DaVinci Resolve 12 Deep Insights

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DAVINCI RESOLVE 12 DEEP INSIGHTS
with Patrick Inhofer

Overview

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 Deep Insights*, indie feature film and broadcast colorist Patrick Inhofer builds upon his *DaVinci Resolve 12 Insights* foundational training. The viewer will learn advanced software features that greatly enhance and accelerate the color correction process and sets DaVinci Resolve apart as a superior color correction workspace.

Recorded in a studio, in addition to teaching advanced features and tools this advanced title puts the viewer next to Patrick as he color corrects. He walks them through a repeatable color correction workflow they can apply to their own projects. Viewers with access to the training files can 'Grade Along' with Patrick and develop their color correction 'muscle memory' working shot-by-shot, color correcting a 'Cold Open'. After learning Resolve's advanced tools and features, the viewer will put the entire DaVinci Resolve toolset through its paces, combining and recombining the same tools to solve a variety of color correction challenges. Viewers will also learn how to use many of the Advanced tools and features available only in the paid version, DaVinci Resolve Studio.

Target Audience

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

Prerequisite

DaVinci Resolve 12 Fundamentals (or equivalent experience)

Topics Covered

- 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

- What's needed to deliver to Post Audio or for Digital Cinema

- Understand the most useful features available in the paid version, DaVinci Resolve Studio

Course Organization

This course is split between two 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 'Cold Open' using footage from the feature film documentary, "Tanzania: A Journey Within"

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. He is currently writing a book, *The Color Correction Coach*, for Focal Press

Patrick was an adjunct professor at Hofstra University. 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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Introduction

Chapter 1. Advanced Database Concepts

manually backup your PostGres databases… a routine you should perform regularly if you use PostGres databases.

7. **Restoring Databases** (1:39) **01_04**

   If you've used Resolve's 'backup' function to save your databases then you'll need to know how to import those databases into Resolve. In this movie you'll learn how to do that with the sample Resolve 10 database provided with the Exercise Files.

8. **Updating existing Studio databases** (3:11) **01_05**

   One nice feature of SQL databases (or as Patrick likes to call them, 'Studio Databases') is that it's very clear when you're upgrading to a newer version of a DaVinci Resolve Database. In this video, learn when to update your SQL database—and how to properly perform an update.

9. **Managing Multiple Users** (3:44) **01_06**

   Learn how to quickly put yourself in Resolve's 'traditional' multi-user interface. And once in the multi-user interface, learn how to manage multiple users. Just remember, once a new User gets added to your database, you can't go back to the Single-User login mode.

10. **Unlocking Projects** (2:12) **01_07**

    With the new default 'Single User' mode of DaVinci Resolve 12, a small little bug may bite you from time to time. That bug? A project may unexpectedly become 'Locked', preventing you from saving or modifying a project. This movie will teach you how to 'unlock' a project by logging in as an Admin User in DaVinci Resolve 12.

Chapter 2. Additional Media and Edit Page Concepts

11. **Using the 'Take Selector'** (5:50) **02_01**

    Learn how to keep your timeline tidy by using Resolve's 'Take Selector' to manage alternate choices for a shot - and keeping them neatly hidden. This can be especially useful if you work with Visual Effects artists who are delivering you multiple versions of the same shot.

12. **Compound Clips: Creating and Editing** (4:21) **02_02**

    Compound Clips allow you to group clips in a timeline and turn them into a single 'compound clip' container. You'll learn how to execute this move, plus how to re-edit clips inside a 'compound clip' and even 'uncollapse' a compound clip to put all the clips back in the main timeline.

13. **Compound Clips: Grading** (2:43) **02_03**

    Once you've created a compound clip in the Edit Page, is it possible to color correct that clip (or the

individual shots in the compound clip)? Yes you can. In this movie you'll learn two workflows for color correcting compound clips, plus which one potential 'gotcha'.

14. **Working with Nested Timelines** (3:21) **02_04**

    Find out how you can edit one timeline into another. You'll see how this differs from creating Compound Clips, which look similar to Nested Timelines but differ in a few important ways. You'll also learn which commands on Nested Timelines work the same on Compound Clips.

15. **Copy & Paste Video / Audio Attributes** (4:02) **02_05**

    If you're using DaVinci Resolve for editing, there will come a time when you will want to copy and paste Inspector data (such as crop, opacity and resizing) from one shot to another. Learn how to do this easily plus how to handle pasting keyframes in shots of differing lengths.

