DaVinci Resolve 14
Add-On Certification Course

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Produced by: Mixing Light

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DAVINCI RESOLVE 14
ADD-ON CERTIFICATION COURSE
with Patrick Inhofer

Overview

In the *DaVinci Resolve 14 Add-On Certification Course*, indie feature film and broadcast colorist Patrick Inhofer builds upon Mixing Light's free QuickStart Course – teaching you everything you need to know to prepare for Blackmagic's *Introduction to DaVinci Resolve 14 Assessment Test*. Once you pass the assessment test, Blackmagic will issue you an *Introduction to DaVinci Resolve 14 Certification*. Many (but not all) employers will accept this Certification for reimbursement of training expenses.

This Certification Course rounds out the core features and workflows you need to know to have a well-rounded knowledge of DaVinci Resolve 14. After downloading the tutorials and exercise files to your computer you follow along to learn:

- The fundamentals of database management
- Workflows for using Look Up Tables (LUTs) and XML
- How to create and sync multicam clips and edit with multicam clips in a timeline
- Additional features for organizing your media and timelines
- Important commands, tools, and features for editing, trimming, and adding transitions and effects to the timeline
- How to work with audio in the timelines
- The tools used for primary and secondary color correction (and the difference between the two)
- How to unlock the power of the Node Tree
- The deep flexibility of the Deliver Page
- The fundamentals of DaVinci Resolve Color Management and the Media Manager

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This course is designed as a series of movies for you to follow along and begin building your DaVinci Resolve muscle memory.

Target Audience

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

Prerequisite

*Completion of Mixing Light's **DaVinci Resolve 14 QuickStart**. Plus, download and installation of the Exercise Files from the Resolve 14 QuickStart.*

Course Organization

This course is split into two types of movies:

- Interface Training – Learn the core DaVinci Resolve user interface, buttons and tools. These are the bulk of the movies.
- Challenges – After learning core elements of the interface, you are given a task to complete on your own. Challenge Reviews show you how your mentor, Patrick, solves the Challenge doing the same actions you're asked to perform, but at speed.

About The Media Used In This Course

This Course uses two different projects – but only the Multicam project is bundled with this course. To help reduce costs, you don't have to buy the 10-minute Color Correction Practice Project, *In the Shadow of Giants*. If you have your own media and timelines to follow along with then please do so. Almost none of the movies in this Course requires the precise footage you see Patrick working with.

If you don't have access to a high-quality project to practice the techniques taught here, then we strongly recommend you purchase the optional Practice Project.

From the download page of this Course you'll find a link with a heavily discounted price for the Practice Project (which is licensed for you to use on your color correction demo reels and private client demos).

This Course does include the 11-camera multicam project for the multicam chapter.

In our experience, not very many people have a high quality multicam project to practice with – so we've included a multicam project with this Course.

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About Patrick Inhofer

Patrick Inhofer is a professional colorist and owner of Tao Of Color, Inc., 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 and User Groups. He occasionally leads small group multi-day seminars teaching DaVinci Resolve and the craft of color grading.

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TABLE OF CONTENTS

Introduction

1. **Welcome** (1:30) **00_01**
   An overview of what you'll learn in this training series..

2. **Understanding & Organizing the Exercise Files** (4:58) **00_02**
   What's in the Exercise Files folder that we've provided to you? Get a detailed explanation.

3. **About the 'Shadow of Giants' add-on Practice Project** (2:30) **00_03**
   How do you restore a DaVinci Resolve .dra archive? Follow these steps.

4. **Muscle memory and the value of following along** (2:50) **00_04**
   Restoring a Resolve Project file is different than restoring an Archive. In this movie, learn how to Import a .drp and then relink to the footage we've provided.

5. **About my color suite setup** (2:50) **00_05**
   Learn about Patrick's setup and how his Resolve system is configured.

Chapter 1: DaVinci Resolve 102

6. **Where are Resolve's Project Files?** (3:48) **01_01**
   Does DaVinci Resolve have the same kind of project files as Premiere Pro or Avid? And where are your projects saved?

