

# Movie Color



**Movie Color** is an FxPlug plugin for use within Final Cut Pro or Motion that gives you the ability to apply stylized "looks" to your footage. It comes with over 40 such looks pre-designed 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. If you develop a look you'd like to share, name it and send it to me and it may be included in upcoming preset releases. **Movie Color** requires Leopard and Final Cut Studio 2 or better (FCP 6.0/Motion 3).



**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** 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.

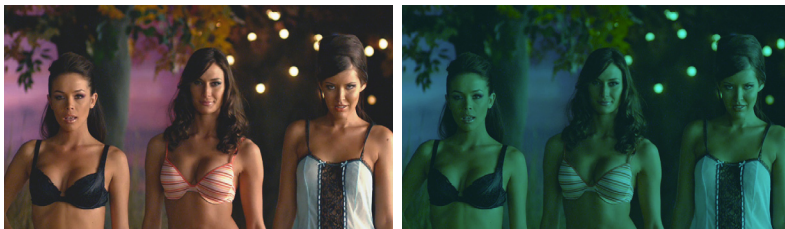
With the variety of colors, masks, blends, sliders, etc... the number of different settings available in **Movie Color** borders on the infinite. Only a subset of those will result in a pleasing image for your project. While it is tempting to indulge in some color theory here, that is really beyond the 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.

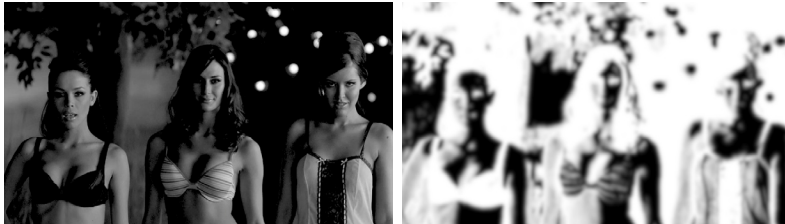
The Movie Color plugin has 5 sections to it: **View**, **PreProcess**, **First Tint**, **Second Tint**, and **Mix**.

## View



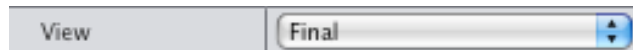
First Tint

Second Tint



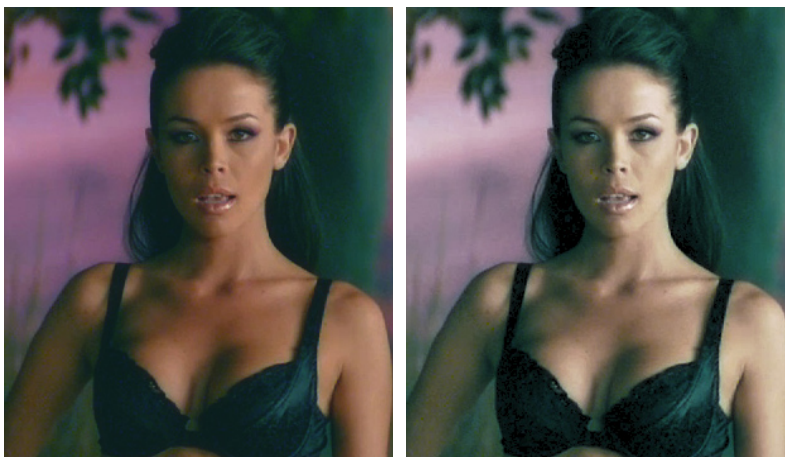
First Mask

Second Mask



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.

## PreProcess



*Bleach Bypass increases contrast and reduces saturation.*



PreProcess: is used to alter the Saturation, Brightness, Contrast of your original image. The Bleach Bypass checkbox activates a bleach bypass simulation that increases contrast and reduces saturation. This preprocessing occurs after the Luminance and Saturation 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.

## First Tint



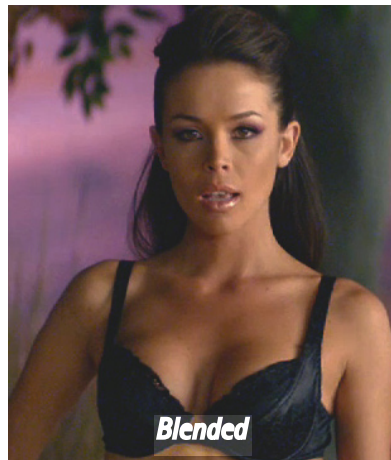
Preprocessed

Monochrome

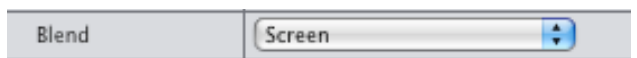


Color: Movie Color uses this color to build a monochromatic version of your preprocessed image which is then Blended back into the preprocessed image using the Blend: below. To see what this image looks like, simply select Straight from the blend mode.

