



FilmFX 2.5 for Macintosh  
User Manual

FilmFX 2.5 for Macintosh User Manual  
Copyright © 1997 - 2002

BigFX and FilmFX are trademarks of BigFX, Inc. Adobe and Adobe After Effects are trademarks of Adobe Systems Incorporated that may be registered in certain jurisdictions. Macintosh and Apple are registered trademarks, and Mac OS are trademarks of Apple Computer, Inc. All other products or name brands are trademarks of their respective holders.

# Table of Contents

<b>INSTALLATION</b> .....	<b>3</b>
<b>USING PRESETS</b> .....	<b>4</b>
<b>APPLY PRESET</b> .....	5
<b>SAVE PRESET</b> .....	5
<b>SETTINGS</b> .....	<b>6</b>
<b>GENERAL SETTINGS</b> .....	7
<i>Random Seed</i> .....	7
<i>NTSC Color Check</i> .....	7
<i>Field Order</i> .....	7
<b>FILM STOCK</b> .....	8
<i>Telecine</i> .....	8
<i>Letterbox</i> .....	10
<i>Grain</i> .....	11
<i>Emulsion Blur</i> .....	13
<b>COLOR TIMING</b> .....	14
<i>Color Curves</i> .....	14
<i>Gamma</i> .....	17
<i>Tint</i> .....	18
<i>Brightness</i> .....	19
<i>Saturation</i> .....	20
<i>Color Burst</i> .....	21
<b>SPECIAL EFFECTS</b> .....	22
<i>Glow</i> .....	22
<i>Gate Weave</i> .....	24
<i>Flicker</i> .....	25
<i>Roll</i> .....	26
<b>OLD FILM</b> .....	27
<i>Random Defocus</i> .....	27
<i>Random Brightness</i> .....	28
<i>Dust</i> .....	29
<i>Scratches</i> .....	30
<b>APPENDIX</b> .....	<b>31</b>
<b>TIPS AND TRICKS</b> .....	32
<b>INCLUDED PRESETS</b> .....	35
<i>35mm Stock Settings</i> .....	35
<i>16mm Presets</i> ... ..	40
<i>Special Effects Presets</i> .....	45

## Installation



Insert the FilmFX CD into your system and double click on the CD.

Open another window in Finder and locate your Adobe After Effects 5.5 plugins directory. Copy the FilmFX plugin to that directory and close the plugins window.

Open your Documents folder in Finder and copy the Presets folder from the CD to that location.

The first time you run After Effects you will be warned you need to serialize your plugin. Go ahead and do this. If you do not do this the plugin will not appear in the Effects menu and you will be offered the opportunity to serialize every time you start After Effects until you say yes.



## Using Presets

FilmFX includes over 60 presets that will help you get started with effects right away. These presets will allow you to get familiar with some of the many different looks that are possible with FilmFX.

The presets are broken down into 4 categories. These categories are:

- 35mm
- 16mm
- 8mm
- Special Effects

The majority of presets are for the emulation of different kinds of film stock. You can select the size of film as well as black and white or color from various manufacturers of film.

The Special Effects presets are designed to show some of the other looks possible with FilmFX without a pure emulation.

### **Apply Preset**

To apply a preset to a clip, select the clip on the After Effects timeline and use the EFFECT menu to select APPLY FAVORITE.

Use the Finder window to locate the folder where you saved the presets folder and navigate to the selected preset. Select the preset and click OPEN.

This will add FilmFX to the effect chain with all appropriate settings. You can navigate through the settings window and examine the settings used. You can modify any settings to get the exact look you desire.

### **Save Preset**

To save your current settings as a new preset, again select the EFFECT menu and select SAVE FAVORITE. Use the Finder window to select a location to save the file.

### **Tips**

While the presets are a great place to start they are merely a starting point for film emulation. There are so many variables in how a scene may be lit or shot that presets will regularly need to be tweaked to get the exact look you want.

Don't be afraid to push the buttons and move the sliders to get exactly what you need.

## Settings



There are nearly 100 parameters you can adjust in FilmFX. While at first this can seem daunting the presets will give you a great place to start. With a little practice you will see how each part of FilmFX adds to the overall look of film emulation.

Throughout this section we will discuss what each of the settings does and how best to use it in FilmFX. All of the settings can be animated over time. If you are not familiar with how to do this, please consult your After Effects documentation.

The settings are divided into 5 major categories.

- General Settings
- Film Stock
- Color Timing
- Special Effects
- Old Film

## **General Settings**

The General Settings are located at the top of the window and are basic overall settings for your plugin. Frequently, they will not need to be changed.

