



Movie Color is an FxFactory plugin that gives you the ability to apply stylized "looks" to your footage. It comes with over 50 such pre-designed looks in the form of named presets. Many of these looks were developed from popular films such as Transformers, Harry Potter, Pelham 123, etc. All of these looks can be adjusted in minor scene-to-scene tweaking, or used as a starting point for a completely new look of your own.



Movie Color allows you, through a variety of powerful methods, to build two tinted images and mix them back into your original image to varying degrees through the use of masks. A mask can be thought of as an adjustable stencil that allows you to control where and to what degree your tinted image is "painted" back over your original image. These masks are derived either from the saturation or from the luminance of the original image, or a combination of those qualities.

Movie Color is based on FxFactory's plugin engine which makes use of the power of your GFX card to do its rendering, thus does not load down your CPU. It is compatible with the hosts that FxFactory supports, currently FCP 6 through Final Cut X, Motion 3 upto Motion 5, and After Effects. It requires at least 10.6 (Snow Leopard) of the operating system.

How to use the **Movie Color** plugin

Movie Color contains a Pre-Processing section that allows you to adjust the saturation, the brightness, and the contrast of your image as well as a "Bleach Bypass" setting. This preprocessing affects both the "tinted" images and the image they are blended back into. The masks, however, are always derived from the original unprocessed image.

With the variety of colors, masks, blends, sliders, etc... the number of different settings available in **Movie Color** borders on the infinite. Only a subset of those will result in a pleasing image for your project. While it is tempting to indulge in some color theory here, that is really beyond the scope of these instructions and would only be repeating the extensive information already available on the internet (ApplePainter.com is a good place to start). You can create pleasant images by choosing complementary colors for your two tints (warm highlights and cool shadows is one possibility), or you can use similar colors to create a single warm or cool palette.

Be aware that your image is altered by the First Tint, then the Second Tint. Depending on your masks, this means that some or all of the affect of your First Tint may be altered or covered over by your Second tint. Also, the Second Mask is inverted. This means if both First and Second Masks have the same Mask Input , Mask Process, Threshold, and Taper, the Second Mask will be the exact inverse of the First Mask. This can be altered by changing the Mask Input or Process.

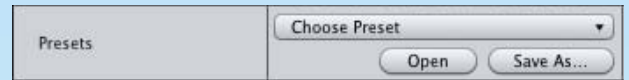
Rather than dealing with these concepts in the abstract, an easier way of understanding them might be to choose one of the presets and using the View popup to examine the Tints and Masks and observe the effect of altering them. Warm Regards is a simple preset that first slightly desaturates the image and increases its contrast, then uses a luminance mask in both first and second color to paint the image with a warm palette. Try applying that preset to one of your clips and play with the settings to get a feel for **Movie Color**'s performance.

Movie Color Control Layout



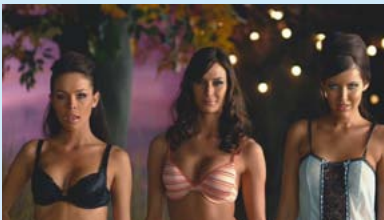
The Movie Color plugin has 6 sections to it: Presets, View, PreProcess, First Tint, Second Tint, and Overall Intensity.

Presets

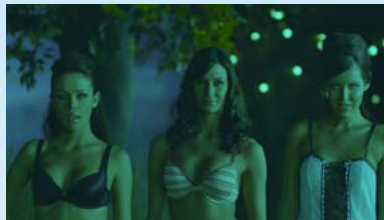


The Presets section gives you access to the named preset looks provided and gives you the ability to save and load your own.

View



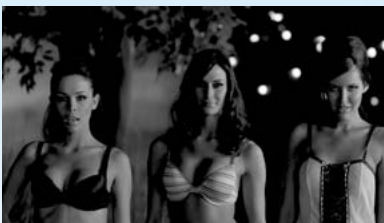
First Tint



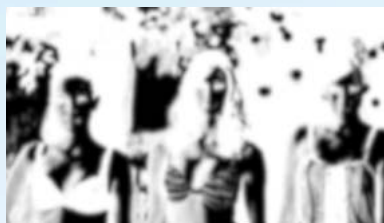
Second Tint



View: can be set to **Final**, **First Tint**, **Second Tint**, **First Mask**, **Second Mask**, and **Original**. Use this to help you build your look by observing how your settings change your tints and masks and to compare the original image with your final look.



First Mask



Second Mask

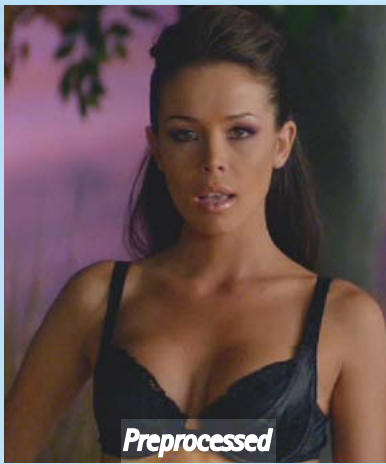
PreProcess



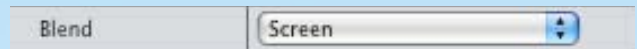
Preprocessing occurs after the masks are extracted, but before any other processing goes on, therefore it affects both the "tinted" images and the image they are blended back into. Use it to alter the Saturation, Brightness, Contrast of your original image. The Bleach Bypass checkbox activates a film processing simulation also called Skip Bleach.