7. **Creating a new Disk Database** (2:42) **01_02**
   Get the basics on creating a new disk database.

8. **Challenge: Connecting to an existing database** (2:41) **01_03**
   What happens when you 'disconnect' a database in the Project Manager? And how do you connect to an existing disk database (that you disconnected)? Plus, Patrick challenges you to change the name of the database you created in this movie.

9. **Backing Up and Restoring Databases** (3:23) **01_04**
   In the Project Manager learn how to backup and restore databases – and the file extension for 'disk database backups'. Plus, get your first taste of the PostgresSQL database and what happens when you restore or reconnect to a database in a file format from earlier versions of DaVinci Resolve.

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10. **Upgrading Databases** (1:24) **01_05**
    Learn the best practices when you need to upgrade a database.

11. **Understanding Resolve's 'PostGresSQL' Database** (5:32) **01_06**
    What's the deal with the SQL database? Where does it exist on your computer and when do you need to use it?

12. **Importing, Exporting Projects as .drp Files** (2:55) **01_07**
    This movie covers the fundamentals of managing your projects – including importing, exporting, and deleting. Plus you learn a few different export and import options.

13. **Archiving Projects** (4:56) **01_08**
    What is the difference between a Resolve export and a Resolve archive? What assets travel when you create an archive?

14. **Review: Databases and Projects in DaVinci Resolve** (2:59) **01_09**
    It's important to understand how DaVinci Resolve organizes its databases and the projects that live within them. This movie is a quick review, putting it all together.

15. **Importing An XML** (10:32) **01_10**
    Using an XML that was generated in Premiere Pro from the optional *In The Shadow of Giant Practice Project* you learn two different approaches to importing an XML.

16. **Verifying An XML with an Offline Reference Clip** (9:43) **01_11**
    You should NEVER assume your XML import is correct. You need to verify the import against a reference movie from the editor. This movie shows you how Patrick likes to do this, as his fixes a problem with the imported timeline.

17. **Render Caching: Increasing Computer Responsiveness** (7:36) **01_12**
    Are you having problems with real-time playback? It's time to learn how to use the Smart Render Cache to solve your playback woes; including how to set your caching options.

18. **What is a LUT?** (4:32) **01_13**
    Patrick spends a few minutes explaining the nature of LUTs, the different usages for a LUT, and why people like to use LUTs.

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19. **Working with LUTs in the Node Tree** (5:48) **01_14**
    Using a grayscale from the QuickStart series, you apply a LUT to the grayscale and evaluate its effect on the image. From there, learn how to 'prepare your image for the LUT'.

20. **Applying LUTs in the Media Pool** (3:15) **01_15**
    The alternative to applying a 'camera LUT' to your footage in the node tree, is to apply it to your footage in the Media Pool. But be forewarned, there's a big difference applying the LUT in the Media Pool.

21. **Importing, Exporting and Organizing Custom LUTs** (7:38) **01_16**
    If someone gives you a LUT then how to you import it into Resolve? If you want to export a correction as a LUT then can you do that? And can you organize your LUTs into folders? Plus, learn how to check your LUT exports and a big gotcha if you're applying LUTs in the Media Pool.

Chapter 2: Multicam 101

22. **Syncing Multicam Clip Angles, using Sound** (5:22) **02_01**
    Restore the Multicam project, create a multicam clip based on sound, and determine if the clips are in sync?

23. **Challenge: Adjusting Sync, using Audio Waveforms** (5:02) **02_02**
    Open the multicam clip to examine sync and start refining the multicam sync visually using audio waveforms. After watching, you have a few tracks you need to manually sync with waveforms.

24. **Challenge: Finding Sync with Visual Cues and Marks** (4:45) **02_03**
    Next, you need to sync the Red cameras (which didn't record audio) to the audio track. Patrick shows you how and then leaves the second camera for you to do.

25. **Working with Angles and Prepping for Editing** (3:31) **02_04**
    With the cameras properly synced, it's time to name the angles something useful. And then, create the timeline to begin editing.