### **Random Seed**

Computers really only make pseudo random numbers and a number of our effects rely on random numbers to create their look. This setting tells the plugin where to start.

If you are using FilmFX on multiple clips in the same project, you should change this number on each clip so they won't be exact copies of each other. On the other hand, if you want FilmFX to be the same across multiple clips rendered at different times, be sure to use the same seed.

### **NTSC Color Check**

Adjustment of the image color in the color timing section may lead to colors that are not suitable for broadcast. Use this option to make sure your colors are with acceptable ranges for use in television.

Selecting SCALE ILLEGAL COLORS will scale the colors in the illegal range to keep them safe. If you select to FLAG the illegal colors the illegal sections will simply be rendered black. This is generally just a diagnostic mode but you may find creative uses for it as well.

If you are creating content for web output or don't mind the ire of broadcast engineers you can select to turn this option OFF as well.

### **Field Order**

In order to create the proper 3:2 pulldown simulation and other effects our plugin needs to know the field order of your footage independent of your settings in After Effects. Set this box to match your source footage.

You will generally have the same setting for every clip and it will be dependent on the hardware your footage was captured on. Please check the hardware manual for information on the appropriate settings for your system.

## Film Stock

### Telecine

The Telecine Simulation has the fewest controls of any FilmFX parameter, but it can be the trickiest to master and can make the biggest difference in your footage.

The Telecine Simulation is designed to change the temporal look of your original footage. By applying this feature, you can create subtle to dramatic changes to the feel of the motion in your images.

However, understanding when to use which type of Telecine is as much an art as a science. Analyzing each shot for the appropriate selection will garner the best results.

### Render Telecine

When this is checked, the footage is rendered based on what is set in the Telecine Style. If this is not checked this section is ignored.



### Style

#### *3:2 Pulldown*

The 3:2 Pulldown simulation is designed to take footage shot at an NTSC speed of 60 fields per second and create the look of film transferred from 24 frames per second. It is **NOT** designed to do a pulldown on 24 FPS source material or PAL footage.

It is also **NOT** designed to be used with footage shot with 30 FPS progressive scan footage (i.e. Canon XL-1 in Movie Mode). If you are fortunate enough to shoot with one of these cameras, you can save yourself rendering time by leaving this option turned off.

The ideal candidate for the 3:2 pulldown is NTSC based shots with lots of motion and dynamic camera movements. However, PAL users and locked down cameras with little movement will generally look better (and render much faster) with one of the other telecine styles.

The 3:2 Pulldown takes your original 60 fields and creates 24 frames with the look of films slower shutter speed. Then, the Pulldown holds each frame for 3 fields and 2 fields alternately, just like a real 3:2 pulldown. Since the final output is always identical in length, your sound is always in sync.

#### *Deinterlace Even/Odd Field*

The two Deinterlace options create a 30 FPS output (25 FPS for PAL). This choice will remove the interfield motion by deleting one field and interpolating the missing lines based on the remaining field. This results in the look of a faster shutter speed than Blend Fields.

"Deinterlace Even" keeps the data from the even or "0" field and interpolates the odd or "1" field. "Deinterlace Odd" does just the opposite.

#### *Blend Fields*

The Blend Fields will remove all interfield motion while maintaining all of the data by blending the fields together. This gives the look of films slower shutter speed while rendering much faster than the 3:2 pulldown. The final output appears to be film shot at 30 frames per second (25 FPS for PAL). This should be the #1 choice for PAL users and the first choice for NTSC users without lots of movement in the scene.

## Letterbox

The Letterboxing tool allows you to matte footage for wide screen presentation as well as squeeze footage originally shot with an anamorphic process.

If you are matting footage not originally intended to be letterboxed, you can position and animate the position of the source image in the letterbox maintaining proper framing



### Render Letterbox

When this is checked, the footage is rendered based on what is set in the Letterbox section. If this is not checked, this section is ignored.

### Style

#### *Matte*

This mode will matte your image by creating equal sized bars along the top and bottom of your image based on the ratio you select.

#### *Anamorphic*

This mode will vertically compress your footage. If you are shooting in a 16x9 format, using a ratio of 1.77 will return your image to its letterboxed shape. You can also use this mode for various effects. When using this mode the entire image is needed and the Position parameter is ignored.

### Color

This will determine the color of the bars applied to the top and bottom of the image.

### Ratio

This will adjust the size of the image in the screen. The higher the number, the smaller the image will be in the center of the screen. Common sizes include Academy Ratio of 1.85:1 and Scope of 2.35:1.

