



# Final Cut Pro 350 - Color Correction and Effects

Duration: 1 day

## Course Synopsis:

This one day course delivers a comprehensive training in real-world color correction and effects techniques, including motion and filter effects, keying and compositing, animated titles, scene-to-scene color matching, and correcting for broadcast specifications. Working with several real-world projects, you will learn how to properly read video scopes, adjust contrast, fix color balance to achieve broadcast quality video.



## Who Should Attend:

This course is designed for existing Final Cut Pro users who wish to increase their skill level through learning advanced features and workflows in color correction and motion effects. This class is also appropriate for Final Cut Express users. While several features of Final Cut Pro are not available in Express, most of these features (such as the restriction on video formats) are not relevant to this class, and the majority of this class will be very useful to Final Cut Express users, as the interface is basically identical. There are however, a small selection of lessons, such as Batch capture, that are not relevant to users of Final Cut Express.

## Prerequisites:

Because of the amount of material we cover in class, we do require students to be comfortable using a mouse, opening and saving files, and the general operations of computers. While we will make every reasonable effort to help, students with insufficient skills may be required to observe the class lessons or do their best to keep up without slowing down the rest of the class.

## What You Will Learn:

- Working with Motion Properties
- Learning how to key images
- Color Correcting Contrast
- Color Correcting for Scene Continuity
- Understanding Composite Modes
- Understanding Travel Mattes
- Color Correcting for Brightness

## Time:

Class time is 9:00 a.m.- 4:00/4:30 p.m.  
Breaks are scheduled throughout the day and lunch is typically scheduled 12-1. Students provide their own lunch.

## Course Materials:

Course materials are provided. Our goal is to make sure your class meets your objectives, not ours. Therefore, all of our outlines are treated as guides to help steer the workshop. We may change or alter course topics to best suit the classroom situation.

## Locations:

We have company operated facilities in Atlanta, Chicago, Denver, San Diego and Washington DC. We also work with a network of rental facilities to offer our classes regularly across the United States and in Canada. Please double-check the location of your class with our office to make sure you get to the right location.

## Related Courses:

We recommend the following courses that relate to this class: Final Cut Pro 101, Final Cut Pro 300, Adobe After Effects, and Adobe Photoshop. Please take a look at our other course outlines at our web site, <http://www.ledet.com>.

## Goals:

Sterling Ledet and Associates realizes the importance of education and we take pride in being able to offer you classes that are more custom fit to your needs. Call us at (770) 414-5007 if you have any special questions or e-mail us at [sales@ledet.com](mailto:sales@ledet.com).

## Registration:

Please fill out our registration form and fax it to us at (312) 896-9094.

URL: <http://www.ledet.com> • Local: (770) 414-5007 • Toll Free: 1-877-819-COOL



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## LESSON PLANS

### LESSON 1

Motion Effects  
Working with Motion Properties  
Creating Dynamic Motion Effects  
Generating Motion Paths  
Fine-Tuning the Composition  
Creating Templates

### LESSON 2

Customizing Motion and Filter Effects  
Streamlining Effects Using Favorites  
Using Favorites vs. Paste Attributes  
Choreographing Effects Across Multiple Clips  
Positioning Clips Precisely  
Modifying Motion Paths Using Bézier Handles  
Working with Effects Filters  
Working with Text

### LESSON 3

Composite Modes  
Understanding Composite Modes  
Applying a Composite Mode  
Complex Composite Mode Effects

### LESSON 4

Travel Mattes  
What are Travel Mattes?  
Alpha Travel Mattes  
Luma Travel Mattes

### LESSON 5

Keying  
Identifying Good Source Footage  
Basic Keying  
Going Beyond the Basics

### LESSON 6

Evaluating Video Images  
Attributes of a Video Image  
Range Checking  
Accessing Video Scopes  
The Waveform Monitor  
The Vectorscope  
Understanding the Histogram  
Evaluating Color Balance Using the Parade Scope  
Using an External Monitor

### LESSON 7

Color-Correcting Contrast  
Primary Color Correction  
Understanding Contrast  
Basic Contrast Grading  
The Blacks, Mids, and Whites  
Grading the Contrast  
Using High-Contrast Effects

### LESSON 8

Color Balancing  
Compensating for Lighting  
Understanding the Color Wheel  
Color Balancing a Scene  
Rendering Faces Naturally  
Auto Balance Eyedroppers  
Using Color to Create a Stylized Look

### LESSON 9

Color Correcting for Scene Continuity  
The Importance of Visual Harmony  
Making Visual Comparisons  
Color Correcting Across Scenes  
Executing a Complete Color Correction Workflow

### LESSON 10

Secondary Color Correction  
When to Use Secondary Color Correction  
Using Balance and Hue Wheels  
Using Limit Effect Controls  
Creating a New Color with Limit Effects  
Real-World Secondary Color Correction  
Creating a Look Using Selective Color Controls