26. **Editing in Multicam Mode** (9:06) **02_05**
    At the start of this movie, Patrick shows you two different musical segments that are useful for handling sync in this song. Then, load up the .drp 02_05-START to continue with Patrick creating your first multicam edits.

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27. **Changing Angles and Adding Transitions** (2:43) **02_06**
    Revise your edit by switching camera angles. And then, add a dissolve to change the feeling of the opening sequence.

28. **Multicam and Creating Optimized Media** (8:13) **02_07**
    Dropped frames can be a real problem when editing multicam. Learn how to use optimized media to help you fix that problem by generating low bandwidth proxies.

Chapter 3: Organizing Your Media and Timelines

29. **Importing Clips from the Edit Page** (4:28) **03_01**
    Sometimes you want to get to a fast start on a new project. Learn how to import clips into the Media Pool without ever leaving the Edit Page. And what are the limitations?

30. **The Media Pool vs Your Hard Drive** (3:04) **03_02**
    Through a series of quick commands, learn the relationship of the files in your Media Pool and their actual location on your hard drives. And the one command that can, actually, delete the media off your hard drive.

31. **Challenge: Creating Custom Bin & Column Layouts** (5:08) **03_03**
    In DaVinci Resolve its easy to rearrange your bins to sort in any order you wish… well, most of the time (but not, apparently, in version 14.3 of Resolve). You also learn how to create custom bin column layouts in item view.

32. **Color Coding Clips & Bins** (2:51) **03_04**
    You can visually color code bins for easier organization. Plus, learn how to color code clips and for easy identification in the timline.

33. **Enabling the Timeline Smart Bin** (2:42) **03_05**
    If you forgot to turn on the Timeline Bin then its easy to lose track of your timeline locations. This movie teaches you the functionality of the Timelines Smart Bin and how to work with it.

34. **Revising Metadata on Multiple Clips Simultaneously** (3:52) **03_06**
    The clips we've imported have the default metadata of Blackmagic Cinema Cameras. How do you modify the metadata of multiple clips at once? And what are some of the gotcha's?

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35. **Markers and Spanned Markers as Organizational Tools** (6:57) **03_07**
    You can add markers to clips in the Media Pool. In this movie, we use Markers to set sync points for the multicam projects. You can also use markers to create 'subclips'.

36. **Adding Markers to a Timeline** (3:11) **03_08**
    Learn how to add markers to your timelines and some good uses for them, included spanned markers.

37. **Digging Deeper with Timeline Markers** (2:33) **03_09**
    Now that you know how to use markers, it's a good time to look at the various User Interface options for added, modifying, deleting, and navigating your markers.

38. **The Edit Index** (4:23) **03_10**
    Using marker navigation as our theme, Patrick introduces an interface feature you may have stumbled upon – but likely ignored. In this movie, learn about the amazing power of the modest-looking Edit Index.

39. **Color Coding Timeline Tracks** (2:07) **03_11**
    Another visual organizing tool is labelling your video and audio tracks with colors. Learn how to do this and what happens when a clip is assigned a color that doesn't match the track color.

Chapter 4: Editing 102

40. **Enabling and Customizing the Playhead Shadow** (5:37) **04_01**
    After fixing a failed archive restore, you walk through the fundamentals of enabling Resolve's playhead shadow (and get it to mimic the useful behavior of Avid's playhead).

41. **Navigating with Timecode** (6:22) **04_02**
    Speed up your editing by learning how read and enter timecode commands to manipulate your playhead and clips.

42. **Alternatives to Pressing 'Play'** (4:35) **04_03**
    Besides press 'play forward' or 'play backward' you want Resolve to play around specific segments of the timeline. Take some time to practice these useful play commands.

43. **Editing Operations Review** (6:22) **04_04**
    Now that you're familiar with how Resolve works generally, it's time to learn all the different editing

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operations that weren't covered in the Quickstart. But we begin with a quick review of the fundamental non linear editing operations and track targeting.

