

# Color Grading in Final Cut Pro 12.3

## 0. User Interface Changes

### 1. Setting Up for Grading

- A Note Before We Get Started
- Tutorial Goals
- Mental Preparation
- Monitoring Environment
- Setting up the UI for Grading

### 2. Color Grading Approach

- Stage 1 - Normalization
- Stage 2 - Shot Matching & Secondary Corrections
- Stage 3 - Creating a Look

### 3. Correcting Dynamic Range

- Using the Luma Waveform
- An Example of Good Dynamic Range
- Expanding Dynamic Range
- Toggling Corrections with a Keyboard Shortcut
- Normalizing Dynamic Range of a Log Clip
- Fixing Underexposed Shots
- Fixing Overexposed Shots
- Tweaking Shots with Good Exposure
- Making Midtone Adjustments

### 4. Correcting Color Balance

- Using Color Bars to Understand Color Balance
- Color Balancing a Shot with a White Card
- Color Balancing to a Chip Chart
- Color Balancing to a Neutral Object
- Creating Shortcuts for Color Wheels and Color Curves

### 5. Automatic Primary Corrections

- Correcting Shots without a Neutral Reference
- Two Automatic Corrections
- Analyzing Automatic Corrections
- Applying & Comparing Automatic Corrections

- Comparing Automatic and Manual Corrections
- Improving Automatic Enhance Light & Color

## 6. Fixing Incorrect White Balance

- Analyzing Shots with Incorrect Color Temperature
- Normalizing both Dynamic Range & Color Balance with Automatic Corrections
- Correcting Extreme Color Temperature Mismatch
- Correcting Slight Color Temperature Mismatch
- Correcting Medium Color Temperature Mismatch
- Key Takeaways Regarding Automatic Corrections & Color Temperature
- Incorporating ELC Into Our Workflow

## 7. Color Dominant Shots

- Analyzing a Dominant Color
- "Fixing" a Dominant Color
- Color Dominance with No Shadows
- How Preserve Luma Works
- Practical Application of Preserve Luma
- Color Dominance Underwater

## 8. Animating Corrections

- Changing Lighting Conditions within a Shot
- Animating Corrections with a Transition
- Animating Corrections with Keyframes

## 9. Matching Shots

- Shot Matching in our Workflow
- Matching Shots from Different Cameras
- Configuring the Comparison Viewer
- Saving the Comparison Viewer Layout
- Using the Match Color Command
- When Match Color Fails
- Manual Shot Matching
- Match Color Takeaways
- Matching Camera Settings
- Matching Time of Day
- Using the Frame Browser for Shot Matching

## 10. Secondary Color Corrections

- Tools for Isolating Color Corrections
- Brightening a Face with Shape and Color Masks

- Hiding Masks
- How to Make Masking Issues Obvious
- Tracking a Shape Mask with the Object Tracker
- Intersecting a Shape Mask with a Color Mask
- Improving an HSL Selection
- Making Corrections Inside and Outside Masks

## 11. Evaluating Skin Tones

- Normalizing a Shot Before Evaluating Skin Tone
- Understanding the Vectorscope Skin Tone Indicator
- Skin Tone Guidelines
- Evaluating Darker Tones
- Comparing Skin Tones
- Divergent Skin Tones
- Skin Tones Under Mixed Lighting Conditions

## 12. Correcting Skin Tones

- Two Considerations When Adjusting Skin Tones
- Adjusting Hue Without Affecting Saturation or Luminance
- Isolating a Correction to a Subject's Skin
- Correcting Skin Tone with Color Wheels
- Analyzing 3 Approaches to Skin Tone Wheels Corrections
- Applying Color Wheels Analysis to Skin Tone
- Guidelines for Wheels Skin Tone Corrections
- Correcting Skin Tones with Color Curves
- Isolating the Color Curves Correction with a Color Mask
- Adjusting Skin Tones with Hue Sat Curves
- Isolating Hue/Sat Curves with a Color Mask

## 13. Color Isolation

- Improving a Sky with Hue/Sat Curves
- Improving a Sky with Color Wheels & a Color Mask
- Creating a Dramatic Sunset Sky
- Changing Clothing Color
- Creating a B&W Single Color Isolation Effect

## 14. Color Grading with Magnetic Mask

- Magnetic Mask and Color Grading
- Improving Mask Intersections
- Separating People for Individual Skin Tone Corrections
- Eliminating Keyframed Shape Masks

## 15. Color Grading with Auto Mask

- Working with Auto Mask
- Combining Auto Mask with a Shape Mask
- Combining Auto Mask with Magnetic Mask
- Auto Mask instead of Magnetic Mask

## 16. Creating Looks

- Stage 3 in Our Color Grading Approach
- Installing and Applying an Adjustment Layer
- The Value of Color Preset Effects
- Recommended Color Grading Presets
- Effects Browser Locations for Color Presets
- 5 Looks
- Creating the Orange & Teal Look
- Creating the Bleach Bypass Look
- Creating a Vintage Look
- Creating a Day for Night Look
- Creating Black & White and Tinted Looks

## 17. Efficient Grading

- Keyboard Shortcuts Review
- Adding New Custom Keyboard Navigation Shortcuts
- Normalizing a Series of Clips with Keyboard Shortcuts

## 18. Grading in HDR

- Grading in HDR vs. SDR
- SDR Libraries and Projects
- Tone Mapping in SDR
- Tone Mapping HLG Clips to SDR
- Tone mapping LOG Clips in SDR
- Rec. 709 Clips in SDR
- ProRes RAW in SDR
- Converting SDR Libraries & Projects to HDR
- Evaluating an HLG Clip in HDR
- Evaluating a LOG clip in HDR
- Evaluating an SDR Clip in HDR
- Evaluating a ProRes RAW Clip in HDR
- Evaluating Relative Brightness of Clips in HDR
- Exporting in HDR

## 19. Appendix 1 - Color Theory

- What is Color Correction and Why Do It
- Color Theory
- How to Read Video Scopes

## 20. Appendix 2 - Luts & Color Spaces

- Why we have color spaces
- Color space components - gamut and gamma
- What is a gamut?
- What is gamma?
- Recording and display color spaces
- Color spaces and LUTs
- Color spaces and LOG