

DARTMOUTH COLLEGE

FILM AND MEDIA STUDIES TECHNICAL SUPPORT

Basic Color Correcting



Using Lumetri Color in Premiere Pro

Most images should be color corrected even just slightly. In correcting you will balance the white and black points, add or remove contrast, and reduce unwanted tinting.

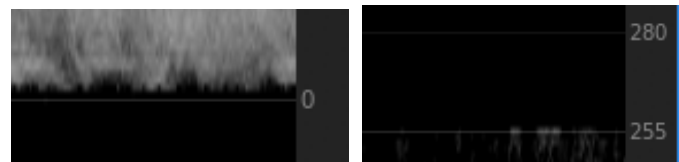
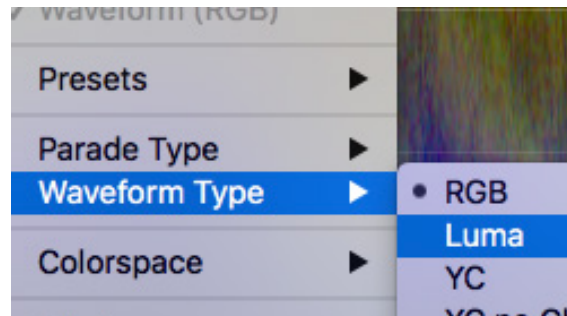
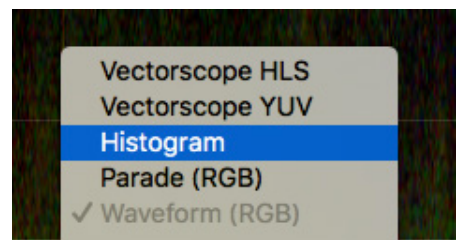
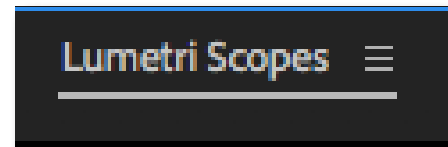
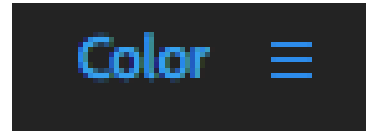
Later steps in the color process are grading or timing. After correction, these steps allow for more creativity. We will look at very simple ways to correct the color of your images, allowing you to add creative flourishes with color.

Open your Premiere project.
Select the “Color” tab.
The Lumetri color window will open on the right.
In the left most window, near Effects Controls, you will find “Lumetri Scopes.”
It is crucial to become familiar with scopes.
Color correcting in any program revolves around them.
Scopes show the brightness and color values of your image as actual data.

There are several important types of scopes.
Waveform is the standard and shows you brightness levels.
The most helpful type of Waveform is Luma.
This will show you the black, and the white points of your image.
The black point is the darkest, the white point is the brightest.

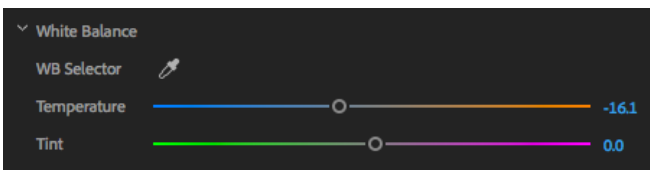
You want to achieve an even balance between these points. This will allow you to correct exposure or contrast issues.
The numbers on the edge of the waveform can inform you about these points.
If the white point is too high, nearing the very top of the chart, you will have blown out highlights. The same for your black point, losing the shadows.

Your goal is to create a more even spread of points in your Luma scope. Most likely, if your image was exposed well, the points will have an even spread. Use the basic correction tools to make small tweaks, or to correct exposure mistakes.



See how the waveform changes when you play with Highlights, Shadows, Whites, Blacks or Contrast. These parameters are the most basic you will use in Lumetri.

Use the Waveform scope to guide you. You don't want the bottom or top to be too crushed against the edge of the chart.



Lumetri includes tools for adjusting the white balance/color temperature of your image.