44. **Additional Editing Operations** (3:52) **04_05**
    Discover the nuances of the Replace, Append, Paste Insert, and Fit to Fill commands.

45. **Deleting Clips** (2:51) **04_06**
    Switch gears and learn several techniques for removing clips from the timeline.

46. **Splitting and Joining Clips** (4:03) **04_07**
    There are times when you want to split a longer clip in half, to then perform a variety of tasks on the new, split, portion of the clip. Learn how this works in DaVinci Resolve.

47. **Snapping, Linking and Locking** (8:09) **04_08**
    Once your clips are in the timeline, you need to move them around. This movie provides insights into Resolve's basic behaviors of how clips are moved with your mouse – and how to restrict the movements of clips when clicking on them.

48. **Relinking, Shuffle / Swap Edits** (4:35) **04_09**
    Learn how to link several clips together and several useful techniques swapping clips around.

49. **Auto Selecting Clips** (2:30) **04_10**
    The Inspector can be very powerful but if you're not careful, you can modify clips by mistake. In this movie you discover how to force the Inspector to always be active only for the clip under the playhead.

Chapter 5: Trimming 102

50. **Trimming with Linked Clips** (2:58) **05_01**
    This Chapter is designed to give you fine-tuned control over your trimming operations. This movie focuses on managing your trims with linked clips.

51. **Marking Clips Quickly** (3:11) **05_02**
    Dig into the nuances of marking clips, marking gaps, and their relationship to the track selectors while building your keyboard shortcut editing chops.

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52. **Quickly Trimming Clips and Gaps** (3:47) **05_03**
Once you start learning these keyboard shortcuts, you'll really start flying while editing. With some practice you'll have granular control over your trimming while rarely touching the mouse.

53. **Moving & Nudging Clips and Edits with your Keypad** (2:04) **05_04**
Taking a few keyboard commands you're already familiar with, you learn how to move clips around with your keypad. Plus, using and customizing your nudge preferences.

54. **Sub-frame Audio Nudging** (3:37) **05_05**
When you're lining up audio tracks, sometimes a nudge of one frame in either direction is too big. Can you nudge audio clips in a smaller increment? The answer is yes. And it's called sub-frame nudging. Plus, an exercise in 'forced relinking'.

Chapter 6: Transitions & Effects 102

55. **Apply Standard Transitions** (2:35) **06_01**
Are there shortcuts for applying transitions?

56. **Changing the Standard Transition** (2:20) **06_02**
Now that you know how to quickly add a transition and easily target audio- or video- only, you probably want to know if you change the default transition?

57. **Creating Custom Transition Presets** (:53) **06_03**
Wouldn't it be useful if you could alter the properties of any transition and then save it off as a reusable preset? You can and this movie teaches you its mechanics.

58. **The Video Fade Handle** (1:52) **06_04**
This feature helps you quickly create fade-out and fade-in transitions without hunting down a transition effect.

59. **Searching for Effects and Transitions** (2:28) **06_05**
DaVinci Resolve can overwhelm you with a dizzying array of OpenFX. Learn how to use the search tool to quickly narrow down long lists of effects. Plus, a quick tip for closing all the categories of OpenFX filters with a single mouse click.

60. **Dynamic Zoom** (4:55) **06_06**
If you're looking for the equivalent of Final Cut Pro's 'Ken Burns' effect then you're looking for Resolve's Dynamic Zoom feature.

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61. **Setting Keyframes with the Inspector** (4:08) **06_07**
    Instead of using Dynamic Zoom, learn how to replicate the same effect using keyframes and the transform tools on the Edit Page.

62. **Changing the timings of Keyframes** (1:34) **06_08**
    Having set the start and ending keyframe points, you change the timing of the move using keyframe timing editor in the timeline.

63. **Understanding the Keyframe Curve Editor** (2:06) **06_09**
    Learn how to enable Bezier curves to customize the playback of your keyframing and navigate through the keyframes in the curve editor.

64. **Transform On-Screen Widget** (1:58) **06_10**
    You've learned how to use the Inspector for adjusting your Transforms. In this movie you learn how to use the Transform widget with a few tips on how to adjust the Viewer if the widget goes off-screen.