16. **Media Management: When to Use It** (2:21) **02_06**

    'Managing your media' can be a very confusing topic. Especially if you work with clients who are bringing their jobs to you and you don't want to work off their hard drives. You'll start learning about Resolve's Media Management tools with a discussion of several different use cases for using it.

17. **Media Management: Rules of the Road** (3:01) **02_07**

    You'll learn the three overall types of media management offered by DaVinci Resolve 12 and how they differ. You'll also hear an opinion on why the Media Manager isn't to be 100% trusted just yet and why you should double-check its work.

18. **Media Management: Understanding the Options** (6:45) **02_08**

    The new Media Management User Interface is a little daunting. But once you realize it's really just a handful of similar options, replicated to cover different ranges of clips you'll be Media Managing… it's a lot less daunting. Learn what all the different options are plus how to avoid getting into serious trouble—because the Media Manager can be very destructive if you're not careful.

19. **Conforming timelines vs Relinking Media** (9:20) **02_09**

    In the *Resolve 12 Insights* training, we spend a lot of time on conforming our timelines to match the final locked picture handed to us from editorial. But Resolve has another type of conforming it performs and it has to do with the relationship between the media in your timeline and the media in your Media Pool. For more clarity, watch this movie.

20. **Relinking Media vs 'Change Source Folder'** (4:12) **02_10**

    Relink is a great new command in DaVinci Resolve 12 but sometimes you have to relink to your

media the old fashioned way—and that's the 'Change Source Folder' command. Get some ideas on when to use this command, how to use it and why it can be annoying to use.

Chapter 3. Advanced Color Page Concepts: Primary Corrections

21. **Implications of Resolve's 32-bit float Image-Processing Pipeline** (4:32) **03_01**

There are times when you'll want to get aggressive with your color corrections, only to realize you've destroyed some aspect of your image—clipping out important details. In this movie you'll learn why Resolve's 32-bit float will help you recover back those details, even on aggressive corrections.

22. **Optimizing your workflow for Resolve's image-processing pipeline** (3:09) **03_02**

Before DaVinci Resolve 12, the software developers were very tight-lipped about the specific order in which Resolve processes all of it's operations. With Resolve 12, they've opened the curtain and shared this information. If you're an experienced Resolve colorist looking to optimize how you build your node trees, here are some ideas on how to use this new information.

23. **Grading at the Timeline Level** (3:07) **03_03**

In earlier versions of DaVinci Resolve, this was called 'grading at the Track Level'. The name may have changed but the end results are precisely the same; if you want create a node that effects every single clip in your timeline then adding that node at the 'Timeline Level' is the way to go. Learn how to put your Node tree into the Timeline Level.

24. **The Sizing Menu: Overview** (3:28) **03_04**

If you need to zoom in, blow up, re-size, re-frame or re-position your image then you'll want to know about the Sizing Menu on the Color Page. In this movie, you'll get an overview of the controls common to all the different Sizing Menus. You'll also get an overview of the relationship between Sizing and Blanking tools in the Color Page and the Transform and Cropping tools in the Edit Page.

25. **The Sizing Menu: Input vs. Edit Sizing** (2:59) **03_05**

DaVinci Resolve has four different places where you can effect (and keyframe) the size and aspect ratio of an image. You'll learn the Order of Operations of which Sizing menu happens before (or after) the others and the one big take-away you need to understand about using the Input and Edit Sizing tools.

26. **The Sizing Menu: Node Sizing** (2:09) **03_06**

If you want to perform a 'patch' or 'repair' of an image then you'll want to understand the Node

Sizing tool and how it can help you use one portion of your image to cover over another portion of your image.

27. **The Sizing Menu: Output Sizing** (2:38) **03_07**
The Output Sizing menu is unique since it effects every single shot in your timeline. This allows you to set crops for managing aspect ratios of an entire timeline.

28. **The Sizing Menu: Changing and Protecting Your Aspect Ratio** (5:18) **03_08**
DaVinci Resolve has several built-in presets to help you apply the most common sets of Aspect Ratios over a 'full frame' image. These presets are ultimately controlled by the Output Sizing menu. Learn where to find these presets, how to reset them and where in the Sizing Menu you can override them.

