

Shooting Outline: DaVinci Resolve 12 Deep Insights

with Patrick Inhofer

DaVinci Resolve is a mature product that has evolved out of the niche of 'Big Iron' post-production facilities and into the hands of editors, cinematographers, filmmakers, corporate video departments and religious organizations. It has a deep, robust feature set allowing users to 'grow' into the software once they've mastered the fundamentals.

In DaVinci Resolve 12 Advanced Concepts, indie feature film and broadcast colorist Patrick Inhofer guides viewers through the more advanced features of this deep toolset. The viewer will also put these features to practical use, color grading shots from a music video and a documentary.

Recorded in a studio this title puts the emphasis on real-world application of the tools. The 'In Action' chapters help the viewer develop their color correction 'muscle memory' by following along with Patrick using the downloadable content. The viewer will learn how to use the DaVinci Resolve toolset in context of real-life work and situations. Viewers will also get a glimpse into the Advanced tools and features available only in DaVinci Resolve Studio, to help them decide if they need to upgrade to the paid version of DaVinci Resolve.

Target Course Duration: 6-7 Hours

Target Audience: Intermediate

Prerequisite: DaVinci Resolve 12 Insights

Topics include:

- Understanding Resolve's database structure and options
- Understanding advanced primary and secondary tools
- How to apply Resolve's tools to real-world projects
- Learn a repeatable workflow for the entire color grading process
- Understand the features only available in DaVinci Resolve Studio

About Patrick Inhofer

Patrick Inhofer is a professional colorist and owner of Fini.tv.

A 25+ year post veteran, Patrick brings his 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 Barry Levinson, Bruce Sinofsky, and Dorothy Lyman.

Patrick founded the color grading website TaoOfColor.com and publishes a free industry newsletter, *The Tao Colorist*. In 2012 he cofounded MixingLight.com. Patrick is an adjunct professor at Hofstra University, teaching color correction. He contributed to the book *Color Grading with Avid Media Composer and Symphony 6*.

Table Of Contents (84 movies)

0. Introduction (3)

- 0.1 Welcome (Part Keynote)
- 0.2 What you need to know before starting this course
- 0.3 Using The Exercise Files

1. Advanced Database Concepts (6)

- 1.1. 'Studio' Databases: Creating PostGres Databases
- 1.2. Finding and Connecting to Disconnected PostGres Databases
- 1.3. Backing Up PostGres Databases
- 1.4. Restoring Databases
- 1.5. Updating existing Studio databases
- 1.6. Working with Multiple Users
- 1.7. Unlocking Users

2. Additional Media and Edit Page Concepts (10)

- 2.1. Using the 'Take Selector'
- 2.2. Compound Clips: Creating and Editing
- 2.3. Compound Clips: Grading
- 2.4. Working with Nested Timelines
- 2.5. Copy & Paste Video / Audio Attributes
- 2.6. Media Management: When to Use It
- 2.7. Media Management: Rules of the Road
- 2.8. Media Management: Understanding the Options
- 2.9. Conforming timelines vs Relinking Media
- 2.10. Relinking Media vs 'Change Source Folder'

3. Advanced Color Page Concepts: Primary Corrections (17)

- 3.1. Implications of Resolve's 32-bit image-processing pipeline
- 3.2. Optimizing your workflow for Resolve's image-processing pipeline
- 3.3. Grading at the track level
- 3.4. The Sizing Menu: Overview
- 3.5. The Sizing Menu: Input vs. Edit Sizing
- 3.6. The Sizing Menu: Node Sizing
- 3.7. The Sizing Menu: Output Sizing

- 3.8. The Sizing Menu: Changing and Protecting Your Aspect Ratio
- 3.9. Staying Organized: Compound Nodes
- 3.10. Changing Serial Node Color Spaces
- 3.11. LAB Color Space Tips
- 3.12. YUV Color Space Tips
- 3.13. Y-only versus YRGB adjustments
- 3.14. Luma Mix: Emulating Avid Symphony Curves in DaVinci Resolve
- 3.15. Colorist Lingo: What are 1D and 3D LUTs?
- 3.16. Create, export, Import, and organize your own LUTs
- 3.17. LUT Creation Mistakes

4. Advanced Color Page Concepts: Secondaries and Shot Matching(15)

- 4.1. Tracker: Stabilization
- 4.2. Advanced Tracking: Interactive Mode
- 4.3. Understanding and Controlling Key Inputs
- 4.4. Grading The Key Signal
- 4.5. Blur: Sharpening and Coring Softness
- 4.6. Blur: Mist controls
- 4.7. Combining Power Windows with Blur and Sharpen
- 4.8. Comparing Shots: Split Screen Introduction & Gallery Grades
- 4.9. Comparing Shots: Split Screen Versions & Groups
- 4.10. Comparing Shots: Split Screen Neighbors and Selected
- 4.11. Comparing Shots: Wipe Timeline Clips
- 4.12. HSL Keyer: Split Screen View & Highlight Modes
- 4.13. The Lightbox: An alternative timeline view
- 4.14. Gallery: Saving and Copying timeline-level grades
- 4.15. Gallery: Saving and Copying Group Grades

5. Studio-Only Tools and Workflows (4)

- 5.1. Spatial Noise Reduction
- 5.2. Temporal noise reduction
- 5.3. Noise Reduction Tips
- 5.4. Motion blur

6. Increasing Playback Performance (5)

- 6.1. The 'Optimize Media' Workflow
- 6.2. The Proxies Workflow
- 6.3. Understanding User Caching

- 6.4. User Cache vs Smart Cache
- 6.5. Proxies vs Optimized Media vs Caching

7. Color Management in Resolve 12 (2)

- 7.1. What is Resolve Color Management (RCM)?
- 7.2. Options for Resolve Color Management and ACES

8. Rendering, Delivering and Archiving (4)

- 8.1. Rendering Multiple Outputs
- 8.2. Using the Archive feature
- 8.3. Exporting to ProTools
- 8.4. Exporting Using EasyDCP

9. In Action: Cold Open - The Base Grade (8)

- 9.1. About 'In Action' and the 'Cold Open'
- 9.2. Your Plan of Attack: The 3-Pass Workflow
- 9.3. Shot Selection
- 9.4. The Base Grade: Working with Ven
- 9.5. The Base Grade: Safari
- 9.6. The Base Grade: Finishing Off Ven and the Safari
- 9.7. The Base Grade: Grading at Full Speed
- 9.8. The Base Grade: Saving A Shot at Full Speed

10. In Action: Cold Open - Shot Matching (8)

- 10.1. Evaluation of Base Grade
- 10.2. Shot Matching: Safari Wildlife Part 1
- 10.3. Shot Matching: Safari Wildlife Part 2
- 10.4. Shot Matching: Hut Part 1
- 10.5. Shot Matching: Hut Part 2
- 10.6. Shot Matching: Hut Part 3
- 10.7. Shot Matching: Mountain
- 10.8. Shot Matching: Ven

11. In Action: Building a Look (5)

- 11.1. Pay attention to the "The Singularity Effect"
- 11.2. Cold Open: Grouping and setting Looks
- 11.3. Cold Open: Enhancing Interviews
- 11.4. Cold Open: Stylizing with plugins
- 11.5. Cold Open: Closing Thoughts

12. Conclusion (1)

12.1. Goodbye