65. **Freeze Frames and Constant Speed Changes** (3:37) **06_11**
    Get the low-down on how to perform the most common types of speed changes, in the timeline, using the Change Clip Speed dialog box. Plus, how to 'flatten' a multicam clip so you can make a speed adjustment.

66. **Advanced Retiming** (9:11) **06_12**
    DaVinci Resolve allows for some sophisticated speed change moves using an entirely different set of commands in the timeline. Learn about the Advanced Retiming / Speed Change mode of the Edit Page. Plus experiment between Frame Blending, Nearest, and Optical Flow.

67. **Copy / Paste Clip Attributes** (2:31) **06_13**
    Resolve offers a detailed menu for copying the attributes of one clip and pasting them into another clip. Learn about the various options in this movie.

Chapter 7: Working With Audio

68. Manipulating Audio Tracks on the Edit Page (6:08) **07_01**
    Learn how to identify if your audio tracks are mono or stereo, how to switch between them, and how to use the audio meters to confirm your selection.

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69. **Setting Levels in the Edit Page** (2:14) **07_02**
Building on skills you built in the QuickStart, learn how to adjust your audio volume using the Inspector (for finer control) .

70. **Keyframing Audio** (3:26) **07_03**
In the QuickStart you learning how to set audio keyframes in the Fairlight page. Learn how to do the same thing but in the Edit Page on the timeline.

71. **Understanding Clip Level Adjustments on the Edit Page** (4:08) **07_04**
Just like you've already learned on the Fairlight page, you're going to set the volume on each individual clip to even out the audio. Plus, a few tips to make the experience work more smoothly.

72. **Understanding Track Level Adjustments on the Edit Page** (4:28) **07_05**
Now it's time to balance the overall levels between the sound-ups and the music. You do this by with the track faders. But first, you do some additional keyframing to shape the mix.

73. **Using the Index on the Fairlight Page** (2:29) **07_06**
Similar to the Edit Index on the Edit page is the Edit Index on the Fairlight page. And in many ways, it's more powerful and useful.

74. **Using the Loudness Meter** (5:05) **07_07**
The overall loundness of broadcast television is now regulated by governments worldwide. DaVinci Resolve 14 now includes a loudness meter. Learn what it is, where to find it, and how to read it.

Chapter 8: Primary Corrections 102

75. **What is a 'Primary' Color Correction?** (2:19) **08_01**
The next few Chapters focus on the Color page. In this movie learn how these chapters are organized and the definition of a 'primary correction'.

76. **The Value of Looping** (2:19) **08_02**
It might seem strange to have an entire movie about looping. But it's a really important workflow tip that many newcomers to color correction don't understand (and get burned by ignoring).

77. **Lightbox & Flagging Clips** (7:57) **08_03**
Learn another valuable tip about how to start a color correction session. And then explore two terrific features that greatly support the tip at the beginning of this movie. By the end, we will have flagged a range of shots that we'll start color correcting.

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78. **Filtering Clips** (3:35) **08_04**
    Once you've flagged your shots for the Hero Shots workflow, what next? How do the flags help you? It's called 'timeline filtering'. Learn how to enable it and how it functions.

79. **Understanding Temp and Tint Controls** (7:41) **08_05**
    Using a grayscale, learn the difference between the Temp and Tint controls – which have very distinct, but different, effect on your images. And then put these controls into action using several different shots; and learning a general order of attacking your images.

80. **What are the Primaries Bars?** (6:04) **08_06**
    The Color Wheels are easy to use… unless you want to make very precise corrections to a single color channel. This movie teaches you how to use the Primary Bars interface to make those precise corrections. And get a lesson on Resolve's YRGB image processing.

81. **Challenge: Auto Corrections** (4:34) **08_07**
    Walk through the three main automatic tools in DaVinci Resolve: Auto Correction, White / Black point set, grayscale set. At the end, Patrick challenges you to do better using the Primary Bars to balance out the grayscale.

