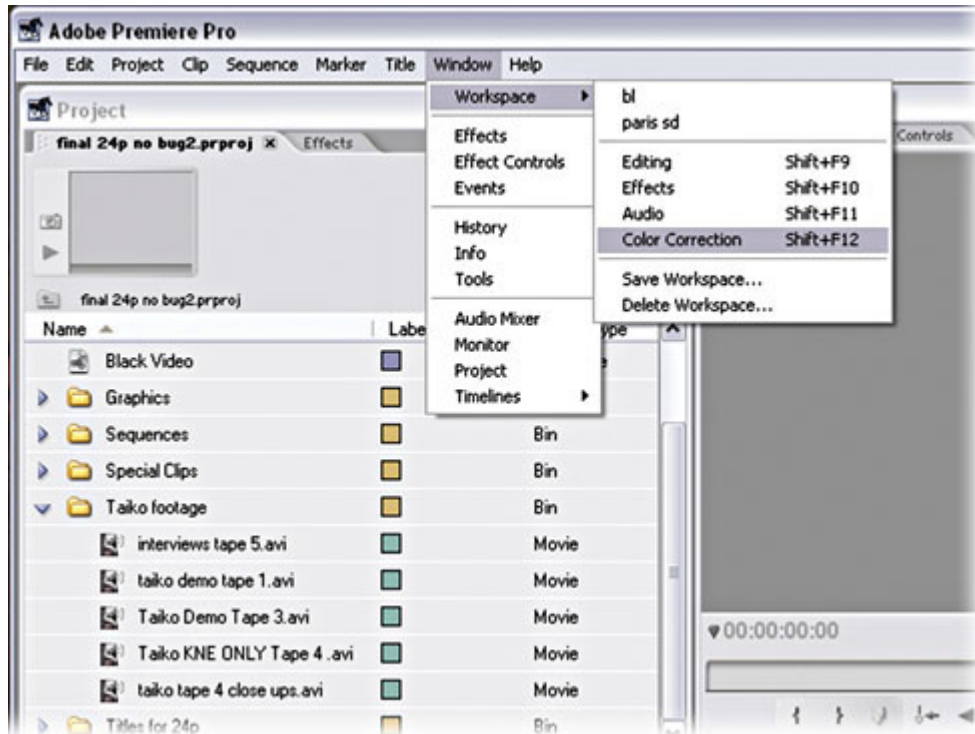


Performing a realtime color match

Step 1

Color matching lets you create shot-to-shot continuity by ensuring skin tones, backgrounds, or objects look the same from cut to cut. We will perform a color match on uncompressed 1920x1080p 23.98fps footage from a music video to illustrate the concept. Begin by setting up your workspace. Adobe Premiere Pro includes a number of different standard workspace setups optimized for various editing tasks. In the Premiere Pro menus choose **Window > Workspace > Color Correction** to set your screen for efficient color correction.



Step 2

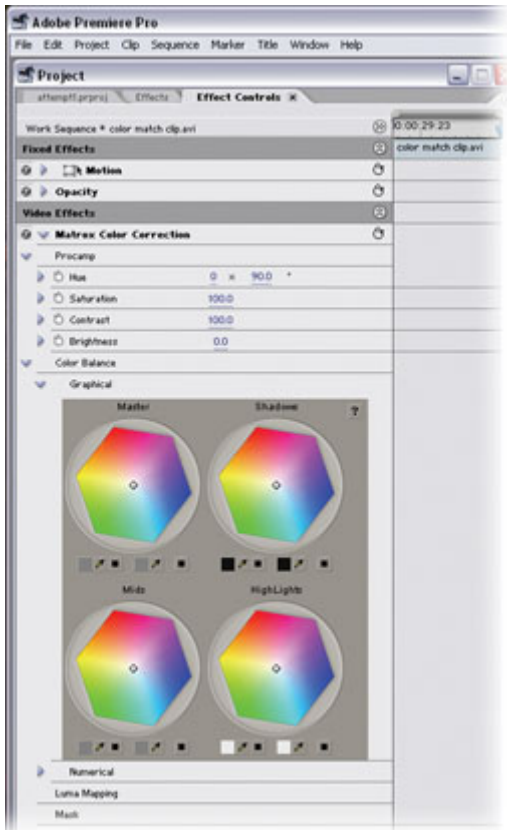
In the video we are cutting from a wide master shot to a close up of one of the performers. The action matches perfectly, however, the close up was filmed on a different day and care was not taken to ensure proper exposure. The close up image is bluer than the wide master shot. To perform the color match we select the close up shot to load it into the source viewer, then scrub the timeline to reach the point in the wide master that we want to match to. The most important thing is to have elements in common between the two views. The background, the headbands, the clothing, and the skin tones can all be used to perform a match.



Step 3

We then go to the effects tab and open the Matrox folder. All the effects listed are Matrox realtime effects. We select the Matrox color correction effect and drag it onto the clip in the timeline or onto the effects control window directly. We can expand the property list by clicking on the triangle next to the effect name.

