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Nota di contenuto	Cover; The Art and Technique of Digital Color Correction; Copyright; Contents; Acknowledgments; Using this Book and the DVD Materials; CHAPTER 1 Primary Color Correction: Tonal Range Primer; Monitoring; Video Monitor; Viewing Environment; Waveform and Vectorscope Displays; Alternative Displays and Tools for Analysis; First Things First: Black Level; Reading the Waveform Monitor; Setting the Black Level; Setting Highlights; Setting Gamma or Midtones; Defining Contrast; CHAPTER 2 Primary Color Correction: Tonal Correction Tools; Main Tools for Tonal Corrections Sliders and Numerical Controls for Tonal RangeDon't Use Brightness or Contrast Controls; DaVinci Resolve; Color Primary In Room; The Avid Symphony and Color Finesse HSL Control Tab; Histograms or Levels; Forms and Functions of Histograms; Curves Tab; Curves Tutorial;

Isolating Tonal Ranges with Curves; Luma Range Display; Luma Range Editing; Alternative to Luma Range; CHAPTER 3 Primary Color Correction: Color Control Primer; Balancing the Image; Analyzing Color Casts; Using Your Eyes; Color and the Waveform; Color and the Vectorscope; Histograms; Eyedropper
Balancing Color with a Flat Pass Waveform MonitorColor Contrast; CHAPTER 4 Primary Color Correction: Color Manipulation Tools; Color Wheels; Color Wheels and Trackballs with RGB Parade; Saturation Controls; Histograms; Curves; RGB Lift, Gamma, and Gain Sliders; Channels or Channel Mixers; Printer Lights; Filters; Additional Tools; CHAPTER 5 Secondary Color Correction Primer; The Purpose of Secondary Correction; Are You Qualified?; Color Vector Isolation; Isolating a Vector in DaVinci Resolve; Spot Color Correction (Vignettes or Power Windows); The Vignette; Geographical Color Fix
User-Defined ShapesUsing Spot Color Correction to Relight; Color Vector with Window or Vignette; Secondaries Are Crucial; CHAPTER 6 Secondaries with the Pros; Vignettes; Vignetting the Ultralight Flyover Scene; Vignetting the "Kiss" Bedroom Scene; Vignette to Create Day-for-Night; Vector and Luma Qualified Secondaries; Secondary Corrections Can Focus Attention; Using Secondaries to Match; Using a Luma Key to Build Contrast; Use a Secondary to Soften Skin Tones; Multiple Windows and Masks; Creating Depth and Texture; CHAPTER 7 Correcting Shots; Four More Grades of the "Banker's Light" Scene
Saving a Shot with Bad Color CastFour Trips Down the "Alley"; Three Passes Over the Barn; Building Up a Weak Piece of Video; Using Many Tools to Fix a Shot; Grading with Curves in Primary; Broadening the Color Palette; CHAPTER 8 Telling the Story; Color Changes the Story; Talk Like a DP; The Story Is the Script; Emphasize Elements to Further the Story; Imposing Story on the Boxer; Story Epilogue; CHAPTER 9 Matching Shots; Matching the Lions of the Art Institute; Matching Scene to Scene; Matching When Lighting Changes in a Scene; Matching AND Saving!; Matching Conclusion
CHAPTER 10 Creating Looks

Sommario/riassunto

The only guide to the art and technique of color correction based on the invaluable knowledge of more than a dozen of the top colorists in the world. This book allows you unprecedented access to the way the masters of the craft approach their work. Containing decades of industry experience and professional colorist know-how, this book provides an understanding of what top-tier colorists look for in an image and how they know what to do to make it great. Featuring techniques performed in a variety of color correction software applications (DaVinci Resolve, Apple Color, Synthetic
