Advanced Color Correction in Final Cut Pro 10.4

1. Optimizing the Workspace

2. Controlling Contrast: Color Board

3. Controlling Contrast: Color Wheels

4. Controlling Contrast: Luma Curves

5. Color Wheels vs Color Board

6. Hue & Saturation: Color Curves

7. Balancing Color

8. Color Wheels or Color Board?

9. Grading Efficiently

10. Working with Color Masks

11. Combining Color & Shape Masks

12. Using Color Masks with Curves

13. Separating Subject from Background

14. Modifying the Color of Color Curves

15. Working with Hue Curves

16. Color Masks vs Hue Curves

17. The Benefits of Hue Curves

18. Using the LUMA vs SAT Curve

19. Using the SAT vs SAT Curve

20. Using the ORANGE vs SAT Curve

21. Using Multiple Hue/Saturation Curves

22. Workflow Shortcuts

23. Super-fast Color Grading Workflow

24. Correcting Master Clips

25. Matching Shots with Match Color

26. Manually Matching Shots

27. Animating Corrections

28. Creating Looks with Color Effects

29. Using the Broadcast Safe Effect

30. Creating Looks with Color Presets

31. Looks Effects

32. Custom Grayscale & Tint Effects

33. Creating a Bleach Bypass Look

34. Creating a Vintage Look

35. Creating a Day for Night Look

36. Creating a Color Isolation Effect

37. Creating a Teal & Orange Effect

38. The What & Why of LUTs

39. Working with Camera LUTS

40. Understanding LUT Workflows

41. Working with Creative LUTs

42. Camera LUTs vs Creative LUTs

43. What is HDR?

44. HDR vs Wide Color Gamut

45. Flavors of HDR

46. HDR Requirements in FCP 10.4

47. Setting up HDR Libraries & Projects

48. Color Grading in HDR

49. HDR & LUTs

50. Tone mapping HDR to SDR

51. Appendix: Color Theory & Video Scopes