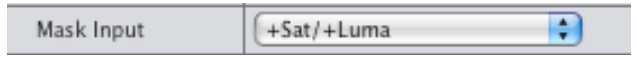
## First Tint (continued)



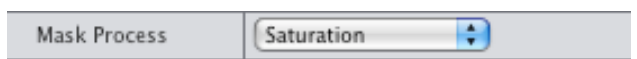
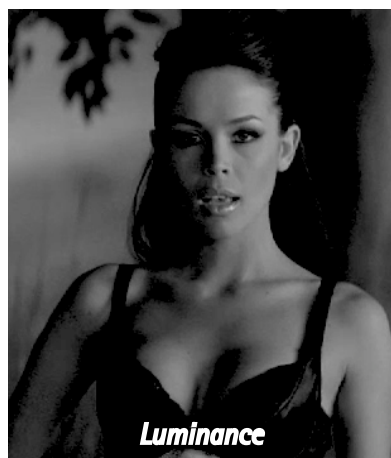
**Intensity:** After the monochromatic image is constructed, it is blended back into the preprocessed image. The strength of this effect is controlled by the Intensity slider.



**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.

*continued...*

## First Tint (continued)



Or

And



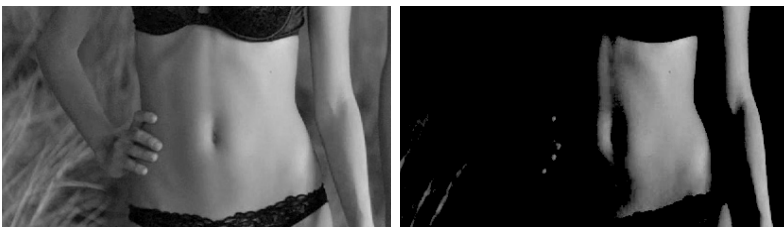
Combo I

Combo II

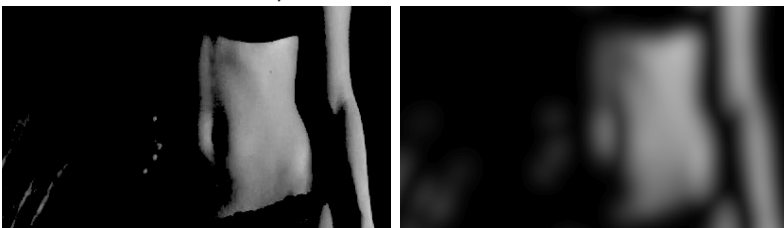
Be aware - material that began as a compressed format like HDV or H.264 can produce a blocky saturation mask. This is the nature of image compression. **Movie Color** does processing to remove some of the saturation artifacts, and using a combination of Luminance and Saturation to produce your mask can 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.



Taper controls the falloff.



Softness applies a blur.

Mask Process	Saturation
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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.

Threshold	<input type="range" value="100"/>	100
Taper	<input type="range" value="100"/>	100
Softness	<input type="range" value="0"/>	0

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 H.264.

## Second Tint

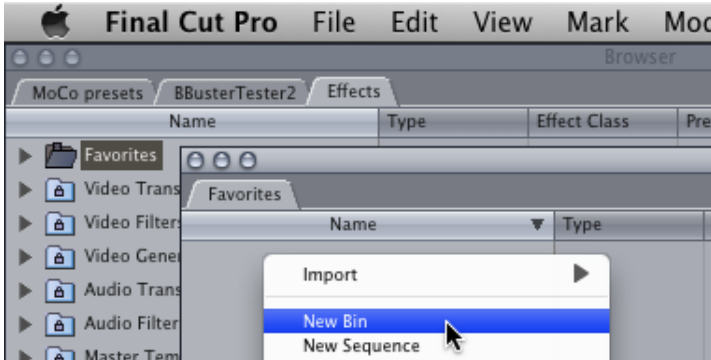
Second Tint offers the same options, however it is distinguished from First Tint in two ways. It is applied after the First Tint, therefore depending on your masks, some or all of the affect of your First Tint may be altered or covered over by your Second Tint. And the Second Mask is inverted.

## Mix

Mix 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". Altering the Mix can allow you to achieve pleasant results.

