

WEBVTT

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00:00:08.290 --> 00:00:15.360

Karen Kreps: Welcome, everybody. This is the monthly meeting of the Austin Adobe User Group. We meet on Zoom.

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00:00:15.550 --> 00:00:22.580

Karen Kreps: On the second Thursday of each month, and have a presentation about a different Adobe software app.

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00:00:22.700 --> 00:00:31.829

Karen Kreps: Tonight, John Merrifield, one of our co-managers, is going to be continuing his presentation of how to work with

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00:00:32.009 --> 00:00:39.950

Karen Kreps: Adobe Premiere, and he's going to be focusing on color correction. John, would you like to... Again.

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00:00:40.210 --> 00:00:51.320

Jon M: Yes, absolutely. So, first, before you get going, Carol just asked a question about... she wants to make sure she picks a... or she's looking at new monitors and want to make sure maybe they are...

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00:00:51.760 --> 00:00:54.740

Jon M: Accurate for color correction.

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00:00:55.930 --> 00:01:00.550

Jon M: And all that, and how do you... they're calibrated, and, you know, that's a thing.

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00:01:00.770 --> 00:01:02.280

Jon M: Let's say.

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00:01:03.220 --> 00:01:11.249

Jon M: That's a great question, that's a great thing to think about. You know, I'm just gonna talk a little bit about background. So, in my whole career.

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00:01:11.700 --> 00:01:20.769

Jon M: And as a finished artist, you know, they're looking at the

final thing before the... creating the master, and I had clients, and, you know, and we had...

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00:01:21.180 --> 00:01:29.950

Jon M: you know, \$30,000 reference monitors, and, you know, the client might say, oh, I want it to look like that monitor over there.

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00:01:30.400 --> 00:01:39.310

Jon M: Okay, yeah, well, it's never gonna, because we need to use our reference monitor. And so, there's a whole... there's a whole...

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00:01:40.500 --> 00:01:47.920

Jon M: thing with that. And so, this is my... my best,

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00:01:48.100 --> 00:02:02.509

Jon M: instruction for that, or really what I do. Now, I have a Flanders Scientific, reference broadcast reference monitor. I even sent it back to Georgia to have it calibrated again. It's like a \$5,000 reference monitor.

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00:02:04.400 --> 00:02:15.339

Jon M: But I also look at it at 6700 Kelvin, which is real TV, but yet TVs are at 9500 Kelvin, which is brighter.

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00:02:15.710 --> 00:02:19.269

Jon M: So there's a whole... there's a problem to begin with anything.

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00:02:19.470 --> 00:02:20.860

Jon M: So

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00:02:21.410 --> 00:02:33.540

Jon M: What I would recommend is a lot of times they're like, if you go to look at them at like on B&H versus Amazon, they'll rate them how their quality is.

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00:02:33.540 --> 00:02:36.289

Carol Gunn: Yeah. I'm a big fan of B and H. I I trust them.

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00:02:36.290 --> 00:02:38.359

Jon M: Yeah, yeah, I do too, and

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00:02:38.490 --> 00:02:42.959

Jon M: They're... I've been to their shop in New York, it's awesome. And they're all... it's like...

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00:02:43.070 --> 00:02:45.949

Jon M: They're, like, all Hasidic Jews in there.

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00:02:46.140 --> 00:02:46.860

Carol Gunn: Yeah.

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00:02:47.170 --> 00:02:51.720

Jon M: That's why they don't, sell on Saturdays, or whatever.

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00:02:51.720 --> 00:02:53.779

Carol Gunn: Right, they close for a lot of holidays.

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00:02:53.780 --> 00:02:57.780

Jon M: Yeah, but they're a great place, and

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00:02:58.830 --> 00:03:05.669

Jon M: So, I think for modern day, you know, if you get a monitor that's highly rated, or that's, you know.

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00:03:06.100 --> 00:03:08.960

Jon M: you're gonna be fine. Now, but what I do is...

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00:03:09.910 --> 00:03:19.370

Jon M: I'll I look at my computer monitor, I look at my reference monitor, I look at my TV, which I call my client monitor, I look at my laptop, I look at my phone.

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00:03:19.370 --> 00:03:20.230

Carol Gunn: Yeah.

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00:03:20.230 --> 00:03:30.649

Jon M: I'll look at when I'm done, you know, I'll look at everything and go, oh, maybe, you know, the hair's a little too dark here. And maybe I'll go back and adjust just because I'm one of those.

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00:03:30.920 --> 00:03:35.970

Jon M: And so that's... that's how I kind of,

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00:03:37.290 --> 00:03:43.760

Jon M: you know, have integrity with my color correction now, I just compare it on all the monitors. If it looks good everywhere, then you're good.

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00:03:43.890 --> 00:03:44.380

Carol Gunn: Okay.

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00:03:45.380 --> 00:03:53.529

Jon M: And Yeah, well, like I said, the Sonys are 40 grand, the Sony reference models.

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00:03:53.530 --> 00:03:56.020

Carol Gunn: Not looking to spend quite that much.

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00:03:56.020 --> 00:04:05.360

Jon M: Yeah, and the Spinder Scientific, that company's awesome. It's out of, Georgia, it's near Atlanta, and the monitors are actually built in

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00:04:05.540 --> 00:04:07.070

Jon M: South Korea.

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00:04:07.420 --> 00:04:11.060

Jon M: But they're all designed, and all the engineering is in Georgia.

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00:04:12.860 --> 00:04:17.269

Jon M: And it's a it's a great thing. And I, you know, I have one.

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00:04:17.870 --> 00:04:25.419

Jon M: So... I don't think there's the perfect answer. You need this monitor. That's not going to happen.

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00:04:25.420 --> 00:04:33.880

Carol Gunn: Well, the... the Apple... Studio display monitor is color calibrated right out of the box.

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00:04:33.880 --> 00:04:34.400

Jon M: Yeah.

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00:04:34.400 --> 00:04:41.329

Carol Gunn: Wondering, like, how often will it need recalibration? Will I need to buy a little little piece of hardware to calibrate it with? Or.

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00:04:41.330 --> 00:04:42.900

Jon M: Oh, yeah.

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00:04:43.240 --> 00:04:46.410

Jon M: And that's expensive, too, their Apple monitor, I think.

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00:04:46.710 --> 00:04:47.380

Jon M: Oh.

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00:04:47.380 --> 00:04:51.830

Carol Gunn: Well, they have they have two levels, and I'm getting not the top level, but.

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00:04:51.830 --> 00:04:53.060

Jon M: Oh, okay.

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00:04:53.240 --> 00:04:58.049

Carol Gunn: Primarily, I'm interested in, color reproduction for photographs.

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00:04:59.600 --> 00:05:05.229

Jon M: Yeah, see, and that's, that's hard too, and you know, in the, like, print world, that's a big thing.

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00:05:06.080 --> 00:05:06.620

Carol Gunn: Yeah.

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00:05:06.620 --> 00:05:10.960

Jon M: Because they'll they'll they'll make it and then go print it and it doesn't.

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00:05:11.200 --> 00:05:11.830

Carol Gunn: Yeah.

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00:05:11.830 --> 00:05:20.140

Jon M: You know, and they might end up printing it four times, because there's no... You know, that's... Yeah.

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00:05:20.720 --> 00:05:21.860

Carol Gunn: laughs.

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00:05:21.860 --> 00:05:23.250

Jon M: So.

