



DaVinci Resolve 12 Bonus Guide

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DAVINCI RESOLVE 12 - BONUS GUIDE

Overview

Included with your purchase of *DaVinci Resolve 12 Insights*, *DaVinci Resolve 12 Deep Insights* or the *Insights + Deep Insights Bundle* are two sets of Bonus Material. The first is a bundle of 75 Power Grades, to use on your own projects. The second, is a bundle of selected *Insights* from the MixingLight.com Insights Library—which is a continuously growing collection of articles, podcasts and videos on the art, craft and business of color grading.

Bonus 1: Power Grades

In the *DaVinci Resolve 12 Insights*, starting with Chapter 11, you learned about the Gallery and how stills in the Gallery are much more than pretty pictures. In fact, every still you save off in the Gallery also retains the exact Node Tree you created for that still.

In the movie, 'Power Grades: Understanding Stills on the Go' you learned how Power Grades are specialty stills that can be accessed by ANY project in the same Database. I also offered some suggestions for how to use Power Grades... by saving them off as 'snippets' that can be added at the end of Node Tree by double-clicking on a Power Grade still.

Team Mixing Light is providing you 75 Power Grades

We want to give you ideas on how to use Power Grade—for use in your own personal or professional projects.

There are three 'families' of Power Grades we're providing you:

1. **Looks Power Grades** - These Power Grades are several different Looks, with variations within each Look. Before applying a Look, you should have done your Base Grade and your Shot Matching. These types of Grades are useful when using Resolve's 'Groups' feature. Just remember, your contrast should already be expanded and the shot generally looking 'right'—or you may get unsatisfactory results with these Power Grades.
2. **Utility Power Grades** - These Power Grades are snippets of node trees. Usually they solve one specific problem. Sometimes they give you a pre-built Node Tree (without any color correction). The Nodes are pre-labelled, to give you a quick starting point.

3. **Timeline-Level Power Grades** - In Chapter 3 of the Deep Insights training, you learned about color correcting at the 'Timeline level' in the Node graph. Grades applied at the Timeline level effect every shot in the timeline and are the last nodes that get processed before the final image is rendered or displayed. We've provided Power Grades that are usually applied at the Timeline Level - a few which we use all the time and a few which never get rendered out but are used for another, very specific purpose.

We will be providing a few Orientation Videos to help you understand how to install these Power Grades into your databases (unfortunately it's a manual, not automated, process that has to be repeated with every new database you create).

Bonus 2: Additional *Insights* from MixingLight.com

Team Mixing Light has also decided to share with you a small sample of training videos from the Mixing Light *Insights Library*. This library is an ever-growing collection of podcasts, videos and articles covering the craft of digital color correction.

Since all three founders of Mixing Light use DaVinci Resolve in their daily color grading businesses, the Insights Library tends to skew heavy on DaVinci Resolve.

Patrick has gone through and selecting what he thinks are Insights anyone who has bought this training would find very interesting. They extend what's been taught in the Resolve 12 Insights and Deep Insights training—which also demonstrates the value of the continuing education provided by a site as unique as MixingLight.com.

For those of you who are already Insights members and may have downloaded these Insights already, these Insights differ only in that they are tagged for iTunes library organization, just like the Resolve 12 training. And if you decide to let your membership lapse, you'll still have access to the Insights provided as part of this Bonus!

As an owner of this training, you can comment and ask questions about the videos in this bonus **directly in the *Insights Library***. Links to each Insight are provided in this document at the end of each summary. Also, many Insights videos are accompanied by extensive text write-ups and a few have accompanying podcasts - so we urge you to click through and check out what we have to say.

Bonus 3: Free 45 Day Test Drive of MixingLight.com

If you're a non-Member of MixingLight.com's Insights Library, then we've got an exclusive treat for you... you can do an extended version of our 24-Hour Test Drive! You can Test Drive the site for 45 days... and we don't take your credit card information. You can join at the end of the Test Drive. Or not. It's completely up to you!

How to sign up for your 45 Day Test Drive?

The only place you'll be able to sign up for the Test Drive is after you've logged in to your Resolve 12 training on Mixing Light. We have a special page that will reveal a Super Secret URL to start your free access.