82. **Challenge Review: Auto & Primary Bars** (2:48) **08_08**
    See how Patrick solves the Challenge using the Primary Bars – and accomplishes what the Auto tools couldn't do on their own.

83. **Fundamentals of Custom Curves** (3:42) **08_09**
    Custom Curves are an extremely powerful color correction tool. This movie teaches you the fundamentals of the user interface and how to manipulate curves.

84. **Challenge: Curves** (:57) **08_10**
    Just like the first challenge in this Chapter, you're going to solve a problem with color balance just using the custom curves.

85. **Challenge Review: Curves** (3:32) **08_11**
    How did you do? Patrick walks you through his solution to the problem, using nothing more than the endpoints of Custom Curves.

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86. **Creating B&W Effects with the RGB Mixer** (4:56) **08_12**
    You get introduced to the RGB Mixer for creating interesting Black & White effects. But first, you need to balance the underlying shot.

Chapter 9: Secondary Color Corrections 102

87. **What Is a 'Secondary Color Correction'** (1:30) **09_01**
    What's the difference between Primary and Secondary color corrections? This movie answers that question.

88. **Fundamentals of the HSL Keyer** (8:26) **09_02**
    You evaluate an image that's had a primary correction applied. Then you learn how to use Resolve's HSL Qualifier to key out a red oversaturated element. Plus, an example of how you can 'build' a key using Hue, Saturation and Luminance, separately.

89. **Refining HSL Keys** (3:51) **09_03**
    You've build a good key – but it has some problems. In this movie you learn how to use the 'matte finesse' tools to tweak the key and gain more precision.

90. **Isolating Keys with Power Windows** (6:06) **09_04**
    After tweaking the matte finesse tools and desaturating the red bloom, you add a Power Window (and then track it) to help further isolate your correction more precisely. Plus, Pat's thoughts on the value of 'procedural color correction'.

91. **Copying Color Correction Attributes on the Color Page** (9:30) **09_05**
    After color correcting an establishing shot, you work through a 4-shot sequence and learn the multitudes of ways of copying color corrections from one shot to another… including copying a single node from elsewhere on the timeline.

92. **Working with Versions and the Split Screen** (9:19) **09_06**
    What if you want to show your client (or yourself) different versions of a color correction? Rather than saving them off as stills, it's super-easy in Resolve to flip between different corrections using the Versions feature. And use Split Screen to compare the versions simultaneously.

93. **Sharing Gallery Stills Between Projects with Power Grades** (6:33) **09_07**
    Learn how to share you color corrections between projects in the same database. And get a few

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ideas on how to organize your Gallery and how you can use the Power Grades feature, including saving off 'snippets' of your most common corrections.

94. **Working with Multiple ResolveFX** (4:45) **09_08**
Who doesn't love adding visual effects? And sometimes, you've got to add two or more visual effects to get the look you want. This movie shows you how to do that on the Color Page, and how to create an 'OpenFX node'.

Chapter 10: Nodes 102

95. **The 'Outside Node' Command** (10:37) **10_01**
Understanding how to use nodes to build a color correction is essential to 'leveling up' your skill. This movie teaches you one of the most important next-level node commands. But, before getting to the core of this movie Pat has to circle back and fix a key we created earlier in this title

96. **Understanding Alpha Channels Between Nodes** (3:27) **10_02**
The 'Add Outside Node' is very powerful. But it's not magic. And understanding this operation requires an understanding of Alpha Channels, what they are, and how do they work?

97. **Manually Building An Outside Node** (2:34) **10_03**
With an understanding of alpha channels you have what you need to learn how to build your own outside node, manually. By the end of this movie, if you can execute these few steps you're starting your ascent into the realm of DaVinci Resolve Power User.

98. **Introduction to the Layer Mixer Node** (7:11) **10_04**
DaVinci Resolve has many different types of nodes. In this Certification series you've been working exclusively with Serial Nodes (also called Corrector Nodes). This movie introduces you to the super powerful Layer Mixer Node.