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00:05:23.780 --> 00:05:25.959

Jon M: I can't give you the perfect answer.

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00:05:26.780 --> 00:05:31.510

Carol Gunn: Okay. Well, I'm just crossing my fingers that Apple Studio display will work for me.

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00:05:31.830 --> 00:05:40.169

Jon M: Yeah, I bet it, I bet I'm sure it will. And I my MacBook Pro, I kind of I almost I like trust that monitor too.

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00:05:40.760 --> 00:05:44.100

Jon M: But like I said, I look at it everywhere.

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00:05:44.770 --> 00:05:46.470

Jon M: And go, okay, that looks fine.

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00:05:46.610 --> 00:05:47.420

Carol Gunn: Okay.

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00:05:47.870 --> 00:05:48.390

Carol Gunn: Thanks.

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00:05:48.980 --> 00:05:54.190

Jon M: Yeah. So Color correction. You know.

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00:05:57.430 --> 00:06:02.190

Jon M: Well, I'll just go into Premier. I'll share my screen here.

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00:06:04.310 --> 00:06:10.589

Jon M: Share screen... Do you see my screen? Do you see Premier Pro and Cloud Bar?

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00:06:11.700 --> 00:06:16.200

Jon M: Okay, this is the I'm just gonna go through this.

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00:06:16.680 --> 00:06:21.870

Jon M: This is the one second down here.

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00:06:23.950 --> 00:06:24.870

Jon M: Oh...

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00:06:27.160 --> 00:06:33.189

Jon M: you know, all these Adobe programs are just panels. You know, if you click on Window, all these are just panels.

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00:06:33.480 --> 00:06:40.870

Jon M: Right, and then this is called the workspace, the layout of the panels. And this is the standard editing workspace.

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00:06:41.730 --> 00:06:53.489

Jon M: for Premiere Pro, which I don't use. When you first open it up, you go to the editing workspace that's in there. If I click on this, there's all kinds of different workspaces. There is one called Color.

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00:06:54.530 --> 00:06:58.120

Jon M: And I'm clicking on it. It's just a different layout of the...

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00:06:58.790 --> 00:07:04.859

Jon M: panels. Here's my project panel now, here's the scopes, we're going to talk about that a lot in a minute.

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00:07:05.110 --> 00:07:05.640

Carol Gunn: that.

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00:07:05.640 --> 00:07:12.960

Jon M: And, here's the Metri color panel. I'm not gonna use that one, I'm gonna use mine, really.

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00:07:13.010 --> 00:07:28.230

Jon M: Well, I made one just for this called AAUG Color, and it looks similar to that. So, I have this timeline here of edits of shots we're going to color correct and talk about. But first, I wanted to talk about color bars, which we've all seen.

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00:07:28.730 --> 00:07:31.130

Jon M: So here's color bars.

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00:07:31.530 --> 00:07:44.870

Jon M: And here's the scopes. So the scopes measure the amount and level of colors. And for me, I won't... I can't... I'm not going to color correct without referencing the scopes.

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00:07:45.020 --> 00:07:45.680

Jon M: Good morning.

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00:07:45.680 --> 00:07:47.449

Karen Kreps: Zoom in on them a little bit.

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00:07:47.830 --> 00:07:50.499

Jon M: Oh, sure, I could do this.

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00:07:51.220 --> 00:08:01.209

Jon M: So I'm going to come back and talk about this. This is a vectorscope. This is just a parade, which I don't know. That's a YUV parade. I'm going to talk about that in a second, YUV.

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00:08:01.210 --> 00:08:03.050

Karen Kreps: What do you mean by a parade?

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00:08:03.050 --> 00:08:08.439

Jon M: RGB means there's three of them, and that's just what it's called.

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00:08:08.440 --> 00:08:08.760

Carol Gunn: Oh.

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00:08:08.760 --> 00:08:11.610

Jon M: See right here, it says parade.

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00:08:12.220 --> 00:08:20.399

Jon M: And up here, parade. It's just like red, green, blue. So showing you the mouse of each. Now, this is just showing us the color bars.

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00:08:20.880 --> 00:08:29.660

Jon M: And then, so, for example, the vectorscope is the amount of color and... and where it is in terms of color. So if you look at these

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00:08:29.780 --> 00:08:35.699

Jon M: dots right here. Let's just... let's do this real quick. I'm just gonna get rid of these. So...

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00:08:36.720 --> 00:08:41.570

Jon M: This is the color bars, and that, they're showing up, these are 75% color bars.

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00:08:41.730 --> 00:08:51.510

Jon M: Which are showing up in these spots right here, cyan, blue, magenta. So, but if you look over here, and then these colors.

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00:08:51.750 --> 00:08:57.480

Jon M: And these colors are 100%, and those are the ones that are out here in these other boxes.

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00:08:59.130 --> 00:09:01.960

Jon M: Like, that cyan is this one.

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00:09:02.690 --> 00:09:07.449

Jon M: This cyan is this one, and you can see the difference in those.

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00:09:09.310 --> 00:09:10.750

Jon M: Right? And so...

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00:09:10.860 --> 00:09:27.020

Jon M: that... those were used for years and years and years for people to... everyone could calibrate. You know, here's the tape, it's got color bars, we can line up the... we can adjust the colors on the monitor till they match this, and then that way it would look the same.

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00:09:27.020 --> 00:09:32.970

Jon M: You know, at every place. So, that's why every video used to have color bars at the front of it.

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00:09:34.020 --> 00:09:35.630

Jon M: Not so much anymore.

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00:09:36.140 --> 00:09:42.830

Jon M: But these scopes are kind of paramount to making that happen. I'm going to go back to this.

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00:09:47.350 --> 00:09:56.620

Jon M: Just to look at it. Okay, so that's what bars look like on scopes. So I'm just gonna go to this first shot. So here's the shot of...

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00:09:57.460 --> 00:10:03.240

Jon M: you know, an aerial shot of this now, and it looks kind of nice, nice and slow moving, but...

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00:10:04.090 --> 00:10:05.210

Jon M: And...

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00:10:06.370 --> 00:10:13.990

Jon M: You know, when you get halfway decent at color correction, you'll not be able to leave any shot alone.

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00:10:14.440 --> 00:10:18.380

Jon M: Like, I can look at this right now, like, that looks great, I can make it better.

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00:10:18.540 --> 00:10:25.009

Jon M: You know, it's a little washed out down in here, and all that, so I'm gonna go through my color correction recipe.

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00:10:26.240 --> 00:10:31.600

Jon M: Right? So, and to do that, I wanna... there's an effect in here called Lumetri Color.

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00:10:32.180 --> 00:10:37.750

Jon M: Which is, it's the same color corrector that's in...

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00:10:38.570 --> 00:10:43.509

Jon M: After Effects... I guess it's only Natural Fix and Premiere.

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00:10:44.070 --> 00:10:45.749

Jon M: It was a Adobe.

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00:10:45.750 --> 00:10:47.840

Karen Kreps: Term, rudimentary color.

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00:10:48.330 --> 00:10:50.620

Jon M: Lumetri, L-U-M-E-T-R.

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00:10:50.620 --> 00:10:52.630

Karen Kreps: As in the lighting.

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00:10:53.270 --> 00:10:58.360

Jon M: Yeah, so what they did, what Adobe did, there was a company in...