Do existing Insights Library Members get this bonus?

If at some time your Membership lapses, feel free to sign up for the 45 Day Test Drive... because we know, for as long as you're color correcting, you'll want to sign back up and get our Insights as they are released!



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Bonuses Introduction

1. **Overview** (4:28) **00_01**

A quick look at the Bonus section of the website and how to download your bonuses.

2. **How to Install Power Grades Into Your Databases: Method 1** (:55) **00_02**

Unfortunately, you'll need to rebuild your Power Grade Library every time you create a new database. You'll learn the most basic method for how to do this: From saved off .drx files on your disk drive.

3. **A Note About Previewing Power Grades** (6:23) **00_03**

This is a quick refresher on how to preview a Power Grade using the Split Screen feature. You'll also learn the shortcomings of Gallery Split Screens and why I want you to [use this link to send Blackmagic this feature request](#) (in the pulldown, select either DaVinci Resolve or DaVinci Resolve Studio):

Subject: Feature Request - Power Grade split screen at the end of a node tree

“For Gallery Split Screens of Power Grades: I am submitting a Feature Request that provides a preference allowing me to preview a Power Grade at the end of the active node tree, rather than from the raw footage off the Media Pool - as it does now. This will allow me to preview Looks after I've done my shot matching! Thank you.”

Chapter 1: Installing Power Grades into Databases

4. **How to Install Your Power Grade Library: Method 2** (6:15) **01_01**

If you want to install our Power Grades from the individual .drx files we provided you, this is how to do it.

5. **Understanding the Looks Power Grades** (6:38) **01_03**

An explanation of how these Looks Power Grades were designed and the most likely way you'll find success with them.

6. **Understanding the Utility Power Grades** (6:54) **01_04**

What's the deal with Utility Power Grades and how are they best used. Plus an explanation of those that might not be so obvious.

7. **Understanding the Start and Timeline Power Grades** (9:45) **01_05**

There are a few Power Grades in this package that definitely need some explanation! You won't want to miss this video.

Chapter 2: MixingLight.com Bonus Insights

8. **ScopeLink for ScopeBox** (9:11) **02_01**

ScopeBox is third party software scopes that Patrick uses in his professional grading suite. Mixing Light founder Robbie Carman, gives you an overview of ScopeBox while also showing how it can be used with many NLEs... on the same computer that the NLE is running! ([ML0048](#))

9. **ScopeBox: How Patrick's Sets Up His Scopes** (7:58) **02_02**

External Scopes are every colorist's friend. They leave your Resolve interface open for the rest of the toolset and are much more configurable than Resolve's built-in scopes. Watch how Patrick sets up ScopeBox for maximum image viewing. ([ML0116](#))

10. **Setting Up X-Keys: A Control Surface Companion** (12:57) **02_03**

X-Keys are a USB device that can be mapped (with free software) to additional keyboard shortcuts. In this Insight, Mixing Light contributing Colorist and Online Finisher Josh Petok talks using X-Key to extend the power of our software. He also shows you the basics of programming an X-Key box. ([ML0329](#))

11. **Optimizing X-Keys for Resolve and the Tangent Element** (14:43) **02_04**

After Josh Petok released the previous Insight about X-Keys, I bought one and decided to optimize for use with Tangent's colorist control surface, the *Tangent Element*. I offer up ideas on how to make your control surface faster by purposely mapping many of it's 'buried' command to an X-Keys keypad. ([ML0358](#))

12. **Resolve Color Management: A First Look** (13:52) **02_05**

In an era where our workflows are about to explode to accommodate new color spaces, Resolve Color Management (RCM) is DaVinci Resolve's first attempt to managing those workflows. Robbie Carman explains it for you. Also - click through this Insight to listen to a podcast interview with colorist Juan Salvo, as they discuss how Resolve Color Management works. ([ML0353](#))

13. **Setting Up Resolve Color Management (RCM) for RAW Workflows** (14:02) **02_06**