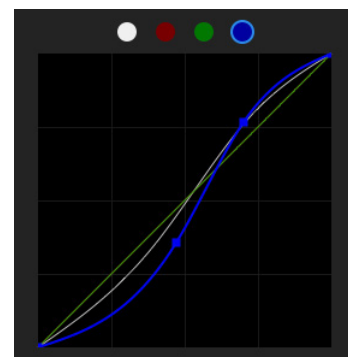
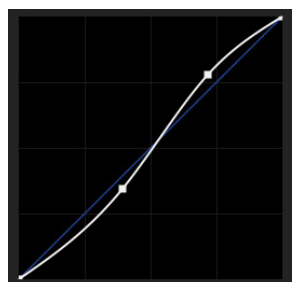
If you used a white card, or see a perfectly white wall in your frame, you can use the WB Selector to set that as pure white. The software will adjust your image accordingly.

Use the temperature slider to move the image toward either cool or warm. If skintones are too orange, pull slightly toward the blue. If your outdoor shots are too blue, push toward the orange.

Use the tint slider sparingly if you notice too strong a greenish or magenta tint.

Curves is another feature of Lumetri worth exploring. A simple "S-curve" using the white/luma option (which combines all colors/brightness) will give you a more noticeable contrast. Note the difference in the two images up above. An S-curve pulls on the shadows and pushes the highlights. Test different intensities.

Curves can also affect colors. Click on Red, Green or Blue. An S-curve on blue, as I've done here, will pull blue from the shadows and push it in the highlights. This now enters the area of a creative look. Once your image is balanced, you can begin applying creative touches.

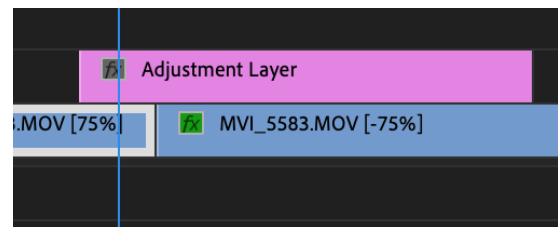
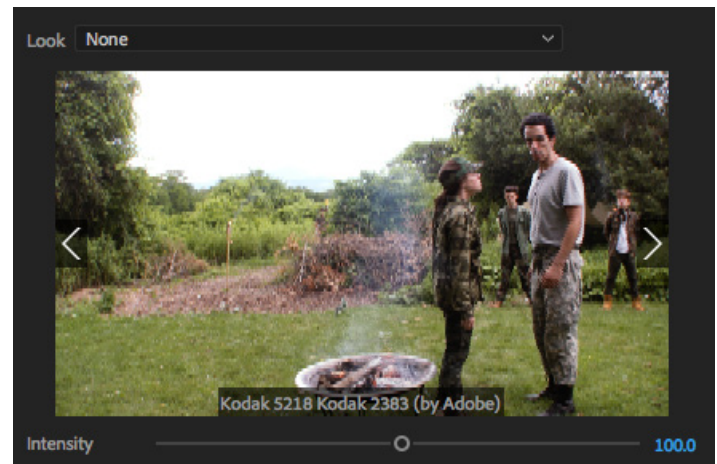


Lumetri gives you other great tools for creative color editing. Look under the “Creative” tab. At the top will be “Look.”

Lumetri offers a long list of filmic and other styles to apply to your image. You can scroll through with the arrows and explore.

Under the image is a slider that controls the intensity of the look.

Combined with your own adjustments in Tone and Curves these looks can enhance the texture and feel of your project. They can also be a great place to start when working on the style of your color grading.



A few tricks for applying color attributes to more than one clip...

You can use an adjustment layer to apply attributes to entire sections of your timeline... even your entire project. ... this isn't advised.. because most of your shots will be lit differently, some with stronger highlights such as a window or the sky, and it becomes dangerous to apply the same color attributes to every clip. It is possible to create several sections of your adjustment layer, each with slightly different attributes, honed for the clips or scenes they cover...

Another approach is to create the overall look you want, then copy that attribute to each clip. This will let you adjust according to each new clip. Speed up this process by pasting the refined attributes for each “set-up” all at once.

To copy attributes simply select the clip and use Command+C.

To paste attributes right click on the clip and go up to “Paste Attributes.” The window will ask which attributes you would like to copy. If have only adjusted color, just click OK.. if you adjusted size or position or used any effect, you should un-check those attributes you don't want pasted onto the new clip.

Using either approach, you should check the color

