Color Grading in DaVinci Resolve 20

1. Getting Started

- Tutorial Goals
- Tutorial Organizatiion
- Importing the Project File
- · Checking and Relinking Media
- Refreshing Timeline Thumbnails
- Starting and Completed Timelines
- Checking Project Settings
- Setting the Render Cache
- A Note on Monitoring
- A Note on Control Surfaces
- 3-Button Mouse
- Resolve Studio Color Page Features
- The Art and Science of Color Grading

2. A Grading Framework

3. Color Theory Concepts

- The Additive RGB Color Model
- RGB vs. HSB Color Models
- Color Temperature
- What is a Color Space?
- Capture Color Spaces
- Delivery Color Spaces
- Working Color Spaces

4. Setting Up for Normalization

- Setting up the Resolve UI
- Breaking Down Normalization
- Evaluating a Gradient

5. Grading Dynamic Range on Rec 709

- Evaluating Dynamic Ranges
- Using the Primaries Color Wheels

6. Grading Color Balance on Rec 709

Showing RGB Picker Values

- Color Balance in the Waveform
- Auto White Balance
- Adjusting Lift by Channel

7. Normalizing Exposure

- Normalizing an Underexposed Clip
- Normalizing an Overexposed Clip
- Normalizing with White and Grey Cards

8. Correcting Color Temperature

- Good Color Temperature
- Temperature Too Low
- Color Before Dynamic Range
- Wiping a Timeline Clip
- Understanding Luma Mix
- Temperature Too High

9. Normalizing LOG

- Why Not Grade a Log Clip Manually?
- Normalizing Dynamic Range with LGG
- Manually Color Balancing a Log Clip
- Auto-balancing a Log Clip
- Comparing with a Still
- Manually Adding Saturation
- Working with Contrast

10. Normalizing with Log Wheels

- Color and Log Wheels on a Gradient
- Adjust Targeted Tonal Ranges with Log Wheels
- Grading a Log Clip with a LUT Applied
- Color Wheels vs Log Wheels
- HDR Wheels vs Log Wheels

11. Normalizing with Color Match

- Adjusting Color Match
- Copying Color Match

12. Adjustment Bar Controls

- Shadows vs. Lift
- Highlights vs. Gain

- Color Controls
- Mid-tone Detail
- Color Boost
- Hue

13. Step 1 Review

14. Normalizing with Custom Curves

- Resetting Grades on Multiple Clips
- How Custom Curves Relate to Color Wheels
- Adjusting Dynamic Range with Custom Curves
- Adjusting Color Balance with Custom Curves
- The Effect of Adjusting Unganged Luminance on Saturation
- Custom Curves and Increasing Saturation
- Adjusting Color Balance before Dynamic Range with Curves
- Custom Curves and Luma Mix

15. Using Custom Curves on LOG Clips

- Using Custom Curves on a LUT-corrected Clip
- Limiting Luma Adjustment Ranges on Custom Curves
- Intensity Adjustments
- Using Soft Clip
- The YSFX Slider

16. Shot Matching

- Shot Matching Example 1
- Normalizing Before Matching
- Clip Wipe Options
- Using Automatic Shot Match
- Matching to a Third Clip

17. Shot Matching Example 2

- Normalizing Before Shot Matching
- Shot Matching Without Normalizing
- Matching Skies
- Comparing Shots with Split Screen

18. Shot Matching Example 3

- Advance Look at Qualifying
- Normalizing the Reference Shot
- Checking Skin Tones

- Adjusting Clip Color Based on Skin Tones
- Shot Matching Before Normalizing
- Working with a Strong Color Cast
- Testing Skin Tones
- Matching Jackets
- Resizing a Clip
- Matching Backgrounds
- Comparing Shots with Split Screen