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00:10:58.670 --> 00:11:04.789

Jon M: Germany called Iridas, and they... they had a product called Speed Grade.

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00:11:05.230 --> 00:11:11.829

Jon M: It was a color corrector, kind of like Resolve is, and it was \$20,000.

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00:11:12.000 --> 00:11:14.400

Jon M: Well, Adobe, being Adobe.

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00:11:14.940 --> 00:11:28.280

Jon M: They bought the whole company, Iridas, and they took their \$20,000 product, Speedgrade, and corded it into Lumetri color in Premiere or the other Adobe tools.

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00:11:29.380 --> 00:11:31.820

Jon M: No additional cost, it just comes with it.

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00:11:34.020 --> 00:11:36.290

Jon M: Right? And so, when we look at this.

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00:11:36.440 --> 00:11:40.710

Jon M: Right now, the scopes here are showing me this shot.

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00:11:42.350 --> 00:11:47.490

Jon M: So I'm going through some different shots here, and you can see what's going on in the scopes.

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00:11:47.650 --> 00:11:52.369

Jon M: And I'm gonna bring that when I do some people.

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00:11:55.740 --> 00:12:05.199

Jon M: So, I'm just going to go ahead and kind of color correct this. Oh, it looks fine. Why, that shot doesn't need any color correction. Well, I don't know, let's do some and see. In fact.

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00:12:05.500 --> 00:12:07.660

Jon M: I probably already did some, so...

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00:12:07.660 --> 00:12:09.979

Karen Kreps: Make the bridge stand out more clearly.

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00:12:09.980 --> 00:12:20.440

Jon M: No, yeah, so I'm gonna go ahead and do it on this one here. So, what I have to do is I have to apply the Lumetri color effect to this shot, which I have selected.

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00:12:21.540 --> 00:12:31.300

Jon M: And, there's a whole... there's a few ways to do it. One is I can go to the effects and just take the effect itself and drag it onto the shot.

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00:12:31.520 --> 00:12:37.770

Jon M: And now those parameters and tools come up here, or there's a whole Lumetri color panel.

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00:12:40.130 --> 00:12:44.000

Jon M: Which is the same exact tools as right here, basic correction.

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00:12:44.680 --> 00:12:46.360

Jon M: Basic correction.

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00:12:47.840 --> 00:12:54.070

Jon M: This is just a panel for lumetric color, but really, it's under your effect controls.

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00:12:55.410 --> 00:13:02.980

Jon M: same thing, so I could... if I wanted to adjust the, the blacks.

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00:13:03.430 --> 00:13:05.019

Jon M: I can do that here.

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00:13:06.820 --> 00:13:11.099

Jon M: Or, under Basic here, the blacks, it's the same exact one.

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00:13:13.620 --> 00:13:18.640

Jon M: I wanted to show this, too. So a lot of these, the slider, it goes up to 100.

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00:13:19.170 --> 00:13:27.030

Jon M: Right? But if you hover your cursor over that 100 and you get a little finger with arrows, you can click and drag it even farther.

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00:13:29.270 --> 00:13:31.250

Jon M: Same thing with the.

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00:13:31.710 --> 00:13:37.850

Jon M: The slider only goes to minus 100, but if I click and drag on it with the finger, I can get it even deeper.

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00:13:38.860 --> 00:13:40.050

Karen Kreps: So could you...

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00:13:40.170 --> 00:13:48.929

Karen Kreps: explain, like in lay terms, what pulling the slider does to the image? Does it increase or lessen the blacks?

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00:13:49.140 --> 00:13:57.230

Jon M: Yeah, I'm gonna, yes, of course, I'm gonna explain all that, but I wanted to talk about that slider first, because that...

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00:13:57.770 --> 00:14:04.180

Jon M: All the effects in all of them are sort of... any effect that has a slider, they all do that.

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00:14:04.400 --> 00:14:10.410

Jon M: They're not... you're not limited by the number that the slider stops at. You can usually always go farther.

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00:14:10.410 --> 00:14:10.820

Karen Kreps: Hmm.

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00:14:10.820 --> 00:14:13.269

Jon M: Anyway, so now.

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00:14:13.640 --> 00:14:16.490

Jon M: Blacks... are the blacks.

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00:14:17.820 --> 00:14:22.590

Jon M: Right? You can see, right now, I'm just adjusting the black level.

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00:14:23.070 --> 00:14:24.150

Jon M: And this would be...

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00:14:24.150 --> 00:14:27.549

Karen Kreps: When you go to the left, the picture is much blacker.

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00:14:27.550 --> 00:14:28.399

Jon M: Yeah, it is.

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00:14:28.400 --> 00:14:29.260

Karen Kreps: It's great.

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00:14:29.550 --> 00:14:32.720

Jon M: Yeah, the term would be, I just crushed the blacks.

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00:14:33.150 --> 00:14:43.210

Jon M: Too much so, in fact, so much so, I turned all of it into black, or a lot of it, so all the detail is gone. This whole thing is, like, black, I don't see buildings or anything.

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00:14:43.440 --> 00:14:49.749

Jon M: So that would be, you know, like, too much, because I want to see that detail in there, which you can even see right there.

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00:14:49.750 --> 00:15:03.589

Jon M: So, but I'm looking at the scope, and so zero is the bottom level for the blacks. And so, if I'm looking at the scope while I adjust this, I go, oh, well, here, there, that way I can keep all the detail, but I have it as dark as it can get.

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00:15:05.730 --> 00:15:10.569

Jon M: Right, and I'm gonna do the same thing with the whites, which they're gonna... they blow out at 100.

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00:15:11.580 --> 00:15:16.480

Jon M: So if I go to the whites and push those up... oh, they don't even go all the way.

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00:15:18.030 --> 00:15:29.059

Jon M: Or they kind of do, that's too much. So, for me, when I'm color correcting, that's exactly how I do it. Every shot, every person, no matter what it is, I set all the luminance values first.

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00:15:30.640 --> 00:15:37.289

Jon M: Because... The... you know, without luminance, you can't see a shot.

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00:15:38.070 --> 00:15:39.860

Jon M: You don't need color.

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00:15:42.110 --> 00:15:42.930

Jon M: Oh.

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00:15:43.710 --> 00:15:51.419

Jon M: But you need luminance. So that's where all the data is in the color information is in the luminance.

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00:15:51.590 --> 00:15:56.459

Jon M: So that's how I set everything. I go, okay, now that looks great. I'm looking up here at the top now.

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00:15:56.570 --> 00:16:00.990

Jon M: I have another big monitor so I can see it better. But I'll let's get this one going.

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00:16:02.420 --> 00:16:03.350

Jon M: Oh.

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00:16:04.050 --> 00:16:12.650

Jon M: Yeah, now I don't want that to blow out too much, because I like that color up there, and then, oh, maybe I want some more, color in it, so I'm just gonna push the saturation.

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00:16:15.500 --> 00:16:23.410

Jon M: Alright, maybe it feels like it's a little too greeny, or maybe I want it to be purpley, so I'll scroll down, I use the color wheels.

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00:16:23.990 --> 00:16:33.039

Jon M: Color wheels and match. And these are the shadows and the mid-tones and the highlights. And you have both a.

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00:16:33.150 --> 00:16:36.250

Jon M: Luminance control.

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00:16:36.980 --> 00:16:41.390

Jon M: And... The kind of hue or color.

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00:16:41.740 --> 00:16:42.900

Jon M: control.