Bleach Bypass increases contrast and reduces saturation.

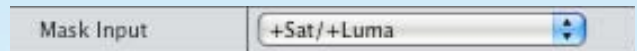
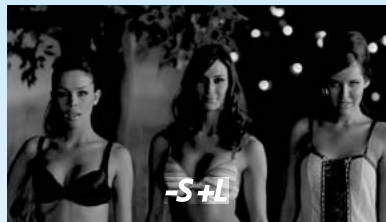
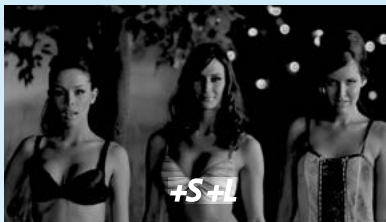
First Tint



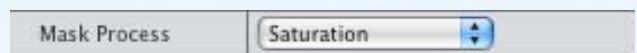
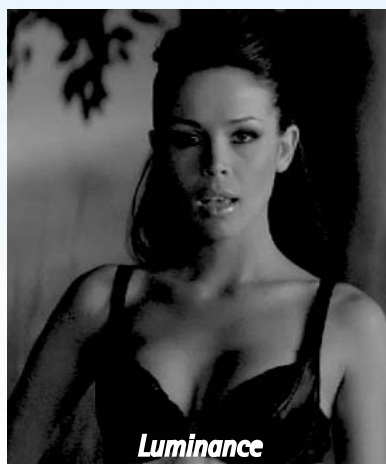
Color: Movie Color uses this color to build a monochromatic version of your preprocessed image which is then Blended back into the preprocessed image using the Blend: below. To see what this image looks like, simply select Straight from the blend mode.



Blend: The monochromatic image is combined with the preprocessed image using the standard blend modes: *Subtract, Darken, Multiply, Color Burn, Add, Lighten, Screen, Color Dodge, Overlay, Hard Light, Soft Light, Hue, Color, Saturation, Luminosity, Difference, & Exclusion*. The exceptions to this are Straight - which shows the monochromatic image directly and Tint which performs a white point adjust on the preprocessed image using Color.



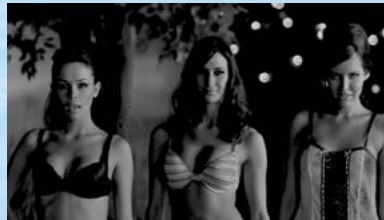
Mask Input: affects the Mask Process. You have four choices: *+Sat/+Luma, -Sat/+Luma, +Sat/-Luma, and -Sat/-Luma*. + or - are used to indicate positive or inverted components. In other words, *-Sat/+Luma* feeds an inverted Saturation mask and a positive Luminance mask into the mask processing.



Mask Process: is used to build the mask for the tinted image. Saturation builds a mask where lighter areas indicate increased saturation and allow more of the tinted image to be mixed with the preprocessed image. Luminance does the same for the brightness or luminance of the image.



Or



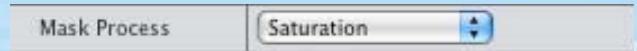
And



Combo I



Combo II



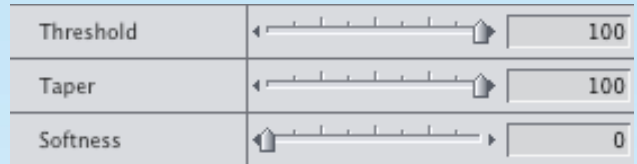
continued...

Or builds a mask where either increased luminance or increased saturation allow more of the tinted image thru. The And choice is more limiting, it only allows higher saturation areas that are also higher luminance thru. Combo I and Combo II combine the two masks mathematically. It's best to try these choices to see how they perform.

Be aware - material that began as a compressed format like HDV or AVCHD can produce a blocky saturation mask. This is the nature of image compression. Movie Color does processing to remove some of the saturation artifacts, and using a combination of Luminance and Saturation to produce your mask can mitigate some of the effects, but the saturation mask from compressed material is always of lower quality than that from uncompressed.



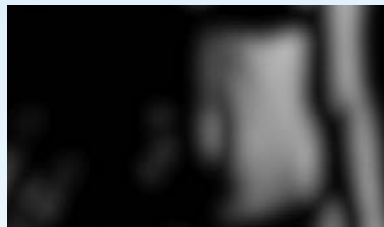
Threshold controls the level.



Threshold, Taper, and Softness affect the mask after it's been built. Threshold controls the level at which the mask takes effect, Taper controls falloff of the mask, Softness applies a gaussian blur to the mask. Softness can help reduce the blockiness/noise of a saturation mask derived from a compressed source like HDV or AVCHD.



Taper controls the falloff.



Softness applies a blur.

Second Tint

Second Tint offers the same options, however it is distinguished from First Tint in two ways. It is applied after the First Tint, therefore depending on your masks, some or all of the affect of your First Tint may be altered or covered over by your Second Tint. And the Second Mask is inverted.

Overall Intensity

Overall Intensity allows you to "dilute" the results of your "look" by mixing back in the original image. This is very important as many looks - such as those in the presets - can be quite "strong". Reducing the Overall Intensity can allow you to achieve pleasant results.