29. **Staying Organized: Compound Nodes** (4:13) **03_09**
Node Tree organization can be challenging in DaVinci Resolve. It's easy to create complex trees that look very messy and are tough to decipher. In Resolve 12, we can now select multiple nodes, group them together into a Compound Node and give that Node a meaningful name—keeping our trees looking nice and tidy. Note: In the DaVinci Resolve 12.1 update (after this movie was recorded), the 'decompose compound node' command was added!

30. **Changing Serial Node Color Spaces** (4:46) **03_10**
Experienced colorists sometimes want to perform precise operations that can't be performed Resolve's default YRGB color space. Learn how you can switch to the YUV, HSL or LAB color models and how that change effects the rest of the color correction tools in Resolve.

31. **Grading in the LAB Color Space** (4:15) **03_11**
The LAB color space is often used to enhance color contrast when you have a limited palette of colors in your image. This movie gives you some guidelines when working in the LAB color space and how to use Custom Curves for easy control over the saturation and color balance of your pictures.

32. **Grading in the YUV Color Space** (3:32) **03_12**
Classically, colorists work in YUV to separate out the Luma channel from the two separate color channels. In this tradition, colorists would blur out the color channels to reduce codec-induced noise without effecting the perceived detail of the image because they're keeping the Luma channel very sharp. Confused? Then definitely watch this movie for a clear demonstration on how to execute this technique.

33. **Y-only versus YRGB Adjustments** (2:51) **03_13**

Are you unclear why you'd want to make a YRGB color adjustment versus a Y-only adjustment? This movie slows down and builds upon the difference between these two 'moves'; a concept that was initially explored in the Davinci Resolve 12 Essential Training series. You're being reinforced on why it's important to remember that Resolve works in the YRGB color space.

34. **Luma Mix: Emulating Avid Symphony Curves in DaVinci Resolve** (4:14) **03_14**

In the Essential Training you learned how to turn off Resolve's default YRGB color processing and force it into pure RGB processing. This movie explains why this concept is especially important to colorists coming from Avid Symphony and shows how you can permanently force Resolve into RGB-only color processing.

35. **Colorist Lingo: What are 1D and 3D LUTs?** (6:57) **03_15**

Throughout our Resolve 12 Essential and Advanced training, when talking about LUTs we've ignored the whole class of '1D' LUTs that ship with DaVinci Resolve. Find out why we've been skipping those 1D LUTs, why DaVinci Resolve doesn't export 1D LUTs and the main difference between 1D and 3D LUTs.

36. **Create, Export, Import and Organize Your LUTs** (6:57) **03_16**

Where on your computer does DaVinci Resolve look for the LUTs you can access? How does Resolve organize its LUTs? Where do you go to export LUTs you create or import LUTs created by someone else. You can call this movie: LUT Management 101.

37. **LUT Creation Mistakes** (5:14) **03_17**

While it's very easy to export a LUT to hand-off to someone else, it's also easy to create LUTs that will destroy your images without you knowing it. How do you avoid that situation? What color correction controls should you use to ensure the LUT you export will reproduce the color correction you expect?

Chapter 4. Advanced Color Page Concepts: Secondaries and Shot Matching

38. **Tracker: Stabilization** (4:23) **04_01**

For the purposes of color correction and following objects as they move around the screen, Resolve's Tracker is a terrifically fast and generally accurate tool. But what if instead of following an object around the screen we want to analyze the entire image to eliminate camera shake? That's the job of the Stabilization tool, which is found with the Tracker. Learn how to find and use Resolve's stabilizer.

39. **Advanced Tracking: The Interactive Mode** (3:44) **04_02**

Resolve's Tracker is very powerful. But it doesn't work all the time, especially if the object being tracked moves on- or off-screen. This movie will teach you how to use the 'Interactive Mode' to force the Tracker to use different elements in your image to help move your Power Windows on- and off-screen.

40. **Understanding and Controlling Key Signals** (5:06) **04_03**

In the DaVinci Resolve 12 Essentials training we talked about the 'Add Outside' command. In this movie, we slow down to teach you how precisely the 'Add Outside' command works. You'll go inside the 'Key' menu to learn how key inputs are inverted by default, how to defeat that invert and how reduce the effect of a node using the 'Key Output Gain' control.