## **Position**

When using the Matte style, this allows you to reposition the image behind the letterbox. You can animate this to recompose over time or adjust how the image is framed. The higher the number, the higher parts of the video you will see. If you shoot common top frame, you will need to set this near to 100 for proper results.

## **Grain**

The Grain tool allows you to add varying amounts of animated grain to the image.

By carefully adjusting this tool you can create the texture of film and remove the harsh edges typically found in video footage.

You can apply up to 3 layers of black and white grain or separate grain amounts on each channel. For example, you can simulate a Spirit transfer by using higher grain in the Blue channel to simulate noise.

The grain is animated for each frame based on which Telecine style you may be using. For example, when using the 3:2 pulldown, each of the interpolated 24 FPS will have its own unique grain pattern.

## **Render Grain**

When this is checked, the footage is rendered based on what is set in the Grain section. If this is not checked, this section is ignored.

## **Grain Style**

This determines how the grain is applied to the image.

### *Monochromatic*

In this mode, you can apply 3 layers of varying sizes and intensities of grain. The grain will be black and white in appearance.

### *Red, Green, Blue*

This allows you to change the style of grain for each color channel. Layer 1 is Red, Layer 2 is Green and Layer 3 is blue.



Original



Monochromatic



Red, Green, Blue



Heavy Monochromatic

### **Grain Layer (1 – 3)**

This determines the intensity for each layer. The higher the number, the more visible the grain will be. When in Monochromatic mode, the grain is added equally to all channels. When in Red, Green, Blue mode, Layer 1 applies to the red channel, Layer 2 to the Green and Layer 3 to the blue.

### **Grain Size (1 – 3)**

This determines the size of the grain on the corresponding layer. The higher the number the larger the grain will appear. You can use this with multiple layers to emulate the various "clumpiness" of different types of film stock.

## Emulsion Blur

The Emulsion Blur tool allows you to simulate tri-layer film stocks chroma blur.

In some stocks, each emulsion layer is a slightly different distance away from the lens resulting in a slight blur among the separate channels. For best results, use very small values.

### Render Emulsion Blur

When this is checked, the footage is rendered based on what is set in the Emulsion Blur section. If this is not checked, this section is ignored.



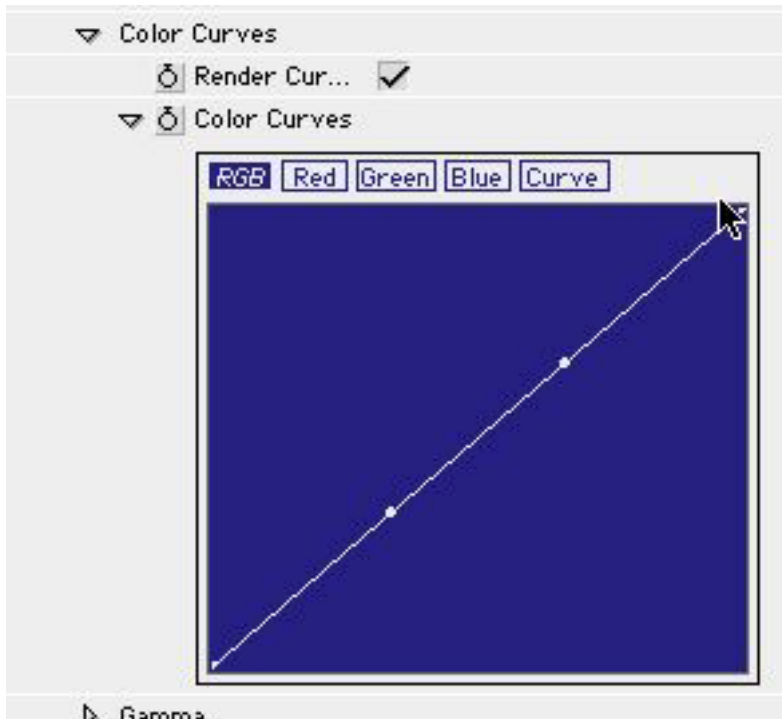
### Channels (Red, Green, Blue)

These controls adjust how much each channel is blurred. Since Green is the primary component of luminance, adjusting this channel will result in the image appearing blurry. Video noise is often present in the Blue channel and adjusting this level slightly can pleasingly soften the image