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00:16:44.720 --> 00:16:53.030

Jon M: So, this is one thing I do all the time. I'll take the blacks towards blue, and I'll take the highs towards.

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00:16:53.140 --> 00:16:54.840

Jon M: orange or yellow.

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00:16:55.850 --> 00:17:00.190

Jon M: It's called the Transformer Effect, because that movie is nothing but that.

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00:17:01.240 --> 00:17:03.030

Jon M: It's a common thing.

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00:17:04.869 --> 00:17:09.280

Jon M: Right, and this is what I'm looking at. Does that look better? Maybe, but if I turn it on and off.

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00:17:09.790 --> 00:17:12.209

Jon M: You can really see it's quite a bit different.

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00:17:16.990 --> 00:17:22.859

Jon M: Okay, I had some more in here, too. I think I had a oh, I put an edge glow effect on this shot.

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00:17:28.490 --> 00:17:32.989

Jon M: It's not really doing much. I'm just going to get rid of it because we're talking about color correction.

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00:17:33.140 --> 00:17:36.210

Jon M: So, there's before and after.

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00:17:37.890 --> 00:17:39.320

Jon M: Let's do another one.

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00:17:39.530 --> 00:17:46.779

Jon M: So this shot, It's just from Adobe Sock. All these shots were free from Adobe Sock.

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00:17:47.060 --> 00:17:50.499

Jon M: I just brought this one in, because it's just all one color.

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00:17:50.660 --> 00:17:53.899

Jon M: But, so it'd be easy to.

187

00:17:54.440 --> 00:17:59.630

Jon M: You could go to the basic tools and turn the temperature and tint.

188

00:17:59.900 --> 00:18:03.630

Jon M: To kind of make it a different... color.

189

00:18:04.430 --> 00:18:08.210

Jon M: or

190

00:18:08.510 --> 00:18:13.699

Jon M: Again, the... color wheels, you go, you know what, I want the highlights to have green in them.

191

00:18:14.550 --> 00:18:24.549

Jon M: And the mid-tones have red in them, and the shadows have more blue in them. And it's still sort of the same color, but it really gives it a different treatment.

192

00:18:26.130 --> 00:18:32.050

Jon M: Okay, let's go down to the next one. Okay, so this shot, we're gonna actually do real work on this one.

193

00:18:32.300 --> 00:18:35.209

Jon M: So, this shot... let's get it bigger here...

194

00:18:40.820 --> 00:18:47.760

Jon M: This shot's beautiful, nice drone footage, but you know, when I look at it, the colors over here all seem, like, rich and deep.

195

00:18:48.170 --> 00:18:50.049

Jon M: And over here, they do not.

196

00:18:50.910 --> 00:18:56.649

Jon M: You know, it seems kind of washed out over here. Wouldn't it be better if these were deeper, you know, like this?

197

00:18:58.860 --> 00:19:01.159

Jon M: Right? So that's what we're gonna do.

198

00:19:01.300 --> 00:19:04.870

Jon M: And the way I'm gonna do that is

199

00:19:05.080 --> 00:19:09.410

Jon M: I'm just gonna go to the color corrector, and I'll do the

200

00:19:10.650 --> 00:19:15.290

Jon M: So right now, this clip, under the effect controls, there's no...

201

00:19:16.660 --> 00:19:26.509

Jon M: color correction on it, the color correction effect. So I could drag the effect. Actually, since I have it selected, I could just double-click Lumetri Color.

202

00:19:26.670 --> 00:19:29.729

Jon M: And it puts the effect on the clip.

203

00:19:30.500 --> 00:19:44.680

Jon M: Or, I'm gonna undo that, or with the clip selected, if I have this panel open, and I make any adjustments, you probably didn't see it there, but it automatically threw that on there. Let me just show you that again. As soon as I... I'm gonna delete this.

204

00:19:45.660 --> 00:19:52.010

Jon M: I'm gonna make an adjustment right here, but look over here, you'll see it as soon as I make an adjustment, it pops on.

205

00:19:53.220 --> 00:19:55.660

Jon M: So that's just one day to get that effect on there.

206

00:19:56.730 --> 00:20:02.320

Jon M: And so what I want to do is Oh.

207

00:20:02.950 --> 00:20:05.110

Jon M: Color correct the right side of this.

208

00:20:05.320 --> 00:20:17.020

Jon M: So all we're going to do is we're going to make a color correction and use a mask. We could put the mask on first, maybe. So, we'll do that. So, I'm just going to close this up for now, or I'm going to go to.

209

00:20:22.920 --> 00:20:24.570

Jon M: I'm not sure what that is.

210

00:20:26.380 --> 00:20:27.650

Jon M: So, Andy...

211

00:20:35.360 --> 00:20:36.880

Jon M: Alright, there we go.

212

00:20:37.330 --> 00:20:39.460

Jon M: So I want the mask tool.

213

00:20:41.720 --> 00:20:50.859

Jon M: Oh no, which is here. So pen mask tool. So I'm gonna mask this area with this pen tool by just clicking and kind of dragging.

214

00:20:59.650 --> 00:21:04.689

Jon M: So there, this is the mask tool. And then I'm also going to feather a little bit.

215

00:21:08.340 --> 00:21:18.149

Jon M: Right? And this red is just showing me where the mask is now, it's not really showing me anything. I'm gonna put this mask on the color correction effect, so I'm gonna take this mask and drag it

216

00:21:18.420 --> 00:21:20.570

Jon M: Right to on top of there.

217

00:21:21.440 --> 00:21:23.559

Jon M: So now it puts the mask.

218

00:21:24.040 --> 00:21:35.169

Jon M: underneath the color correction effect, the metric color effect, so when I go down and make adjustments, like, we'll just go to the basic stuff, and like I said, we'll drop the blacks.

219

00:21:37.630 --> 00:21:49.289

Jon M: Right? Maybe the shadows too, some, and maybe we'll push the saturation. Oh, there, now we're getting there. So, yeah, I can't see in my other monitor, but so here's the...

220

00:21:49.500 --> 00:21:52.719

Jon M: Kind of a before and after that, let me make this bigger again.

221

00:21:54.890 --> 00:21:56.440

Jon M: for you.

222

00:21:58.990 --> 00:22:01.059

Jon M: So if we turn this on and off.

223

00:22:05.060 --> 00:22:07.540

Jon M: I mean, that's quite amazing.

224

00:22:08.310 --> 00:22:15.510

Jon M: Yeah. I feel like... I feel like I'm losing too much of the, water right here.

225

00:22:17.020 --> 00:22:18.010

Jon M: Oh.

226

00:22:19.850 --> 00:22:21.770

Jon M: So that's a before and after on that.

227

00:22:22.940 --> 00:22:27.280

Jon M: which I think Yeah, it's just...

228

00:22:27.630 --> 00:22:32.930

Jon M: I can't, I like now that I know that I can't live with the shot like this. I just can't.

229

00:22:34.440 --> 00:22:36.589

Jon M: And that's what I mean about how you'll...

230

00:22:36.800 --> 00:22:44.899

Jon M: once you do it a few times, like, oh, you'll look at every shot, going, oh, you know, her eyes need to... you know, and I'll do that sometimes. I'll do, like.

231

00:22:45.650 --> 00:23:02.279

Jon M: contrast on somebody's face, or just their eyes, or, you know, or pull saturation out of the background, just teeny little things to kind of get, you know, we want to focus on their face while they're talking, and then you do that whole before and after thing, and you're like, oh, of course, that's better.