41. **Color Grading the Key Signal** (2:34) **04_04**

For many years, DaVinci Resolve users have been asking for the ability to feed the key signal output of one node and into the video input of another node. There are many reasons a colorist might want to do this. In movie, you'll see this in action and learn one use-case for this new DaVinci Resolve 12 feature.

42. **Blur: Sharpening—Coring Softness and Level** (3:34) **04_05**

In DaVinci Resolve Essentials, you learned how to use the Blur menu for both Blurring and Sharpening operations. Learn how you can further refine your Sharpening operations using the Coring Softness and Level controls, for an extra level of control you probably didn't realize was available to you.

43. **Blur: Mastering Mist Controls** (2:19) **04_06**

The Blur menu has several different options, including the Mist pull-down menu. With Mist enabled, Resolve's 'Scaling' control becomes active and allows you to create a 'highlight glow' effect that emulates an in-camera technique for creating the same effect. It's not the most intuitive of effects to get going, so in this movie you'll go step-by-step in learning how to use and refine this tool to create the look that works best for the shot you're color grading.

44. **Combining Power Windows with Blur and Mist** (4:25) **04_07**

Building on previous movies in this Chapter, you'll start to get a sense of how all these tools can be combined and re-combined to create vastly different results. In this movie, you'll learn how to work with the Blur and Power Windows tools in two different ways: First, to keep our Mist controls from

blurring out eyes. Second, to create a 'witness protection' look to hide the identity of person with heavy-handed blurring. In both cases, you'll also practice your Tracking.

45. **Comparing Shots: Split Screen Introduction & Gallery Grades** (5:38) **04_08**

If you thought saving still images to the Gallery was a terrific tool for comparing shots to each other… what would you think if you could compare multiple versions of the same shot to itself? How and why would you use this feature? Watch this movie to see how you can use one of DaVinci Resolve's most powerful features.

46. **Comparing Shots: Split Screen Versions & Groups** (2:19) **04_09**

The 'Split Screen' command has many different options for comparing shots to one another. In this movie, you'll learn how you can compare all the shots in a common Group to one another, simultaneously. This is a very powerful way of evaluating shot matching and Looks with your client.

47. **Comparing Shots: Split Screen Neighbors and Selected** (1:30) **04_10**

DaVinci Resolve also allows you to to use the 'Split Screen' command to compare 4 consecutive shots simultaneously, even as the timeline plays down. And if you want to compare multiple non-consecutive shots? There's a Split Screen option for that as well.

48. **Comparing Shots: Wipe Timeline Clips** (2:25) **04_11**

While using the Gallery to store reference stills for later comparison is very useful, sometimes you'll want to wipe to a shot in your thumbnail timeline that you never saved off to the Gallery. In those cases you'll want to know about the 'Wipe Timeline Clip' command. Learn the mechanics of wiping to a timeline clip and how you can choose which precise frame in a clip you'll be using for that wipe.

49. **HSL Keyer: Split Screen View & Highlight Modes** (1:40) **04_12**

Just when you thought we were done with the Split Screen mode… this movie shows you how you can pull up the various 'Highlight Mode' views into a 4-way split screen using the Split Screen mode. You'll also learn about the 'Difference' Highlight Mode.

50. **The Lightbox: An alternative timeline view** (3:13) **04_13**

Imagine a Split Screen view for the entire timeline, covering the entire computer screen laid out like a 'storyboard'. That's precisely what the Lightbox does for you. Not only can you view your timeline in a storyboard grid, you can pull up the full set of color correction tools and you can send this view to your external reference monitor for color-critical evaluation. Learn how to enable the Lightbox and various controls it provides you.

51. **Gallery: Saving Timeline- and Group-Level Grades** (5:49) **04_14**

As you learned in DaVinci Resolve 12 Essential Training, when you save a still to the Gallery you're not only saving the still but the node tree that created that still. But what happens if you save a still with the Timeline-level or the Group-level node tree activated? You'll learn the result of those operations plus how to decipher the naming structure of the Gallery as you save off your stills.

52. **Gallery: Copying Clip-, Timeline- and Group-Level Grades** (5:25) **04_15**

When you save off a still to the Gallery, you're also saving the node tree that created the image of that still. In the previous movie you saw how different node trees get saved off depending on the currently displayed node tree in the node graph. But what happens when we try copying those grades from the Gallery back into the Node tree? Depending on what you're trying to do—things can get a bit confusing. This movie recaps what we learned in the previous movie and shows you what happens when you try to go in the other direction.