19. Intro to Secondary Corrections

Overview of Central Palettes

20. Evaluating and Adjusting Skin Tone

- Using the HSL Qualifier
- Analyzing & Adjusting HSL Ranges
- Matte Finesse Controls
- Combining a Qualifier with a Window
- Tracking a Window
- Adjusting Selected Skin Tones
- Creating Multiple Selections

21. Using ColorSlice

- Creating & Modifying Color Selections
- Modifying Skin Tone with ColorSlice
- Isolating Skin Tone Adjustments
- Copying a Node Grade

22. Grading Overlapping Skin Tones

- Isolating a Qualification with Al Magic Mask 2
- Using a Layer Mixer Node

23. Selecting and Grading Objects

- Blurring a Background
- Using the Depth Map Effect

24. Color FX with Object Selection

- Grading vs. Scene Replacement
- Grading a Background with a Mixer Node

25. Curves for Targeted Corrections

- Selections with the RGB Qualifier
- Using the Hue vs Hue Curve
- Hue Curve vs Qualifier
- Using the Hue vs Sat Curve
- Combinng a Qualifier and Hue Curves
- Combining ColorSlice and Hue Curves
- Using the Luma vs Sat Curve
- Using the Sat vs Sat Curve
- Using the Sat vs Luma Curve

26. Multiple Selection Methods

- ColorSlice and Windows Issue
- Multiplie Hue Shifts with one Hue Curve

27. Replacing a Sky

- Using the 3D Qualifier
- Adding an Alpha Output
- Fixing Edge Detail
- Transforming with the Resizing Palette
- Matching Emotional Tone

28. Using the Color Warper

- Legacy Hue-Saturation Warper
- Using Chroma Warp
- Working in Normal Mode
- Working in Point to Point Mode
- Pinning Chroma Values
- Chroma Warp on a Difficult Shot
- Comparing the Hue Sat Warper
- Using the Chroma Luma Warper

29. Secondary Grading with Effects

- Using the Color Compressor
- Using the Face Refinement Effect
- Using the Relight Effect
- Depth Map vs Al Magic Mask 2
- Smart User Cache

30. Step 3 - The Creative Grade

- Creating a Look with a Mixer Node
- Modifying a Look with a Composite Mode
- Modulation with Key Output Gain
- Using the Parallel Mixer Node
- Comparing Looks with Versions
- Creating a Cross-Process Version
- Creating a Warm Look Version
- Local vs Remote Versions
- Viewing Versions with Split Screen

31. Creating an Orange and Teal Look

Why Not Use the Color Warper?

32. Creating Tinted Looks

- Custom Greyscale with the RGB Mixer
- Tinting with Curves
- Tinting with HDR Wheels

33. Creating a Vintage Look

- Sepia Toning with Curves
- Reducing Contrast with the Luma Curve
- Adding a Vignette

34. Looks with Film Look Creator

- How Presets Work
- Color and Effects Blends
- 3D LUT Compatibility
- Film Look Parameters
- Color Settings
- Alternate Bleach Bypass Look
- Split Tone Looks
- Alternate Vignette Look
- Halation
- Bloom
- Grain
- Film Gate
- Global Blend
- Film Creator and Smart User Cache
- Film Look Creator and Color Dominance

35. Copying Grades

- Apply Grade
- Append Grade
- Grabbing a Still
- Append Node Graph from a Still
- Displaying a Node Graph

36. Stills, PowerGrades, and Timeline Albums

- Stills Numbering
- Timelines Albums

37. Grading Workflow and Groups

38. Organizing Clips into Groups

- Grouping Strategy
- Changing the Clip Thumbnail
- Assigning Clips to a Group

39. Grouping with the Lightbox

- Lightbox and Timeline Linkage
- Revealing Clip Metadata
- Showing Clip Filters
- Grouping in the Lightbox
- Creating a Smart Filter

40. Group Pre-Clip

- Filtering by Groups in the Timeline
- Selecting Group Modes
- Working in Group Pre-Clip Mode
- Selecting a Representative Clip
- Normalizing the Action Group
- Normalizing the Sunset Group
- Normalizing the Wide Shots Group
- Normalizing the Main Camera Group
- Normalizing Non-grouped Clips