In the First Look at RCM, the comments contain a few threads where members notice that RAW cameras are 'unselectable' as a source. In this Insight, Robbie gets to the source of the confusion. Be sure to click through to the Insight, where Robbie updates some of the details of this video. And these Comments are also informative. ([ML0370](#))

14. **High Dynamic Range (HDR) Color Grading in DaVinci Resolve** (15:58) **02_07**

Robbie Carman takes you through the basics of setting up Davinci Resolve for HDR color grading using the new Resolve Color Management workflow. And for more information on HDR, be sure to [listen to the two podcasts in this Insight](#), to get you up to speed on the lingo and workflow. ([ML0404](#))

15. **Fixing Cache Dialog Boxes** (15:58) **02_08**

When creating this Resolve 12 training, Robbie and myself were assaulted by DaVinci Resolve with warning boxes about our Gallery and Cache locations being missing. It took us a while but we figured out how to beat this problem. And since, eventually, all Resolve users get bit by this 'bug' we figured we'd share with you our 'under the hood' fix for it. ([ML0422](#))

16. **Look Inspiration: 70s TV Retro Look** (11:05) **02_09**

Dan Moran is a Mixing Light co-founder who specializes in commercials and music videos. In this Insight, you'll see how he likes to get the ever-popular Retro TV look. ([ML0427](#))

17. **Look Inspiration: Bond Inspired Retro Look** (17:15) **02_10**

Who doesn't love the old 'Bond Look'? Dan continues his series showing how he modifies the Retro TV Look to give you more of a Bond feel. ([ML0428](#))

18. **Look Inspiration: Inspiration from Unlikely Sources** (4:12) **02_11**

Dan decides to challenge his skills by pulling up a random image from the web and try to emulate it. In the process, you'll discover a great website for finding ideas and how Dan thinks about matching shots. ([ML0429](#))

19. **Data Levels or Video Level: How to Choose Wisely** (14:33) **02_12**

After you've started getting comfortable with DaVinci Resolve, I'll guarantee you'll start to wonder if you should be actively selecting 'Data' or 'Video' levels in the Render Page? You'll find all sorts of answers in forums and websites... most of it is completely wrong. In this Insight, I set you straight on what these settings are all about and when you might want to override the defaults. ([ML0432](#))

20. **Data Levels, Video Levels and External Scopes: Getting In Sync** (16:03) **02_13**

At the end of my *Data or Video Levels* Insight I made an off-hand remark about how to handle Data and Video levels while reading your scopes. In the comments, it became clear there was a lot of confusion on this topic that needed clarification. This video is that clarification. ([ML0446](#))

21. **HDR Essentials: Reading the Scopes in DaVinci Resolve** (9:03) **02_14**

In previous HDR Insights, Robbie talks about his confusion working with Resolve's internal scopes. In this Insight, Robbie explains what his confusion was about and in the process, we all gain an education on why your whites might clip a lot sooner when grading in HDR than then you thought. ([ML0433](#))

22. **Advanced Finishing Techniques Part 1: Working With Non-HD Frame Sizes** (13:03) **02_15**

I have no doubt that many people taking this training are working with custom installations. They are not constrained by industry standards for HD, UHD or 4K frame sizes and aspect ratios. I recently had a job like that come through my grading suite, which inspired a 3-Part series. In this Insight, learn how to set up Resolve for non-standard frame sizes. ([ML0439](#))

23. **Advanced Finishing Techniques Part 2: Flat File Workflows & Grading P-I-P Effects** (14:57) **02_16**

Early in the Resolve 12 Insights training you learned about using the Scene Cut Detector—which I find very useful on complex sequences or when the turn-around time is very compressed. But when it comes to color grading flat files that have split screens or talking head inserts, things get more complicated. Learn how you might work-around these wrenches. ([ML0441](#))

24. **Advanced Finishing Techniques Part 3: Setting Output Masks + Revisions** (14:56) **02_17**

One area of confusion for Resolve colorists and the flat file workflow... how to deal with 'burned-in black bar crops'? If you're not careful, your black bars will get color graded with the rest of your footage. This Insight will teach you how to set Output Masks to deal with that problem. You'll also learn how I deal with revisions when executing the Flat File workflow. ([ML0444](#))