

MC 239: Color Grading with Media Composer and Symphony – (Two-Days)

Color Grading Fundamentals

Introduction

- What is Color Grading?
- Are You (only) the Colorist?

Before You Grade

- Properly Calibrated Viewing Monitor

Core Color-Grading Workflow

- Stage One: Set the Baseline Grade
- Stage 2: Achieving Shot-to-Shot Consistency
- Stage 3: Achieving a Final Look

Color Correction Mode

- The Composer Window
- The Color Correction Tool
- The Timeline

Analyzing Images with Scopes

Video Scopes, Color Science, and Speed Dating

- Types of Scopes

Overview of Scope Displays

- Understanding the Y Waveform
- Understanding the RGB Parade
- Shot Analysis with the RGB Parade
- Understanding the Vectorscope
- Shot Analysis with the Vectorscope
- Understanding the YC Waveform
- Summary

Establishing the Base Grade

- *Performing a Primary Correction*
- The HSL Group
- Adjusting the Controls and Hue Offsets Tabs

Using Tonal Controls in HSL

- Identifying the Tonal Controls
- Understanding Tonal Adjustments
- Setting the Tonal Range Using HSL Controls

Using Chroma Controls in HSL

- Understanding the ChromaWheel Controls
- Removing a Color Cast Using Hue Offsets

Grading with Curves

Identifying the Curves Controls

Exploring Curves Adjustments

- The Master Curve
- Using Avid Artist Color to Adjust the Curves Graphs
- Exploring R, G, or B Curve Adjustments
- Making Adjustments Using Curves Versus HSL Controls

Performing a Primary Grade Using Curves

- Performing a Basic Grade
- Correcting a Color Cast Automatically

Grading a Sequence in Curves

- Grading the First Shot
- Grading the Second Shot
- Grading the Third Shot

Matching Shots

Methods of Shot Matching

Using the Color Match Controls

- Succeeding with Color Match Control
- Grading a Scene Using Color Match Controls

Understanding NaturalMatch

- Using NaturalMatch

Working with Color Correction Effect Templates

- Saving Color Correction Effect Templates to a Bin
- Using Color Correction Effect Templates
- Workflow for Using Source-Based Templates

Stepping Up to Symphony

The Added Power of Advanced Tools

Identifying Symphony's Advanced Tools

- HSL Controls
- HSL Luma Ranges
- Levels Group
- Channels Group
- Secondary Group
- Customizing the Color Correction Tool

Understanding the Symphony Grading Workflow

- The Interaction of Color Correction Groups
- The Relationship Menu
- Identifying Relationships in the Timeline

Understanding the Levels Group

- Levels and Color Space Processing
- Performing Primary Corrections with Levels

Understanding the Channels Group

- Identifying the Channels Controls
- Repairing Damaged Signals with Channels

Performing Secondary Corrections in Symphony

Understanding Secondary Corrections

- Identifying Avid's Secondary Correction Tools
- Understanding Qualification

Understanding Luma Ranges

Using Luma Ranges

- Making Adjustments Using Luma Ranges

Exploring the Secondary Group

Performing Vector-Based Corrections

Using Standard Vectors

Using Custom Vectors

Intraframe Effects: Avid's Hidden Secondaries

Exploring Avid's Shape-Based Secondary Tools

- Understanding Intraframe Effects

Using the Spot Color Effect

Using the Paint Effect



- Creating Gradients and Vignettes
- Tracking Spot Corrections

Using AniMatte to Create Spot Corrections

Finishing the Grade

What's in a Look?

Techniques for Applying Looks

- Applying a Look as a Program Relationship
- Applying Corrections to Filler

Keyframing Color Changes

- Keyframing HSL Adjustments
- Keyframing Curves Adjustments

Creating Popular Looks

- Monochrome Looks
- High-Contrast Looks
- Changing the Color Temperature

Managing Multiple Grades

- Merging and Updating Sequences

Delivering Safe Colors

- Using Safe Color Warnings
- Using the Safe Color Limiter Effect

Rendering Effects with ExpertRender