## Color Timing

### Color Curves

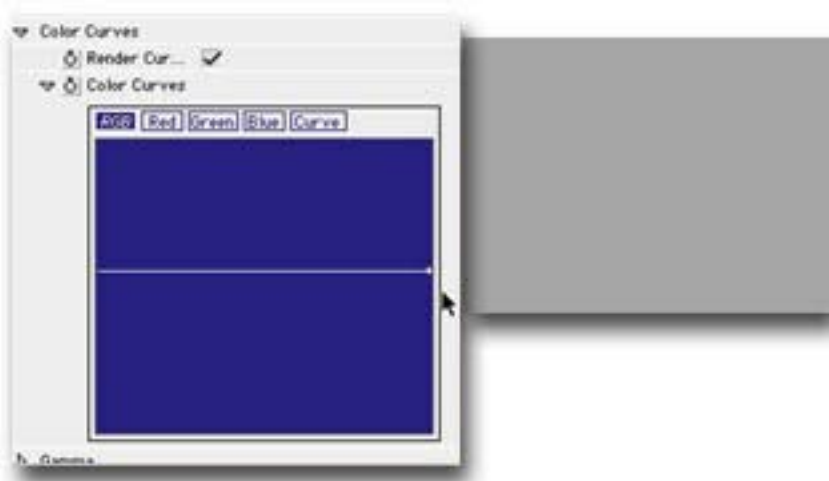
Color Curves are an extremely powerful and flexible tool for changing the look of your footage. With a simple understanding of how the curves work you can quickly create dramatic changes to the look and feel of your images.



A color curve is a graphical representation of the input and output values of pixels in the image. The horizontal axis represents the original value of pixels. The leftmost point equals 0 (black) and the right most point is 255 (white).

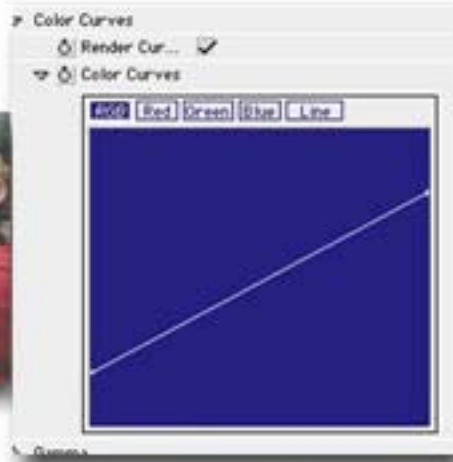
The vertical axis represents the output values of the pixel. In this case, the bottom most point equals 0 and the top most pixel equals 255.

In the original startup state, the line is a straight line going from 0 to 255. This means that every value along the input (X) axis is the same as the output (Y) axis.



The flatter the line gets the less contrast an image has. A completely horizontal line will be a solid block of color equivalent to the value of the Y axis of the line.

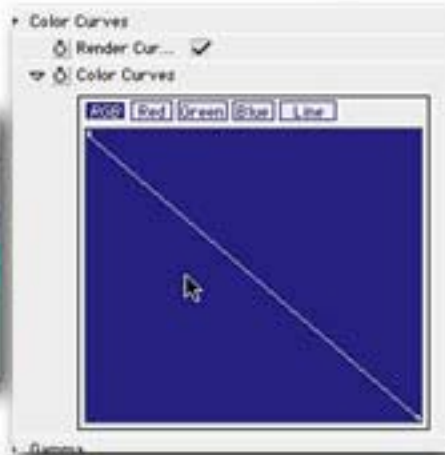
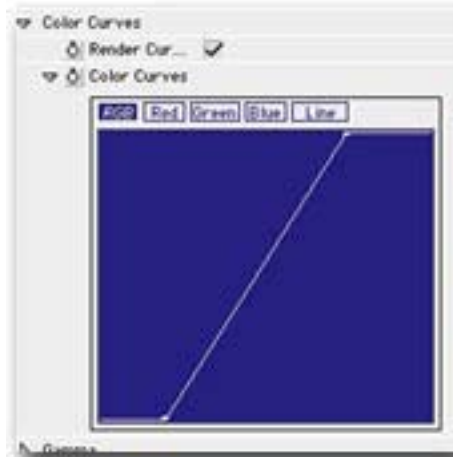
This is because we are stating that no matter where the original value of a pixel falls



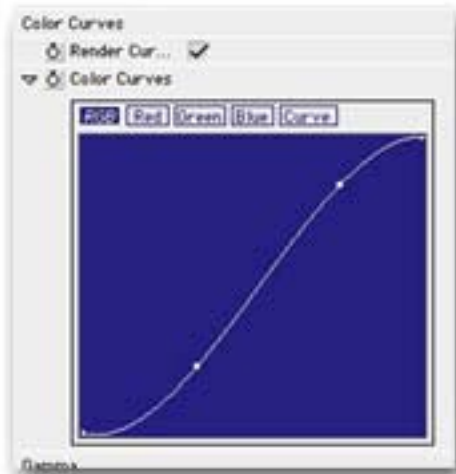
along the X axis, its output is the same color.