Chapter 5. Motion Effects: Studio-Only Tools and Workflows

53. **Spatial noise reduction** (7:03) **05_01**

This Chapter shows you the tools only accessible if you're using DaVinci Resolve Studio, the paid version of DaVinci Resolve. You'll learn when you'd want to choose Spatial Noise Reduction over Temporal Noise Reduction. Plus, what the various pull-downs and numerical entry boxes do for you.

54. **Temporal Noise Reduction** (5:14) **05_02**

Whereas Spatial Noise Reduction reduces noise based solely on the content of a single frame, Temporal Noise Reduction reduces noise by looking at either the 1 or 2 frames before and after the current frame. If it finds noise, it'll use those frames to try and reduce the noise it finds using the surrounding frames. Learn how the various settings work together to learn how to set your Temporal Noise Reduction parameters.

55. **Noise Reduction Tips** (10:15) **05_03**

After learning how to use the two Noise Reduction tools available to DaVinci Resolve Studio users in the previous two movies, it's useful to take a few minutes and explore different strategies for applying noise reduction. You'll learn Patrick's favorite starting settings and few of his favorite techniques to help isolate the noise reduction to only those areas of the picture that need it. Plus, hear his thoughts on where best in the Node Tree to apply Noise Reduction.

56. **Motion blur** (6:23) **05_04**

Unlike the Noise Reduction tools, which are designed to remove the noise Resolve finds, Motion

Blur is designed to add blur where it finds areas that are moving. There are several controls designed to let you first select the amount of blur to add and then define the quality of that blur. In this movie you'll methodically examine each of those controls.

Chapter 6. Increasing Playback Performance

57. **The 'Optimized Media' Workflow (With A Focus On RED Footage)** (6:54) **06_01**

If you're working with Camera Raw footage, you may find it taxes your system and destroys real-time playback, making it impossible to accurately judge your color corrections. Creating Optimized Media allows you to pre-render your Camera Raw footage and use that new media for playback when editing and color correcting. Learn how execute this nifty workflow.

58. **Understanding and Using Proxies** (3:20) **06_02**

If you want real-time performance and don't care about the quality of your image then the Proxy feature in DaVinci Resolve is your best friend. The advantage: It doesn't require any rendering, it just works in real time. The disadvantage: If you're working on HD or smaller frame sizes, the quality of your images is terrible. But If you're downscaling 4K or larger images into a 1080 timeline? You might not notice a quality hit, while also getting a playback performance improvement. Watch this movie and you'll see the Proxy Workflow in action.

59. **Understanding User Caching** (9:55) **06_03**

If you run a high-performance system and rarely run into problems with full frame rate playback then Resolve's Smart Cache is overkill for you—it'll render out way more footage than you need it to. Thats where User Caching comes in. It enables Resolve's caching system but only caches off the nodes and clips you explicitly set for caching. Learn about the two levels of User Caching and what type of granular control you have over Resolve's caching workflow.

60. **User Cache vs Smart Cache** (3:18) **06_04**

One area where the User Cache doesn't give you control: The Edit Page. There are no options to force Resolve to enable or ignore caching for intensive Edit Page effects, such as OpenFX transitions or composite modes. In this movie you'll learn how these processor intensive effects are handled by Resolve's caching system in both the User and Smart Caching modes.

61. **Proxies vs Optimized Media vs Caching** (1:10) **06_05**

With the various levels of control that Resolve provides for 'pre-rendering' your footage to enable full frame rate playback, this movie takes a moment to step back and put the Proxy, Optimized Media and Caching workflows in context to each other.

Chapter 7. Resolve Color Management

62. **What Is Resolve Color Management (RCM)?** (3:30) **07_01**

New in DaVinci Resolve 12 is the 'Resolve Color Managed' color science option. Learn about the ultimate goal of this new color science and the first step in getting it set up.

63. **Options for Resolve Color Management** (7:27) **07_02**

Once you enable Resolve Color Management, what next? That's what this movie is about. With RCN enabled a variety of new options need to be set by the colorist. And if your source footage doesn't match your defaults then you can override those default settings in the Media Page on a shot-by-shot basis.