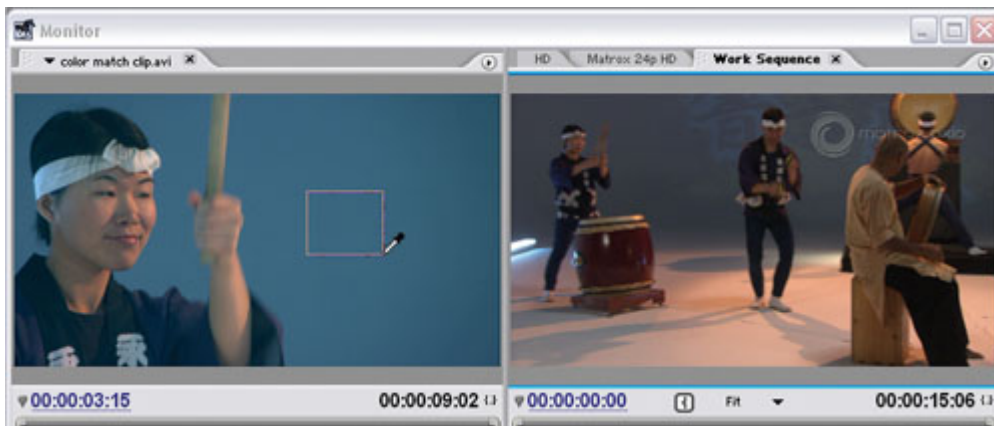
User interfaces for all Matrox effects are designed to integrate completely into Premiere Pro. All standard UI elements and functionality are used then customized elements are added as needed such as the Graphical property in the effect. The Color Map gives a visual representation of the of the color balance settings. We have control over shadows, midtones, and highlights as well as a master control that effects all luminance ranges equally. Below each color map are the selection eyedroppers for the reference color, the match color, and the reset button. If we were performing a black, white, or mids balance, the reference color chips would not need to be changed, but since we are matching shot to shot in this example we need to find the reference values.



Step 4

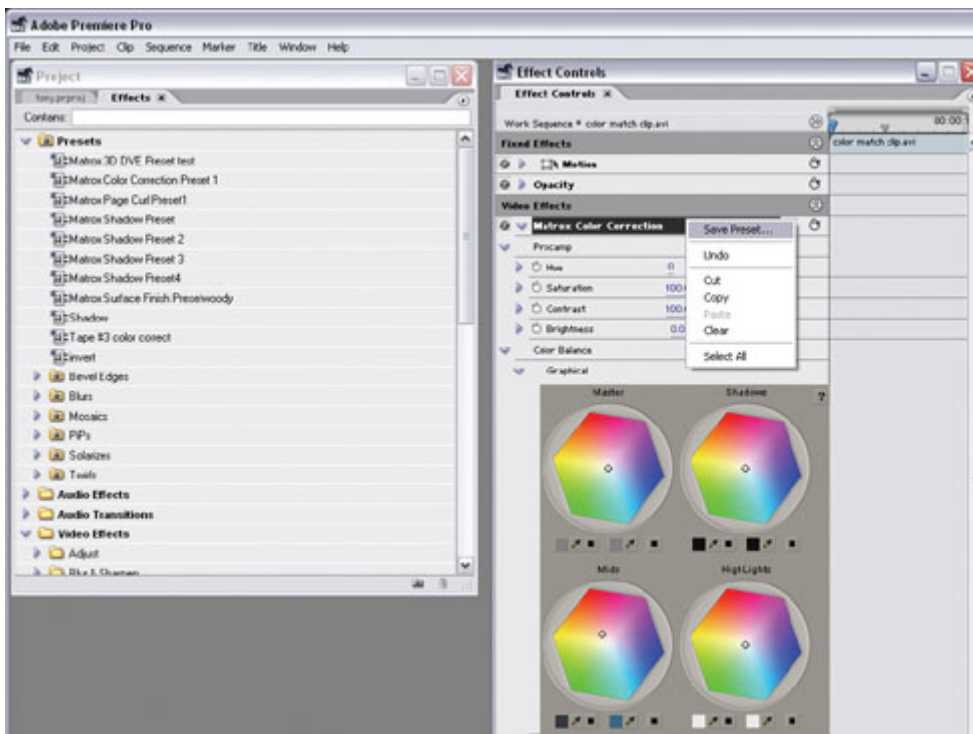
Often a general match will be good enough, but with Matrox Axio we can perform a match for the entire luminance range or focus on the shadows, midtones and highlights only.

Looking at the clip, we can clearly see that backgrounds don't match. So let's start there. We select the mids reference eyedropper from the Color Map. The reference is the eyedropper to the left. In our close up shot we select the background area that is the closest to the area we see in the close up by clicking on it. The color chip for the reference color changes from gray to the new color. We then select the corresponding region in the wide shot with the match color eyedropper. Instantly the colors match. You can see the realtime output on your HD monitor and you can playback the sequence right away.



Step 5

You can repeat the process for each individual luminance range. The playback will be realtime, with full resolution playback, not just previews or scaled down resolutions. Now we will need to apply the same color correction every time we cut between these two original source clips. There are several ways to achieve this. The easiest is simply to save the settings as a preset. Select the effect name in the **Effects Control Window**, right click on it and select Save Preset. The values are now saved in the effects bin in the presets folder.



Step 6

This simple task is the cornerstone of good editing. Creating continuity between shots is critical. The slightest error between shots will break the audiences' suspension of disbelief and draw attention away from your content to the flaws in the video. Being able to color match in real time gives instant gratification and saves countless hours of rendering.