232

00:23:04.050 --> 00:23:12.769

Karen Kreps: It's funny, this makes me think of an old TV ad campaign in which the theme was, it's not nice to mess with Mother Nature.

233

00:23:13.190 --> 00:23:14.170

Jon M: Oh, huh.

234

00:23:14.170 --> 00:23:14.710

Karen Kreps: I remember.

235

00:23:14.710 --> 00:23:15.449

Jon M: Oh, no!

236

00:23:16.870 --> 00:23:22.619

Jon M: And I was gonna show this, because there's some other, see all

this down, where'd I put that?

237

00:23:22.870 --> 00:23:30.809

Jon M: It's down here, I think. Oh, yeah. Well, let's do this. I'll talk about this first. So, okay, these shots...

238

00:23:31.520 --> 00:23:33.979

Jon M: their... their log...

239

00:23:35.330 --> 00:23:36.020

Karen Kreps: Have you heard?

240

00:23:36.020 --> 00:23:37.999

Jon M: That's your board log.

241

00:23:38.160 --> 00:23:38.960

Karen Kreps: No.

242

00:23:39.230 --> 00:23:40.549

Jon M: So,

243

00:23:40.550 --> 00:23:41.150

Carol Gunn: Oh.

244

00:23:41.890 --> 00:23:52.420

Jon M: On the high end, Everybody, everything, all primetime TV, everything is shot log.

245

00:23:53.240 --> 00:24:02.859

Jon M: It stands for logarithmic, and what it is, it's different math, and it gives you more data in the luminance, so all the highs and lows.

246

00:24:02.860 --> 00:24:15.699

Jon M: the blacks and the whites, you have as much data as you can get, and then you can color correct it further. But the problem is, when you... just the shots, normally, without a color correction, they look washed out.

247

00:24:17.770 --> 00:24:24.559

Jon M: Right? We're gonna fix that. And one thing that... have you heard the LUT before, the term LUT?

248

00:24:25.010 --> 00:24:26.049

Carol Gunn: Look up, Dave.

249

00:24:26.560 --> 00:24:34.110

Jon M: Yeah, exactly, I thought I had it right here. Oh, here's a... here's a color correction suite. Did I already show this?

250

00:24:37.010 --> 00:24:41.690

Jon M: What I put. I thought I put that somewhere. Oh, hold on!

251

00:24:42.010 --> 00:24:46.980

Jon M: Oh, I think it's in the it's right here. Yeah, lookup table.

252

00:24:47.560 --> 00:25:00.639

Jon M: So really, what that... all that lookup table is, it's a preset for the... all the color correction parameters. It's a preset for all those. But, since it's a preset, they're all still at zero.

253

00:25:01.610 --> 00:25:19.909

Jon M: doesn't do anything, and so right here, in the basic correction, there's all kinds of LUTs that come with Premiere Pro. I added a bunch, too, on mine. But, like, all these are for... this is a... these are Sony LUTs. So if you shoot this gamut with the Cine S-Log3,

254

00:25:19.910 --> 00:25:21.900

Jon M: And you put this LUT on it.

255

00:25:22.390 --> 00:25:25.199

Jon M: It'll, like, fix the shot the way it should be.

256

00:25:26.340 --> 00:25:27.300

Jon M: But...

257

00:25:29.050 --> 00:25:41.680

Jon M: for me, they're not the end-all, win-all, it's just, okay, that got me pretty close, but I'm still gonna get in here and adjust it

properly, and, look at my, scopes and everything.

258

00:25:45.450 --> 00:25:46.950

Jon M: And all that.

259

00:25:49.910 --> 00:25:55.260

Jon M: So, LUTs are great, but they don't, Solve everything.

260

00:25:56.490 --> 00:25:58.929

Jon M: That's just a preset to get you kind of going.

261

00:26:01.060 --> 00:26:02.390

Jon M: And...

262

00:26:03.340 --> 00:26:09.539

Jon M: So I'm gonna show another thing that's cool here. Now, so these two shots, these are just random, weird shots, but if I look at this.

263

00:26:09.720 --> 00:26:13.000

Jon M: If I play this back, these two shots.

264

00:26:13.890 --> 00:26:16.309

Jon M: Let's say this is all in the same video.

265

00:26:17.680 --> 00:26:22.980

Jon M: And it just cuts to the next one. And you can see right there with those shots.

266

00:26:23.430 --> 00:26:29.749

Jon M: that... Color-wise, they don't feel like they're from the same world.

267

00:26:32.380 --> 00:26:39.070

Jon M: This is an awesome trick when you shoot with, like, multiple cameras, like an interview or something, and the cameras don't quite match.

268

00:26:39.790 --> 00:26:42.040

Jon M: So I want to make these match.

269

00:26:42.510 --> 00:26:45.970

Jon M: And so this is a good little tool in here in the...

270

00:26:46.320 --> 00:26:52.859

Jon M: And the Lumetri Color tool, under... Color wheels and match.

271

00:26:52.980 --> 00:26:56.640

Jon M: I twirl that open, and I say, comparison view.

272

00:26:57.170 --> 00:26:59.580

Jon M: It opens up a comparison view.

273

00:27:00.040 --> 00:27:05.250

Jon M: On my... in my program monitor.

274

00:27:05.720 --> 00:27:08.740

Jon M: So I can see my two shots.

275

00:27:08.860 --> 00:27:12.159

Jon M: This is the this is obviously this shot.

276

00:27:12.280 --> 00:27:19.329

Jon M: And that's that shot. And you can see they're kind of different worlds, this one's way more green and all that.

277

00:27:19.490 --> 00:27:27.030

Jon M: You know, and I could, since I have it selected, I could adjust it myself, maybe, or try and make it match, or...

278

00:27:28.040 --> 00:27:31.220

Jon M: There's a thing right here called Apply Match.

279

00:27:32.450 --> 00:27:34.049

Jon M: I'm just gonna click that.

280

00:27:34.410 --> 00:27:41.050

Jon M: And you can have... it works whether face detection's on or not.

If there's faces, I tend to leave it on.

281

00:27:41.890 --> 00:27:45.919

Jon M: I'm just gonna say Apply Match, and there, now those two shots.

282

00:27:46.220 --> 00:27:49.199

Jon M: If we get rid of the comparison view.

283

00:27:49.720 --> 00:27:52.910

Jon M: Feel like they're from the same world now.

284

00:27:57.470 --> 00:28:00.379

Jon M: and I didn't have to do anything except click match.

285

00:28:01.370 --> 00:28:02.120

Carol Gunn: Mhm.

286

00:28:02.120 --> 00:28:17.240

Jon M: Which is a cool thing, but you can see what it did. It went into the color wheels, and it adjusted the luminance way up in the highs, and down a little bit in the lows, and pushed the shadows towards red, and the mid-tones toward purple, and the...

287

00:28:17.680 --> 00:28:19.459

Jon M: Highlights toward orange.

288

00:28:20.350 --> 00:28:24.649

Jon M: And if I was, like, if we go, oh, that's pretty good, but it seems...

289

00:28:24.990 --> 00:28:29.940

Jon M: Too blue or something, you still can just adjust these yourself to get them

290

00:28:30.180 --> 00:28:33.749

Jon M: You know, fine-tune them. Sometimes it just takes a little bit of adjustment.

