Problem Solving in DaVinci Resolve

1. Color Correction Vs Grading

- Introduction
- Differentiating Color Grading & Color Correction
- Setting a Basic Order of Operations
- Setting Black Levels
- Setting Highlights
- Setting Midtones
- Balancing the Image
- Applying Saturation to the Image
- Secondary Color Correction
- Focusing the Eyes
- Reviewing the Order of Operations

2. Improving Contrast

- Defining Contrast
- The Rubber Band Analogy
- Increasing Contrast
- Creating an S-Curve
- Creating an Inverse S-Curve
- Unganging Your Curves
- Improving Contrast with the Color Wheels
- Using Contrast & Pivot
- Creating a Y Only S-Curve
- Understanding when to Change the Order of Operations
- Understanding Ganged Curves
- Using Lift, Gamma, & Gain
- Creating a Raised Shadows Look

3. Dealing with Poorly Exposed Video

- Correcting Exposure
- Setting the Scopes to Luminance
- Setting the Black Point First
- Adjusting the Highlights
- Adjusting the Midtones
- Correcting Exposure with Your Curves
- Bringing Back Detail in Overexposed Footage
- Using the Highlight & Shadow Controls

- Re-saturating the Sky with Hue Vs Sat
- Correcting for Underexposure
- Using the Offset Color Wheel
- Re-Expanding the Contrast
- Expanding the Shadows
- Evaluating the Waveform

4. Improving Color Balance Part 1

- What is Color Balancing
- Reading the RGB Parade Scope
- Reading a Vectorscope
- Removing an Orange Color Cast
- Reading the Color Cast in the Parade Scope
- Correcting the Color Balance with the Primary Bars
- Correcting the Midtones

5. Improving Color Balance Part 2

- Using the Temp & Tint Controls
- Understanding Color Temperature
- Understanding the Effect of the Temp Control
- Understanding the Effect of the Tint Control
- Using Temp and Tint as a Starting Point
- Finishing the Correction with Lift, Gamma, & Gain
- Cheating by Desaturating
- Increasing a Color Cast by Saturating the Midtones

6. Dealing with Mixed Lighting

- Isolating a Color Cast with a Qualification
- Correcting the Isolated Color Cast
- Correcting the Second Color Cast
- Using Clean Black and Clean White
- Correcting with Highlight Mode Enabled
- Adding to the Qualification
- Smoothing out the Qualification
- Isolating the Qualification with a Window
- Tracking the Window
- Adding Softness to the Window
- Desaturating the Color Cast

7. Using Resolve Color Management

- Working Log Footage
- What is Log Footage
- Analyzing Log Footage
- Log vs Raw
- Using DaVinci Resolve's Color Management
- Enabling Resolve Color Management
- Selecting an Input Color Space
- Color Grading an Image after Selecting Color Space
- Working with BMD 4K
- Working with S-Log
- Correcting Clipped Data
- Using Color Space Transform
- Benefits of Using Color Space Transform
- Disabling Resolve Color Management

8. Normalizing with LUTs

- What is a LUT
- Working with a 3 Node Graph
- Applying a LUT
- Correcting in the Node Before the LUT
- Applying an Incorrect LUT
- Using the Correct LUT
- Locating Canon's LUTs
- Clipping with LUTs
- Correcting after the LUT

9. Normalizing Manually

- Adding Contrast & Saturation to Log Footage
- Grading Log Footage with the Color Wheels

10. Using Resolve's Noise Reduction

- Defining the Different Types of Video Noise
- Compression Noise
- Sensor Noise
- Adding a Splitter Combiner Node
- Viewing Noise in Individual Channels
- Accessing the Noise Reduction Tools
- Using Temporal Noise Reduction First

- Choosing the Frame Amount
- Choosing Faster or Better
- Choosing a Motion Range Option
- Adjusting the Temporal Threshold
- Viewing the Image Noise in the Scopes
- Using the Blend Option
- Moving on to Spatial Noise Reduction
- How Noise Reduction Effects Playback
- Enabling Smart Render Cache
- Understanding Spatial Noise Reduction
- Adding Sharpening after Noise Reduction

11. Working with Neat Video

- Applying Neat Video
- Choosing Auto Profile
- Changing the View Mode
- Comparing Before & After
- Adding a Variant
- Using the Sharpening Parameters
- Reviewing Your General Settings
- Comparing Variants
- Applying a Variant
- Making Changes to the Noise Reduction
- Increasing the Radius

12. Focusing the Eye Part 1

- Different Methods for Focusing the Eye
- Adding a Window to the Image
- Tracking the Window
- Sharpening the Subject & Blurring the Background
- Creating a Vignette
- When to use Blurring
- Desaturating the Background
- Combining Methods

13. Focusing the Eye Part 2

- Creating a Base Grade
- Creating an Off Center Node
- Viewing your Window in the Node Tree
- Saturating a Subject or Prop
- Adding Blur to the Background

- Increasing Softness
- Re-Adjusting Saturation
- Adding a Window to Limit Saturation

14. Correcting Skin Tone Part 1

- Reading Skin Tone on a Vectorscope
- Using the Vectorscope as a Guide
- Diagnosing the Problem
- Isolating the Skin
- Using Hue Vs Hue
- Using a Qualification to Isolate Skin
- Separating Models with Windows
- Correcting Skin with the Primary Color Wheels
- Adding a Second Window
- Correcting Skin Tone with the Hue Control

15. Correcting Skin Tone Part 2

- Using Windows to Isolate the Problem
- Increasing Saturation to Judge Skin Tone
- Using Offset to Correct Skin Tone
- Adding Color Back into the Skin Tone
- Correcting the Hue Vs Hue Curve

16. Removing Flicker

- What Causes Flicker
- Using Flicker Free
- Enabling Render Cache
- Flicker Free Presets
- Adjusting Presets
- Changing Sensitivity
- Time Radius
- Enabling Detect Motion
- Adjusting Threshold
- Enabling All Channels
- BCC Flicker Fixer
- Choosing a Preset
- Choosing a Method
- Limiting the Flicker Removal with a Window

17. Removing Lens Barreling

- Analyzing the Clip
- Adjusting the Distortion Level
- Using OpenFX Plugins for Lens Correction
- Adding BCC Lens Correction
- Scaling Down to See the Effect

18. Cloning in Resolve

- Performing Paint Out
- Applying a Window to the Unwanted Object
- Enabling Node Sizing & Key Lock
- Panning & Tilting out the Unwanted Object
- Cloning out a Larger Object
- Adding & Tracking a Window to the Object
- Removing the Object with the Sizing Tab
- Color Correcting to Hide the Clone

19. Creating a Bleach Bypass Look

- Creating a Bleach Bypass Look
- Applying a Composite Mode with a Layer Mixer Node
- Creating Bleach Bypass Look with Curves
- Adding Sharpening to the Bleach Bypass

20. Performing Cross Processing

- Creating Offsets
- Reducing the Curve Values
- Soft Clipping Individual Channels

21. Creating a Day for Night Look

- Desaturating the Image
- Adding a Blue Tint
- Retaining Detail in the Shadows
- Adding Windows for Pools of Light
- Desaturating the Subject

22. Creating Duotone & Tritone Looks

- Creating a Duotone Look
- Applying Opposing Colors with the Color Wheels

- Using the Qualifier for Duotone
- Creating a Tritone