99. **Composite Modes Using the Layer Node** (5:08) **10_05**
The Layer Mixer Node has a hidden power… Transfer / Composite Modes allow the different inputs into a Layer Mixer Node to interact with one another. And then apply this new node to a real image.

100. **Copying and Pasting Nodes** (1:39) **10_06**
You start wrapping up this Chapter on nodes by learning the simplest way possible to copy one node into another. It's so simple, you already know to do it!

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101. **Decoding Node Icons 102** (4:08) **10_07**
    In the QuickStart you learned about the node icons. This movies goes into more detail about which tools are called out by these icons and how precisely various sub-tools are named in this interface element.

Chapter 11: Digging Deeper on the Delivery Page

102. **Customizing Your Render Settings** (7:17) **11_01**
    Move beyond the presets to customize your renders and the main choices you need to make. Plus, learn how a filtered timeline effects your render options.

103. **Saving and Recalling Custom Presets** (2:15) **11_02**
    Once you get your render settings fully tweaked – if you want to save them for later reuse then this movie shows you how to do this by creating two different Custom Presets.

104. **Queuing Multiple Deliverables for Rendering** (2:19) **11_03**
    In this movie you learn how to take the two different presets you created and set them up for rendering.

105. **Modifying Queued Jobs** (1:03) **11_04**
    Once added to the Render Queue, you can modify those jobs if you decide you need to change a setting or update the render location.

106. **Render a Section of a Timeline** (2:56) **11_05**
    What if you only need to render a smaller section of a longer timeline? How do you do that and what are the various ways to set your render range?

107. **Deliver Page Tips and Tricks** (4:10) **11_06**
    Once you've rendered a job, this movie teaches you some tips on how to handle those items in the Render Queue. Plus learn a few tricks on file management in the Render Queue.

Chapter 12: DaVinci Resolve Color Management

108. **What is Resolve Color Management (RCM)?** (4:38) **12_01**
    Do you find yourself working with log-recorded or RAW-recorded images? Then you'll want to understand Resolve Color Management (RCM). This movie explains the concept and gives you an idea of how to watch this Chapter.

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109. **Enabling RCM** (2:53) **12_02**
Learn how to enable Resolve Color Management, activating some new options.

110. **Setting your RCM Input Color Space setting** (1:38) **12_03**
After enabling RCM you need to set the Input Color Space. Find out how you make that choice.

111. **Changing Input Color Spaces at the Clip Level** (4:30) **12_04**
What do you do if a camera in the project doesn't match the rest of the cameras in the project... or worse, isn't officially supported with a specific Input Transform? And what happens if your clip is RAW?

Chapter 13: Using the Media Manager

112. **Media Manager Overview** (3:34) **13_01**
The Media Manager is very similar to Resolve's 'Archive Project' function. But the Media Manager is way more flexibile. This movie shares some examples of why you'd use the Media Manager – and launches you into the Media Manager.

113. **Understanding Copy, Move, Transcode** (6:21) **13_02**
The Media Manager has three different types of operations that can be applied to three different ranges of the media in your Project. Learn which one you generally want to avoid! Plus learn how to 'consolidate' your footage, using the Media Manager.

114. **Media Manager Archiving** (1:17) **13_03**
Specifically learn how the Media Manager lets you archive your project more precisely than Resolve's 'Archive Project' function.

Chapter 14: Conclusion

115. **Keep Learning DaVinci Resolve** (3:30) **14_01**
Stand alone training titles like this are a great way to learn software. But if you also want to learn the craft and skill of digital color grading then Mixing Light has resources to help you. This movies outlines those resources.

116. **Taking Blackmagic's Assessment Test** (1:42) **14_02**
Yes! You're at the point in this training where you've learned everything you need to know to take Blackmagic's official Assessment Test. If you pass (and if you did this training, you will pass) then

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you'll be presented with an official Certificate, with your name, showing you passed the Introduction to Resolve 14 Assessment Test.

117. **Thank you and Goodbye** (1:31) **14_03**
Pat shares some final thoughts and encourages you to keep learning!

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