291

00:28:39.910 --> 00:28:43.140

Jon M: So those are cool. That's a cool trick, I think.

292

00:28:43.780 --> 00:28:47.729

Jon M: Okay, so that... this... I was going to talk about this one. So this one...

293

00:28:48.110 --> 00:28:51.499

Jon M: This is Log, this kid on that beach.

294

00:28:53.060 --> 00:28:58.559

Jon M: Right, and so you could, with this selected, go to Basic and pick a LUT.

295

00:28:59.070 --> 00:29:03.610

Jon M: And... It's on there.

296

00:29:04.560 --> 00:29:12.850

Jon M: Right? But... That's the original, and that's the LUT. That's the original, that's the LUT.

297

00:29:13.300 --> 00:29:14.220

Jon M: Great.

298

00:29:14.960 --> 00:29:22.529

Jon M: Okay, I'm just gonna turn that off. Now... That's the original... And that's my color correction.

299

00:29:24.790 --> 00:29:27.680

Jon M: So you can see you want this LUT on.

300

00:29:30.120 --> 00:29:35.880

Jon M: They don't... it's nothing's automatic. So, in my color correction here, I did a couple things.

301

00:29:37.080 --> 00:29:42.200

Jon M: First I did the, basic correction work. I'm just gonna open this up.

302

00:29:42.500 --> 00:29:55.630

Jon M: Where I added saturation, dropped the blacks, dropped the shadows, all those things, and you can turn each one on and off and see, sort of, what they do. Well, that's everybody in basic, I guess.

303

00:29:56.430 --> 00:30:02.520

Jon M: But then what I also did was, down here in Secondary?

304

00:30:02.880 --> 00:30:05.299

Jon M: You can choose a color.

305

00:30:06.380 --> 00:30:22.989

Jon M: which I did, which is kind of this purple color, but you can... you can show a mask to show the color that you selected. So I'm just gonna click that on. So right now, these parameters that I set here to select the color, anything that's white is the colors that it selected.

306

00:30:24.960 --> 00:30:28.469

Jon M: So, let me explain that again to you. So, for example.

307

00:30:28.470 --> 00:30:31.799

Karen Kreps: Does that mean, because it has purple in it, it's selecting it?

308

00:30:33.520 --> 00:30:43.960

Jon M: Sort of, yeah. I'm gonna... I'm gonna do another one so we can see here. I'm gonna go to the secondary, so I'm gonna say set color, and I'm just gonna choose in the sky right here.

309

00:30:44.700 --> 00:30:48.920

Jon M: And that sort of shows me the purple that it selected.

310

00:30:49.060 --> 00:30:50.829

Jon M: in these parameters.

311

00:30:51.030 --> 00:30:52.909

Jon M: And it's not that good.

312

00:30:54.330 --> 00:30:59.470

Jon M: And then that's what's gonna be... adjusted.

313

00:31:01.120 --> 00:31:05.310

Jon M: When I just... let's go to... let's look at black and white, yeah.

314

00:31:05.670 --> 00:31:11.549

Jon M: So I want to make something... I'll just do this. Now, it's only going to affect the color where the white is.

315

00:31:11.750 --> 00:31:14.380

Jon M: And I don't want that noise, so we'll...

316

00:31:14.690 --> 00:31:16.689

Jon M: Add a little blur to it.

317

00:31:18.080 --> 00:31:24.499

Jon M: Right? So anyway, in the whites, when I do this color correction, it's gonna only apply to those.

318

00:31:25.770 --> 00:31:27.500

Jon M: So if I come down here.

319

00:31:27.680 --> 00:31:31.350

Jon M: And, say, crank the, saturation way up.

320

00:31:36.780 --> 00:31:47.149

Jon M: you Maybe I need the saturation overall as well. Let's see, let's do that. Oh yeah, there we go.

321

00:31:49.580 --> 00:31:53.310

Jon M: And I'd probably, in real life, I'd work on a shirt as well.

322

00:31:56.050 --> 00:32:01.580

Jon M: Shadows... so this seems like, you know, feels like a regular shot now.

323

00:32:02.660 --> 00:32:12.700

Jon M: versus... the original with no color. So this is the again. Here's the very Oops.

324

00:32:13.110 --> 00:32:17.050

Jon M: Here's the... I'm losing my mind.

325

00:32:17.890 --> 00:32:22.119

Jon M: Here... Here's the original.

326

00:32:22.270 --> 00:32:23.100

Jon M: Oops.

327

00:32:23.450 --> 00:32:24.290

Carol Gunn: Yikes.

328

00:32:24.690 --> 00:32:26.700

Jon M: Yeah, I'm screwed up.

329

00:32:28.320 --> 00:32:30.440

Jon M: Here's the original.

330

00:32:34.620 --> 00:32:36.290

Jon M: And here's the new one.

331

00:32:48.890 --> 00:32:52.979

Jon M: Yeah, so, and then what I do, a lot of times.

332

00:32:55.260 --> 00:32:58.090

Jon M: Shots will bug me, and I'll color correct them.

333

00:32:58.510 --> 00:33:08.299

Jon M: this shot, this is the original of it, which all looks kind of blue and everything, and I went in here and made a few adjustments. We'll do that again together, too, to kind of make it look more...

334

00:33:08.670 --> 00:33:09.690

Jon M: Rio.

335

00:33:09.840 --> 00:33:14.900

Jon M: And so what that was, if we look at this one, go, well, I'm looking at my scopes.

336

00:33:16.220 --> 00:33:21.200

Jon M: and blacks are pretty good, I think, but maybe I'll drop them just a hair.

337

00:33:22.710 --> 00:33:25.450

Jon M: Alright, and where's the highlights?

338

00:33:26.250 --> 00:33:30.950

Jon M: And then I added a whole bunch of saturation.

339

00:33:32.840 --> 00:33:40.280

Jon M: Right, and then I thought, well, that's too... these buildings are all too blue and everything, so I,

340

00:33:41.030 --> 00:33:45.310

Jon M: Went down into our... Secondary.

341

00:33:46.070 --> 00:33:49.369

Jon M: Chose the color blue on those buildings.

342

00:33:50.640 --> 00:33:54.470

Jon M: And then maybe pull the saturation out of those.

343

00:33:55.180 --> 00:34:01.059

Jon M: So there's at least there's some white there. It should be maybe blurred, so we're not seeing those edges so much.

344

00:34:02.200 --> 00:34:07.149

Jon M: Right, and maybe the whole shot should have some, like, purplish in it.

345

00:34:11.810 --> 00:34:13.030

Jon M: Yeah.

346

00:34:13.889 --> 00:34:19.560

Jon M: But... That's before, that's after.

347

00:34:19.870 --> 00:34:21.800

Jon M: and after 2 min.

348

00:34:23.000 --> 00:34:28.210

Jon M: I would do more on that, but... I'm not going to.

349

00:34:30.770 --> 00:34:36.089

Jon M: So... It used to be that...

350

00:34:37.889 --> 00:34:40.470

Jon M: You know, you you would do the

351

00:34:41.409 --> 00:34:48.470

Jon M: You would... we would do the whole edit and all the finishing and all the work with the not color-corrected footage.

352

00:34:49.489 --> 00:34:56.179

Jon M: Right, and they would... that would be called the offline, and then we would come and reassemble it with all the color-corrected footage.

