.

100. **Matching Color** (7:53) **11_10**

After you've started dialing in your exposure match, it's time to start matching Hue and Saturation.

101. **Matching Skin Tones: The Fundamentals** (8:04) **11_11**

One of the most difficult shot matching tasks is the matching of skin tones. We start by discussing the problem and various strategies for evaluating skin tones.

102. **Matching Skin Tones: Examples** (8:02) **11_12**

Various methods for matching the skin tone of a person between different takes and angles.

103. **Timeline Mode: Sorting the Thumbnail Timeline** (5:06) **11_13**

Once we've completed Shot Matching our Hero Shots, it's time to copy those grades to the rest of the timeline. Learn how C Mode Sorting is a useful feature for speeding up that task.

104. **Power Grades: Understanding 'Stills on the Go'** (4:46) **11_14**

There a special type of Gallery Still that immensely useful to anyone who works on multiple projects. Learn how to use Power Grades.

Chapter 12: In Action - Secondaries and Shot Matching

105. **Hero Shots: Fixing Problems** (6:51) **12_01**

Watch how we use our Secondary tools to fix problems, as we work upon our Music Video Hero Shots.

106. **Hero Shots: Shot Matching 1** (8:23) **12_02**

Having solved visual distractions, it's time to put our Shot Matching tools to use on the Hero Shots timeline.

107. **Hero Shots: Shot Matching 2** (3:48) **12_03**

We continue matching shots in our Hero Shots timeline.

108. **Hero Shots: Shot Matching Review** (6:06) **12_04**

I've finished Shot Matching the rest of the Hero Shots timeline, let's review the finished results and go through some of our thinking about those choices.

Chapter 13: Building 'Looks' - Essential Tools

109. **PowerGrade Presets: How to Find and Use Them** (7:10) **13_01**

PowerGrade Presets are a special kind of PowerGrade that ships with every installation of DaVinci Resolve. Here's how to find them and use these PowerGrades.

110. **Color Grading at the 'Track Level'** (5:40) **13_02**

Until now we've been color grading each shot individually. Is there a way to make corrections to the entire timeline, all at once?

111. **Groups: A Revamped and Powerful Grading Option** (8:26) **13_03**

Brand new to Resolve 11 is the completely revised and suddenly workable 'Groups' feature. You'll learn how to add corrections and share them across a multiple number of shots.

112. **Node and Input Resizing** (6:47) **13_04**

Besides manipulating contrast and color, Resolve allows us to resize our images in several different ways.

113. **Blur and Sharpen: Fundamentals** (7:22) **13_05**

What are the basics when using Resolve's Blur and Sharpen tool?

114. **Blur and Sharpen: The Mist Controls** (3:24) **13_06**

The Mist controls in the Blur and Sharpen palette can be confusing. Learn how to control this interesting tool for creating a Mist-type look.

115. **OpenFX: Using 3rd Party Plug-ins** (10:17) **13_07**

Explore several different OpenFX plug-ins to help you create unique Looks, add effects or solve problems.

116. **Render Cache: User Mode** (8:34) **13_08**

The Render Cache is designed to help you play back processor-intensive timelines - in real time. It's been redesigned and exploring the User Mode is a great introduction.

117. **Render Cache: Smart Mode** (7:38) **13_09**

You can have DaVinci Resolve automate Render Caching in the Smart Mode... which adds caching options not available in the User Mode.

118. **Keyframing Fundamentals** (8:27) **13_10**

Get up and running on how to keyframe changes in your color correction settings over time.

119. **Temporal Noise Reduction** (7:58) **13_11**

Noise reduction is one of the very few 'paid only' features not accessible to DaVinci Resolve Lite users. See how it works and decide if it's worth the upgrade for you.

120. **Motion Blur & Spatial Noise Reduction** (2:59) **13_12**

The other two 'Motion' effects are also paid-only features and a bit more specialized. But they're handy when you need them.

Chapter 14: In Action - Building a 'Look'

121. **Hero Shots: Grouping & Setting Three Looks** (9:00) **14_01**

Over the next few movies we're going to create three distinct Looks in our Hero Shots timeline - to elicit feedback from our client. We start by setting a three distinct moods leveraging the Group feature.

122. **Hero Shots: Controlling the Eye** (5:36) **14_02**

The frenetic pace of modern editing makes it essential we help our audience know where precisely to look at any given moment.

123. **Hero Shots: Stylizing with Plug-ins** (7:17) **14_03**

OpenFX plug-ins are a great way to break out of traditional color grading tools and enter the realm of Visual Effects.

Chapter 15: Rendering, Delivering and Archiving

124. **Rendering: Individual Shots** (10:56) **15_01**

You can render your timeline as either individual shots or a single file... we'll start by using Presets for easy individual shot rendering.

125. **Rendering: Self-Contained Movie** (6:13) **15_02**

Use a Preset to quickly deliver your timeline as a single self-contained movie... and customize a few options.

126. **Breaking Down the Finished, Graded Music Video** (7:05) **15_03**

The music video we've been color grading was an actual real job. What did our final grades *actually* look like? Did we follow the workflow you've been learning? Now's a great time to break it down.

127. **Prepping a Finished Job for Final Delivery** (8:33) **15_04**

The color grade has been approved. The client is happy. Now what? What do we do for final delivery?

128. **Final Rendering and Delivery** (4:52) **15_05**

It's time to press the Render button. Does that mean we're done? Not by a long shot... not if we want to make sure our final deliverables are accurate.

129. **Backing Up & Archiving** (5:31) **15_06**

There are two aspects to backing up a DaVinci Resolve project... the project itself and the source footage that populates that project. Here's a workflow for handling both aspects of a robust archiving workflow.

Chapter 16: DaVinci Resolve Updates

130. **Resolve 11.1 Update: User Interface Changes** (5:37) **16_01**

What are some of the User Interface changes that might effect you as you work through this training?

131. **Resolve 11.1 Update: Notable Enhancements** (3:57) **16_02**

What are some of the more impactful changes to Resolve 11.1 that you should be aware?

132. **Resolve 11.1 Update: Trimming Part 1** (6:03) **16_03**

Enhanced media trimming is a major new feature in Resolve 11.1. What is 'trimming' and why is it a feature you should understand?

133. **Resolve 11.1 Update: Trimming Part 2** (8:13) **16_04**

Learn how to use the newly enhanced trimming tool and how to avoid some non-obvious pitfalls.

Chapter 17: Conclusion

139. **Additional Color Correction Resources** (4:03) **17_01**

Continue your color correction learning with a range of suggestions for websites, training and books. Color grading is a deep craft and constantly evolving.

140. **Goodbye** (2:55) **17_02**

I bid you farewell! A title of this length is only created by the support of a trusted team, meet them. And now it's time for you to spread the word about the importance and accessibility of high-quality color correction. Happy Grading!