Chapter 8. Rendering, Delivering and Archiving

64. **Rendering Multiple Outputs** (4:19) **08_01**

It's very common to use DaVinci Resolve to render different types of outputs for different people who need to see the footage. You'll learn how to use the 'Additional Outputs' dialog to make this a very quick and easy request to execute. But you'll also learn its limitations and when you'd want to just create multiple renders and bypass the 'Additional Outputs' feature.

65. **Using the Archive feature** (2:27) **08_02**

New in DaVinci Resolve 12 is the ability to export not just a DaVinci Resolve .drp project file but an archive that includes all of the media associated with that project. Learn what this new archive file format looks like and how to restore a project that's been archived.

66. **Exporting to ProTools** (1:35) **08_03**

Now that DaVinci Resolve is a capable non-linear editor, timelines will be created in Resolve that will need to be shared with ProTools for audio mixing. Resolve 12 has an Easy Setup in the Deliver page that makes it very simple to create assets you can deliver to ProTools.

67. **Exporting Using EasyDCP** (8:40) **08_04**

If you want to deliver your final render for play out to the Digital Cinema Package format for use in movie theaters that support the DCP format then you'll find it interesting that DaVinci Resolve 12 ships with the demo version of the EasyDCP encoder. Learn how simple it is to get started delivering a DCP format. But you'll also learn why it's more complicated than it looks.

Chapter 9. In Action: Cold Open - The Base Grade

68. **About the 'In Action' and 'Cold Open' Movies** (2:33) **09_01**

    If you've done the DaVinci Resolve 12 Essential Training and the DaVinci Resolve 12 Advanced Training then you know everything you need to know to sit down with Patrick and work with him as he color corrects a project with you. In this overview, Patrick explains what he's about to do and the purpose of the 'In Action' and 'Cold Open' movies.

69. **Your Plan of Attack: The 3-Pass Workflow** (1:59) **09_02**

    Color correction can feel overwhelming, especially in software like DaVinci Resolve which has so many different tools instantly available at your fingertips. That's why you need to have a workflow, a plan of attack, when color correcting. This movie outlines your plan of attack for the next three Chapters.

70. **Shot Selection** (4:37) **09_03**

    When color grading any timeline, it's often easier to break it down into smaller manageable chunks. We could use the Hero Shots method discussed in the Resolve 12 Essential Training but instead, you'll learn another method used by many colorists… group shots by common traits. Watch this movie to see specifically what we're talking about.

71. **The Base Grade: Working with Ven** (9:50) **09_04**

    In this movie, watch as Patrick starts working with the Tangent Element colorist control surface as he makes his initial adjustments to the blue-flagged shots of Ven. We're just getting warmed up here, giving you an idea of what to look for when evaluating your images for contrast and the general workflow that can help you become much more efficient at color correcting.

72. **The Base Grade: Safari** (6:19) **09_05**

    Just as you did in the previous movie, you'll make your initial contrast, white point and black point decisions—this time on the Safari-type shots you flagged earlier. Patrick moves off the Tangent Element and onto the mouse, which slows him down a little but gives you an idea of how you'd color correct with a mouse.

73. **The Base Grade: Finishing Off Ven and the Safari** (14:13) **09_06**

    Finally, we're going to wrap up the Base Grade on Ven and the Safari footage by dealing with saturation and color balance. Typically, you'd be making these adjustments at the same time you're making your contrast adjustments… but you're learning a workflow and it's useful in the early stages

to separate out these movements to help you understand how to evaluate your images and make these first few corrections.

74. **The Base Grade: Grading at Full Speed** (7:16) **09_07**

The previous movies broke down Patrick's grading technique into discreet steps. In this movie, watch as he puts it all together, color correcting at full speed with a control surface, evaluating images and executing the Base Grade.

75. **The Base Grade: Saving A Shot (at Full Speed)** (6:44) **09_08**

Patrick finds himself doing something he rarely does when doing his initial color correcting… key framing and reconstructing a color channel. He has to do this since the footage came from a cell phone camera at twilight and needs some additional attention to 'save' the shot. He'll be doing more work on it later, this movie is just about the initial base grade that prepares this shot for additional work later in the color correction process.

Chapter 10. In Action: Cold Open - Secondaries and Shot Matching

76. **Evaluating the Base Grade** (5:13) **10_01**

Patrick has finished the Base Grade color correction pass on the Cold Open. Before he starts shot matching he points out a few things he did while finishing up the color correction after the end of Chapter 9. You'll then sit with him as he evaluates the work to be done for the rest of this Chapter.