353

00:34:57.770 --> 00:35:00.930

Jon M: Now you can kind of do it all in the same, edit.

354

00:35:02.110 --> 00:35:12.250

Jon M: You know, I'll... And because of the way you work with clients sometimes, you know, sometimes... They can't...

355

00:35:12.450 --> 00:35:17.509

Jon M: You know, I'm like, look, we're gonna cut the content first, then we're gonna make it look nice.

356

00:35:18.080 --> 00:35:27.290

Jon M: Right? We just want to get the content, what do they say, what are they saying, we want it to work, we want the edit to work, and then we get the edit the way we want, then we'll color correct everything.

357

00:35:27.570 --> 00:35:33.470

Jon M: You know, because you don't want to do all that work, and they

go, well, we don't need that shot anymore. Well, then I wasted an hour, you know.

358

00:35:33.940 --> 00:35:35.889

Jon M: Caller correcting it, or whatever.

359

00:35:36.950 --> 00:35:37.740

Jon M: Oh.

360

00:35:38.350 --> 00:35:39.320

Jon M: Oh.

361

00:35:40.590 --> 00:35:42.219

Jon M: But now you can kind of.

362

00:35:42.530 --> 00:35:50.430

Jon M: half the time I'll do at least a basic... I'll do... sometimes I'll do just a basic color correction on everything.

363

00:35:50.930 --> 00:35:55.230

Jon M: And a great... oh, let's show this, too. So, and then one of the great things in.

364

00:35:56.010 --> 00:35:59.580

Jon M: Premier is... Adjustment layers.

365

00:36:00.340 --> 00:36:07.320

Jon M: So, I'm gonna turn the color correction off on this shot, which I have, and I'm gonna put an adjustment layer, above it.

366

00:36:08.570 --> 00:36:23.720

Jon M: Right, so, let's see... project, new item, adjustment layer, fine, let's put it right above that shot, and we're gonna put the Lumetri color effect on that adjustment layer.

367

00:36:25.170 --> 00:36:27.800

Jon M: And then, this is where we're going to...

368

00:36:28.720 --> 00:36:30.939

Jon M: Make some of our adjustments...

369

00:36:36.630 --> 00:36:47.160

Jon M: Right, saturation... there, okay, he's looking great, but the color correction isn't actually on the footage itself. If I turn this layer off.

370

00:36:47.380 --> 00:36:49.770

Jon M: It's only on that adjustment layer.

371

00:36:51.120 --> 00:37:01.140

Jon M: And sometimes that works great if you have... let me get some other shots, like, I'm gonna just copy these two and put them down here. And move the adjustment. So now that adjustment layer.

372

00:37:01.250 --> 00:37:03.719

Jon M: Kind of applies to these shots, too.

373

00:37:03.930 --> 00:37:08.669

Jon M: So if there's no adjustment layer, that's that shot. But now it looks like this.

374

00:37:11.160 --> 00:37:13.340

Jon M: And that's a trick I use a lot.

375

00:37:15.930 --> 00:37:20.639

Jon M: And you can still add more color correction by going down this shot, which is why that one looks weird.

376

00:37:22.260 --> 00:37:23.190

Jon M: But, yeah.

377

00:37:27.060 --> 00:37:36.269

Jon M: So, now, I mean, I know these people, and this company

378

00:37:37.720 --> 00:37:42.109

Jon M: This company and these color artists.

379

00:37:42.670 --> 00:37:49.809

Jon M: That work here, Company 3, I'm new, Stefan. Company 3 was started by 3 people. Stefan was one of them.

380

00:37:50.810 --> 00:37:54.690

Jon M: All these people are colorists. All they do is color correct.

381

00:37:55.170 --> 00:37:59.430

Jon M: They don't edit. They don't add graphics. They don't do anything.

382

00:38:00.790 --> 00:38:02.370

Jon M: All they do is color correct.

383

00:38:03.770 --> 00:38:09.689

Jon M: And I would imagine all of them probably make \$200K a year or more.

384

00:38:11.030 --> 00:38:12.140

Jon M: Crazy.

385

00:38:13.440 --> 00:38:15.910

Jon M: What color is.

386

00:38:18.530 --> 00:38:21.429

Jon M: See, what was this? So yeah, look at table.

387

00:38:23.930 --> 00:38:28.819

Jon M: Now, unless you have any other questions, that's kinda all I have, I think.

388

00:38:34.300 --> 00:38:37.259

Jon M: But be careful, if you start color correcting, you're gonna...

389

00:38:37.600 --> 00:38:38.370

Carol Gunn: Yeah.

390

00:38:38.680 --> 00:38:43.180

Jon M: Never be able to move away from it, or, you know, even my... and then...

391

00:38:43.290 --> 00:38:53.350

Jon M: Even on your phone, yeah, I forgot I made this, let's see here...
Project C.

392

00:38:54.270 --> 00:39:00.639

Jon M: So, I recorded this... some stuff on my phone. This is a shot in
the trails here that I took.

393

00:39:01.020 --> 00:39:01.960

Jon M: Well.

394

00:39:02.120 --> 00:39:06.070

Jon M: This... So...

395

00:39:06.390 --> 00:39:09.119

Jon M: This is just a... let's see here...

396

00:39:10.500 --> 00:39:16.209

Jon M: This is a phone screen, right? And so, the same controls are
here.

397

00:39:16.470 --> 00:39:20.869

Jon M: Contrast, brightness, shadows, saturation.

398

00:39:20.980 --> 00:39:24.029

Jon M: Exposure, all that stuff.

399

00:39:25.390 --> 00:39:41.270

Jon M: is in your phone. And I do the same exact thing in there. I
color correct almost every personal picture I have, but I'll do the
same thing. I'll start with the blacks, then I'll do the whites, and
I'll mess with the shadows, then I'll push more color in, and that's
sort of the... that's my recipe.

400

00:39:42.100 --> 00:39:44.999

Jon M: Blacks, whites, shadows, and highlights.

401

00:39:45.310 --> 00:39:46.740

Jon M: Saturation.

402

00:39:49.800 --> 00:39:55.019

Jon M: Yeah. Oh, I was going to show one more thing about the scopes too. Let's see.

403

00:39:55.430 --> 00:39:57.449

Jon M: There are scopes.

404

00:39:59.510 --> 00:40:00.060

Jon M: Well.

405

00:40:00.060 --> 00:40:03.929

Karen Kreps: Looks like it could really feed obsessive compulsive disorder.

406

00:40:04.120 --> 00:40:04.610

Carol Gunn: Yeah.

407

00:40:04.610 --> 00:40:06.520

Jon M: Yeah, maybe that's it, yeah.

408

00:40:06.780 --> 00:40:09.960

Jon M: Very good. Okay, so scopes.

409

00:40:10.190 --> 00:40:13.559

Jon M: Let's do this, and just get rid of these other ones.

410

00:40:15.050 --> 00:40:18.050

Jon M: So, this vector scope...

411

00:40:18.510 --> 00:40:27.339

Jon M: I showed you how the bars lined up in there. So this is... this is the amount... this is the color of where it is, and how much.

412

00:40:27.870 --> 00:40:29.919

Jon M: And this line right here.

413

00:40:30.410 --> 00:40:32.829
Jon M: This is the skin tone line.

414
00:40:33.440 --> 00:40:39.300
Jon M: So sometimes you might have a person, and... Let's mess with his, maybe.