41. Secondary Grading in Clip Mode

- Copying Grades in Clip Mode
- Tweaking Group Normalization

42. Creating a Look in Post-Clip Mode

- Creating a Cross-Process Look on a Group
- Copying Grades from Group to Group
- Working in Timeline Group Mode
- Applying Noise Reduction in Timeline Mode
- Highlighting Noise Reduction Impact
- Applying a Look in Timeline Mode

43. Using Flags and Filters

- Adding Flags
- Changing the Default Flag Color
- Filtering Flagged Clips

44. 3-Step Grading Without Groups

- 3-Step Grading on a Single Clip
- Copying The Grade
- Rippling Node Changes
- Cautions with Rippling

45. Using Remote Versions

- Resetting All Nodes and Grades
- Loading Remote Versions
- Benefits of Remote Versions
- Copying Remote Grades to Local Versions

46. Using Shared Nodes

- Are These Clips from the Same Source?
- Setting Up the Node Tree
- Saving and Unlocking Shared Nodes
- Copying an Empty Shared Node Tree
- · Grading on a Shared Node

47. Working with Stills

- Reviewing PowerGrade and Timelines Albums
- Working in the Gallery Viewer
- Adding Built-in Looks to an Album
- Working with Project Memories
- Keyboard Shortcut for Memories
- Grab All Stills
- Saving One Still Per Scene

48. Color Space Conversion Options

- Converting Capture Color Spaces to Rec 709
- 4 Methods for Converting LOG to Rec 709
- Manual Conversion aka Grading
- LUT Conversion
- Color Space Transform Conversion
- Resolve Color Management Conversion

49. Converting LOG Footage to Rec 709

- Confirming Project Settings
- Why Shoot in LOG?
- Manual LOG Conversion
- Downsides of Grading LOG Footage
- Converting LOG Footage with a LUT
- Downsides of LUT Conversion
- Converting LOG Footage with a CST
- Converting In and Out of the Timeline Color Space
- Copying a CST In-Out Node Tree

50. Converting RAW Footage

51. Converting with Resolve Color Management

- How to Think About Color Management
- About DaVinci Wide Gamut
- Confirming Automatic Conversions
- The Project Color Space
- The Custom Color Processing Mode
- Recovering Highlights in DWG

52. A Little About ACES

- ACES in Project Settings
- What is ACES
- ACES vs DWG Gamuts
- CSTs vs IDTs and ODTs
- ACES vs RCM Comparison Chart

53. Summarizing Resolve Color Management

- The 4 Buckets
- 4 Ways to Convert from LOG
- Pros and Cons of Manual Conversion
- Pros and Cons of LUT Conversion

- Pros and Cons of CST Conversion
- Pros and Cons of RCM Conversion
- Which Should You Use?

54. Gamma Shifts on a Mac

- Preferences Settings
- Project Settings
- CST In and Out Node Settings
- Monitoring Options
- Node Tree Breakdown
- RGB Mixer Technique
- Deliver Page Settings
- Evaluating the Export

55. Understanding HDR vs SDR

- Current Color Management Workflow
- The Rec 709 Squeeze
- The Promise of HDR
- The SDR Gamut and Gamma
- The HDR Gamut and Gamma
- What is Rec 2100?
- Hybrid Log-Gamma
- What are Nits?
- HDR Standards
- Our HDR Workflow

56. Setting up Resolve for HDR

- The HDR Timeline
- Using Unique Timeline Settings
- Settings for HDR Delivery
- Enabling Color Space Aware Tools
- The Effect of Enabling RCM
- Waveform Monitoring in HDR
- Display Monitoring in HDR
- My Monitoring Setup
- Video Monitoring Settings
- Tips for Grading in HDR
- Tone Mapping a Rec 709 clip to Rec 2100