77. **Shot Matching: Safari Wildlife Part 1** (9:24) **10_02**

Patrick begins by matching the vulture shot to the giraffe. He's got several elements he needs to pull together and decides the key to getting these shots working together is the sky. You'll see how he like to pull Luminance and Saturation HSL keys to isolate the sky and adjust them for a much closer match, while trying not to obsess and spend excessive amounts of time on the process.

78. **Shot Matching: Safari Wildlife Part 2** (9:15) **10_03**

Next, it's time to tackle two of the most mis-matched shots of this Cold Open, the cat walking in the treetops. These two shots were pulled from two different cameras with completely different color profiles. You'll see Patrick go down a few dead-ends before stumbling on a simple solution—and then pulling back detail he purposely clipped using a Layer Mixer node.

79. **Shot Matching: Hut Part 1** (10:51) **10_04**

For most of us, color correcting people (and skin tones) is the bulk of our shot matching duties. In the movie you'll see how Patrick deals with skin tone, while taking into account the context of the

scene. You'll learn his favorite technique for dealing with skin tone problems and practice tracking a face so the emotion doesn't get buried in the shadows.

80. **Shot Matching: Hut Part 2** (8:58) **10_05**

Just as Patrick starts to work on the kids in front of the hut, he gets a call and has to swap out that shot for a new one. There's only one problem… the shot looks completely different from the rest of the scene! What's a colorist to do? Watch to see how the work you've already done can be built upon and matched to this new shot.

81. **Shot Matching: Hut Part 3** (4:17) **10_06**

Wrapping the shot matching from the previous movie, Patrick re-uses his nodes to speed up the workflow and finishes the shot matching in the Hut scene. He's opted to go for the heavier sunset feel and tweaks a slight green bias in one of Ven's shots.

82. **Shot Matching: Mountain** (7:34) **10_07**

Two other shots that have a serious mis-match are the mountain shots. You'll need to match the wide to the close-up and Patrick shows you how he approaches this challenge. You'll also get some advice on using Custom Curves vs Primary Color Wheels.

83. **Shot Matching: Ven** (6:29) **10_08**

A common problem is matching a single person in two shots when there's another person in the shot with a vastly different complexion. A single overall correction will never solve both problems at once. Learn the most common and useful technique for isolating faces and making more targeted secondary corrections when you're matching shots together.

Chapter 11. In Action: Cold Open - Building a Look

84. **Understanding the Importance of the 'Singularity Effect'** (3:02) **11_01**

When it comes to creating Looks, the first thing you need to know is that there are only two types of Looks: Those that you want the audience believe are 'real' images. And those that you want the audience to believe are 'unreal' images. In this movie you'll learn the difference plus the single most important color for creating Looks.

85. **Building Looks: Grouping and Setting Looks** (6:38) **11_02**

The classic granddaddy of color correction Looks is the heavy vignette. You'll be applying this vignette at the Group level—and since the shots all match already, it's relatively easy work. But as

with most Group level color grading, you'll still need to drop down to the Clip level to make a few tweaks to get it to work.

86. **Building Looks: Enhancing Interviews** (5:55) **11_03**

    Color correction is all about managing your time; there's never enough time to do everything you want, so you have to pick and choose where to you can spend extra time. Interview setups are one of the best places to spend some extra time… because you can often use those corrections in many different shots throughout your timeline. In this movie you'll learn how to add interest, focus the eye and do a touch of skin smoothing on an interview setup.

87. **Building Looks: Stylizing with plugins** (3:48) **11_04**

    The project we've been using for this training is from a documentary. On documentaries you'll tend to reach for a plugin mostly to distract the eye from ugly looking video or to add some stylized interest. Patrick shares his favorite two types of plugins that help achieve those two purposes.

88. **Building Looks: Closing Thoughts** (9:46) **11_05**

    In this movie, Patrick summarizes what he hopes you got out of this training. As a bonus, he'll also let you know how to import his final corrections as a .drp (which you can import from the Project Manager screen in Resolve) so you can see what these images looked like in the final documentary he delivered to his client.

Chapter 12: Conclusion

89. **Goodbye** (1:13) **12_01**

    Some final thoughts and a goodbye from Patrick.