415
00:40:40.220 --> 00:40:41.570
Jon M: Oh, nothing.

416
00:40:43.490 --> 00:40:44.569
Jon M: This is...

417
00:40:52.120 --> 00:40:54.979
Jon M: Reset this... the end.

418
00:41:00.880 --> 00:41:02.549
Jon M: I forgot what I was saying.

419
00:41:03.150 --> 00:41:03.700
Carol Gunn: Okay.

420
00:41:07.680 --> 00:41:10.630
Jon M: So I can adjust him underneath that.

421
00:41:11.520 --> 00:41:12.930
Jon M: 2, if there's any...

422
00:41:17.090 --> 00:41:21.140
Jon M: thing, and it should be brighter, or... so I do that a lot. You were talking...

423
00:41:21.140 --> 00:41:22.420
Carol Gunn: about skin tones.

424
00:41:22.940 --> 00:41:28.049
Jon M: Yeah, Well, the adjustment layer thing is...

425

00:41:28.460 --> 00:41:43.009

Jon M: you know, I'll... I'll... I'll, like... I'll do a, like, balance, you know, I'll get all the shots balanced, so all the skin tones line up, and all the shots look fine and good, and then maybe if I want to do a treatment.

426

00:41:43.220 --> 00:41:45.340

Jon M: on them, I'll.

427

00:41:45.580 --> 00:42:00.210

Jon M: use an adjustment layer, and maybe it'll... it treats them right, but maybe they... the whole thing has a blue kind of tint to it, or something. And you can do that there, and that, you know, that happens probably more than you would think.

428

00:42:00.460 --> 00:42:07.249

Jon M: For example, I'll give you the, you know, the first... the first movie

429

00:42:08.120 --> 00:42:16.059

Jon M: That was, like, digitally color corrected, was, well, they color corrected the digital intermediate.

430

00:42:16.610 --> 00:42:18.010

Jon M: Do you know what that is?

431

00:42:18.980 --> 00:42:20.240

Carol Gunn: Hmm.

432

00:42:20.750 --> 00:42:27.690

Jon M: When they do a movie, they print a negative, and there's a thing called a digital intermediate, so when they...

433

00:42:27.800 --> 00:42:36.579

Jon M: that's what they play back in the theaters now, the digital intermediate. So, but anyway, the Old Brother Rock, though, if you remember that movie, the whole thing's yellow.

434

00:42:36.790 --> 00:42:37.999

Carol Gunn: The whole...

435

00:42:38.110 --> 00:42:40.670

Jon M: The whole movie's yellow and

436

00:42:42.290 --> 00:42:47.299

Jon M: Yeah, that was, like, a big thing when they did that in the whole color correction community.

437

00:42:49.840 --> 00:42:56.129

Jon M: Which is huge, but no one really thinks about that, unless you're, you know, in that world.

438

00:42:58.610 --> 00:43:02.119

Jon M: Yeah, I love... I... color correction, I love, and...

439

00:43:02.760 --> 00:43:05.189

Jon M: You can really spread it apart.

440

00:43:08.460 --> 00:43:09.510

Jon M: Okay.

441

00:43:13.600 --> 00:43:16.989

Jon M: Any other questions or thoughts?

442

00:43:30.670 --> 00:43:33.850

Karen Kreps: No. Well, thank you very much for this presentation.

443

00:43:33.850 --> 00:43:37.230

Jon M: Oh, well, well, you're very, welcome.

444

00:43:37.460 --> 00:43:44.859

Karen Kreps: Okay, our website is theaustinadobeusergroup.com.org, and I will be...

445

00:43:45.050 --> 00:43:48.409

Karen Kreps: We're putting the video up there in the next day or two.

446

00:43:49.000 --> 00:43:51.850

Karen Kreps: And announcing next month's program.

447

00:43:53.860 --> 00:43:55.060

Karen Kreps: Hello, Tom!

448

00:43:55.360 --> 00:43:56.340

Karen Kreps: Welcome.

449

00:43:57.160 --> 00:43:58.110

Jon M: Oh, Tom!

450

00:43:58.590 --> 00:43:59.520

Carol Gunn: Oh, hey, Tom!

451

00:44:00.180 --> 00:44:01.040

Tom: I...

452

00:44:01.040 --> 00:44:02.920

Jon M: Did he just get here?

453

00:44:02.920 --> 00:44:05.349

Tom: Sorry, I'm sorry I'm late.

454

00:44:05.350 --> 00:44:05.840

Carol Gunn: the.

455

00:44:05.840 --> 00:44:06.450

Tom: Bye.

456

00:44:06.450 --> 00:44:06.970

Jon M: Oh.

457

00:44:06.970 --> 00:44:09.680

Carol Gunn: Let's just tell you real quick everything that John said.

458

00:44:09.680 --> 00:44:10.280

Karen Kreps: Yeah.

459

00:44:10.280 --> 00:44:11.570

Jon M: Yeah. Yeah.

460

00:44:12.560 --> 00:44:18.680

Jon M: Oh, I've seen you I've seen you go into some music things on Facebook or something, I think, Tom.

461

00:44:18.680 --> 00:44:22.120

Karen Kreps: Yeah, it looks like he's really gallivanting around town a lot.

462

00:44:22.120 --> 00:44:22.750

Carol Gunn: Yeah.

463

00:44:22.750 --> 00:44:23.300

Tom: I.

464

00:44:23.300 --> 00:44:26.230

Jon M: I want to go do fun stuff with Tom.

465

00:44:27.010 --> 00:44:31.700

Tom: I'm glad you know this, because I didn't even know what's wrong.

466

00:44:33.290 --> 00:44:41.010

Tom: Well, the good news is that I have the energy to actually go to concerts again, which I haven't been able to do for a long, long time.

467

00:44:41.610 --> 00:44:42.960

Karen Kreps: That's terrific.

468

00:44:42.960 --> 00:44:43.770

Jon M: Oh.

469

00:44:43.810 --> 00:44:47.350

Tom: And one of my big, I mean...

470

00:44:47.730 --> 00:44:59.680

Tom: hobbies or interests is concert photography, so I'm actually kind of saving up and looking to buy a new, like a new camera that I can

use for

471

00:44:59.790 --> 00:45:03.750

Tom: Because I've been using my iPhone, and it only gets you so far, but...

472

00:45:04.310 --> 00:45:04.750

Jon M: Right.

473

00:45:04.860 --> 00:45:16.720

Tom: And I'm too late, you know, you're supposed to publish those photos like the day after or immediately, but I need time to edit and do stuff, you know.

474

00:45:16.820 --> 00:45:24.930

Tom: But I'm... but since you, Carol, I... I suddenly remembered one of your presentations about.

475

00:45:25.300 --> 00:45:28.719

Tom: Was it portfolio, or was it,

476

00:45:28.840 --> 00:45:34.689

Tom: So I'm going to make an online portfolio now. That's going to be my next project.

477

00:45:34.690 --> 00:45:41.020

Carol Gunn: Well, you can go back and watch that one. I I just started a new one from beginning to end. It's really easy to do.

478

00:45:42.810 --> 00:45:45.050

Jon M: And,

479

00:45:46.010 --> 00:45:48.159

Tom: No, I'm sorry, go on, John.

480

00:45:49.280 --> 00:45:54.070

Jon M: Oh, portfolio like portfolio like an online portfolio.

481

00:45:54.070 --> 00:46:02.499

