

Problem Solving in DaVinci Resolve 15

1. Color Correction vs Grading

- The Difference Between Color Grading & Correction
- Grading Order of Operations
- Setting the Black Levels
- Setting the Highlights
- Fixing Color Balance
- Focusing the Image

2. Improving Contrast

- What is Contrast?
- Examining Contrast in the Scopes
- Adjusting Contrast with the Primaries Wheels
- Adjusting Contrast with Curves
- Enabling Editable Splines
- Using the Contrast & Pivot Controls

3. Dealing with Poorly Exposed Video

- Setting the Waveform to Y Only
- Examining Highlights for Clipping
- Using the Highlight Control
- Adding Saturation to a Clipped Sky
- Fixing Exposure Using the Curves
- Using the Shadow Control

4. Improving Color Balance

- What is Color Balance?
- Viewing Color Balance in the Scopes
- Reading the Vectorscope
- Fixing Color Balance with the Primaries Bars
- Using the Temperature Control
- Fixing Mixed Lighting
- Using the HSL Qualifier
- Isolating Further with a Window
- Tracking the Window

5. Using Resolve Color Management

- What is a Log Image
- Enabling Resolve's Color Management
- Tone & Gamut Mapping
- Choosing Input Color Spaces for Log Footage
- Choosing Input Color Space for Blackmagic
- Benefits of Using Resolve Color Management
- Limitations of Resolve Color Management
- Working with Raw
- Using the Resolve Color Space Transform Effect
- Using Tone & Gamut Mapping

6. Normalizing with LUTs

- What is a LUT
- Using a Three Node Structure
- Choosing a LUT
- Limitations of LUTs
- Using the LUT Browser

7. Normalizing Manually

8. Using Resolve's Noise Reduction

- Using a Splitter Combiner Node
- Reducing Noise in Highlight Difference Mode
- Temporal Noise Reduction
- Choosing Frames
- Motion Estimation
- Motion Range
- Adjusting Temporal Threshold
- Motion Threshold
- Enabling Smart Render Cache
- Spatial Noise Reduction
- Choosing a Spatial Noise Reduction Mode
- Radius

9. Correcting Skin Tone - Part 1

- Enabling the Skin Tone Line
- Shirley Test Chart
- Viewing Skin Tone in the Vectorscope

- Isolating Skin Tones
- Correcting Skin Tone with Hue vs Hue
- Separating subjects with Windows
- Correcting Skin Tone with the Hue Control

10. Correcting Skin Tone - Part 2

- Correcting Skin Tone with the Offset Color Wheel
- Skin Color Variety
- Using Color Boost
- Using the Color Compressor

11. The Face Refinement Tool

- Applying the Face Refinement Effect
- Analyzing
- Adjusting the Skin Mask
- Smoothing & Detail Size
- Face Refinement Contrast
- Face Refinement Color Grading Controls
- Eye Retouching
- Lip Retouching
- Blush Retouching
- Forehead Retouching
- Cheek Retouching
- Chin Retouching

12. The Resolve Beauty Effect

- Applying the Resolve Beauty Effect
- Qualifying the Subject
- Applying Smoothing
- Texture Recovery
- Midtone Detail Control

13. Focusing the Eye

- Adding a Vignette
- Sharpening with the Blur Tool
- Using an Outside Node
- Adding Lens Blur
- Desaturating the Background
- Adding Another Vignette
- Darkening the Background

14. Removing Lens Barreling

- Lens Correction
- Using the Lens Distortion Effect

15. Removing Flicker

- Applying the Deflicker Effect
- Changing the Output Setting
- Limit Analysis Area
- Isolate Flicker Controls
- Trying Different Deflicker Modes
- Restore Original Detail After Deflicker

16. Image Repair Effects - Part 1

- Applying the Patch Replacer
- Tracking the Patch Replacer
- Dead Pixel Fixer
- Applying the Deband Effect

17. Image Repair Effects - Part 2

- Cloning with the Patch Replacer
- Applying the Dust Buster Effect
- Automatic Dirt Removal
- Motion Estimation
- Neighbor Frames
- Repair Strength
- Dirt Size Threshold
- Second Dirt Removal Example

18. Creating a Bleach Bypass Look

- What is the Bleach Bypass Look?
- Using Curves for the Bleach Bypass Look
- Using the Primaries Wheels & Blend Modes
- Reducing the Look with the Key Output Control

19. Performing Cross Processing

- What is Cross Processing?
- Disabling Gang Curves
- Adjusting the Look with the Curve Opacity Sliders

20. Creating a Warming Cool Look

- Warm Cool Look or Orange & Teal
- Using the Curves
- Enabling Default Anchors
- Desaturating the Shadows

21. Worn VHS Look

- Softening the Clip
- Shifting the Color Channels
- Adding Scan Lines
- Changing the Aspect Ratio