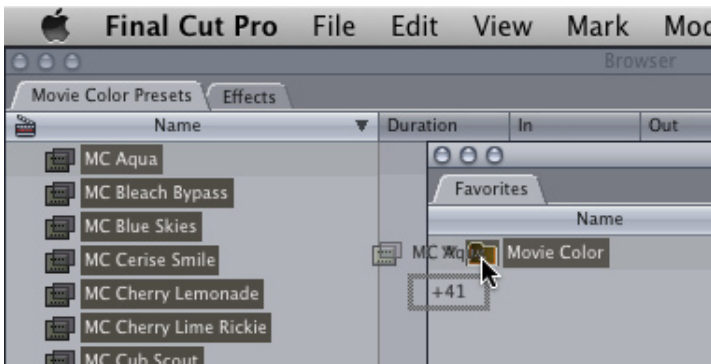
## Named Presets

Movie Color comes with over 40 named presets in the form of a Final Cut Pro project file. I chose this form of delivery rather than hardcoding the presets directly in the plugin to allow for future expansion and releases of new preset packs. To use these you need only open the project (Movie Color Presets), and drag the preset you want onto your clip. After applying the preset, be sure to adjust the Mix if you find the look too "harsh".



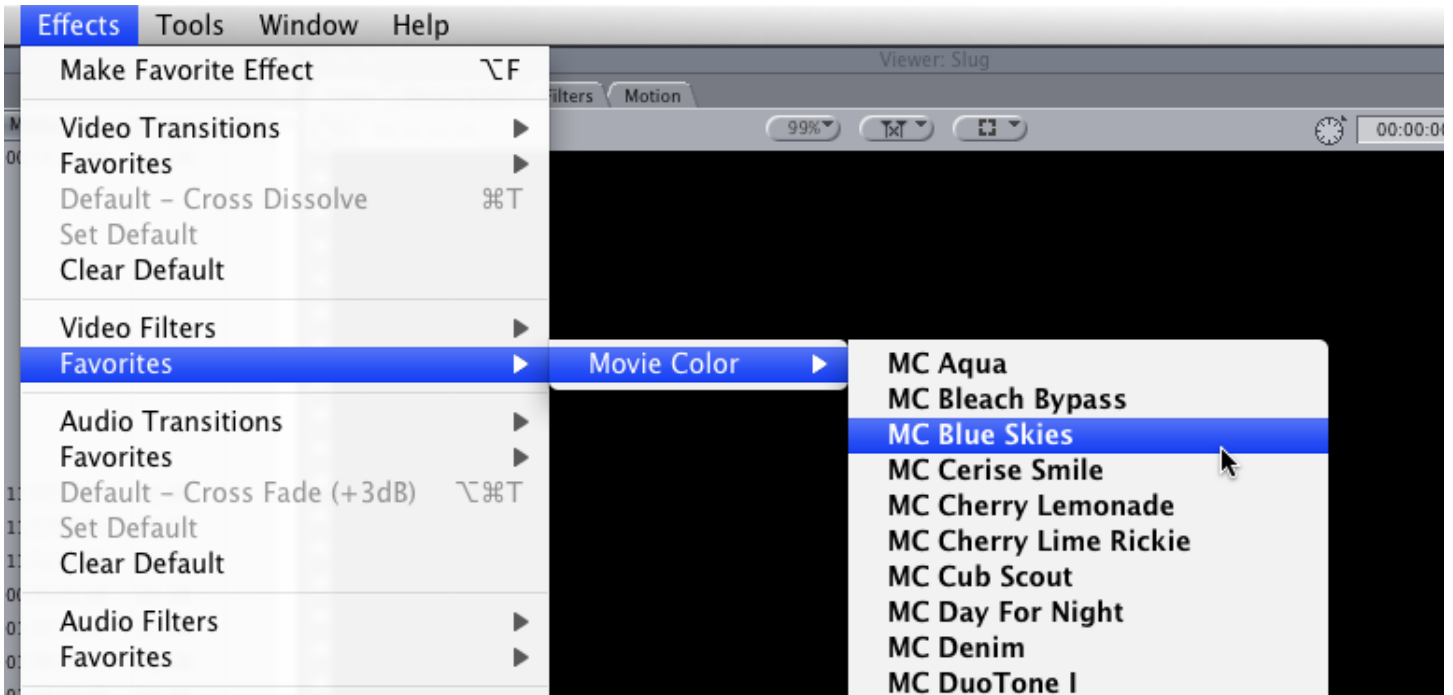
If you'd like to install these presets for easy access, simply go to the effects tab and double click on the Favorites bin to open it.

Right/**ctrl**-click on it and select New Bin. Name it Movie Color.



Click on the Movie Color Presets tab, select all the presets and drag them into the newly created Movie Color bin.

To access the presets now, click on the clip you want to apply the effect to, go to the Effects menu, select **Favorites/ Movie Color** and all of them will be available from now on. If you need to trash your prefs to solve an FCP problem, simply repeat the procedure to re-install.



Don't forget, if you develop a look you'd like to share, name it and send it to me and it may be included in upcoming preset releases.