The more vertical a line gets, the more contrast will be visible. In the middle example, anything to the left of the lower point is black, everything to the right of the top point is white.

The remaining output values are stretched from the center part of the original image and give us a very contrasty look.



You can also achieve special effects like this negative image by inverting the point. Here, you are making the darkest parts white and the whitest parts are becoming black. Inversion of one color channel can create many strange effects.



Film transferred to video tends to have an "S" curve similar to the one at left. There is more contrast visible through the middle values while the lower and higher values have a compressed range due to the transfer of films higher original values.

You can adjust each and every channel the same as the luminance channel in order to tweak and fine tune each part of the image. To set a point, click anywhere on the curve and a new point will be drawn.

To drag a point, simply click on it and drag.

Since there can only be point per position on the X (input) axis, if you drag a point into the same X value as another, the set point will disappear until you have moved past that value. If you drag a point very near another point, the original will be deleted. You can also delete points holding the CONTROL key while clicking on a point.

### **Render Curves**

When this is checked, the footage is rendered based on what is set in the Color Curves section. If this is not checked, this section is ignored.

### **RGB, Red, Green and Blue Curves**

Each color channel (as well as overall RGB) has its own curve. You can select which curve to work on by selecting its box at the top. The curve will change colors to show you which curve you are working with.

### **Curve or Line**

By clicking on the Curve/Line box, you can toggle the settings for that particular curve between curve and line. The line settings can be used for things like posterization while the curves give a more subtle and natural look.

## Gamma

The Gamma control allows you to adjust image gamma as a whole or by channel.

This is one of the easiest ways to simulate the look of film. Slightly lower numbers tend to quite accurately mimic film's contrast curve.

### Render Gamma

When this is checked, the footage is rendered based on what is set in the Gamma section. If this is not checked, this section is ignored.



### Locked to Red

When this is not checked, you can adjust each channel's gamma individually as a way to balance color.

When checked, all channels use the setting from the Red slider. This adjusts the gamma of the overall image. In this mode the settings for Green and Blue channels are ignored.

### Gamma (Red, Green, Blue)

This adjusts the levels of gamma for each channel. The default setting is 1.0 which has no effect. Smaller numbers will increase the contrast and higher numbers will reduce the contrast.

## Tint

The Tinting tools allow you to quickly and easily add and subtract colors to your image.

### Render Tint

When this is checked, the footage is rendered based on what is set in the Tint section. If this is not checked, this section is ignored.



### Tint (Red, Green, Blue)

The neutral position of each channel is 0. As you move to the positive side you increase the amount of that color channel. As you move away, you decrease the amount and have the effect of adding that channels opposite color (Red/Cyan, Green/Magenta, Blue/Yellow).

## Brightness

### Render Brightness

When this is checked, the footage is rendered based on what is set in the Brightness section. If this is not checked, this section is ignored.



### Brightness

The Brightness control adjusts the overall brightness of the image. The neutral position is 0. Positive numbers increase the overall brightness while negative numbers decrease it.

## Saturation

The Saturation control allows you to adjust the amount of chroma in the image. It also has controls to enable the creation of duotone image.



### Render Saturation

When this is checked, the footage is rendered based on what is set in the Saturation section. If this is not checked, this section is ignored.

### Saturation Amount

Use this slider to set the saturation of the image. When set to 0, the image will be a monochromatic image based on the 2 color swatches. When set higher than 100 the color swatches are ignored and the image becomes more saturated.

When increasing the chroma for footage destined for broadcast, be sure to select NTSC Color Checking.

### Black Point / White Point

When using a Saturation of less than 100, you can use the click on the Black and White point color swatches to select the low and high target colors.

By using various high and low colors you can create duotone images and tints of your original image. When the left swatch is lighter than the right swatch, the image will appear to be negative.

## **Color Burst**

This control will increase the value of a pixels color channel in direct proportion to its relative brightness. In other words, the higher the value in that channel the more it will be increased.

For example, if you have an image with lots of green, increasing the green bursting amount will make the greens greener but will not add a green tint to the other colors the way tinting will. While this control can create some neat effects, better control is generally available by using the Gamma and Color Curves controls.

### **Render Color Burst**

When this is checked, the footage is rendered based on what is set in the Color Burst section. If this is not checked, this section is ignored.

### **Amount (Red, Green, Blue)**

The higher the number on each channel, the greater the effect will be.

## Special Effects

### Glow

Film Glow can give you the look of using a Pro Mist filter in post. This powerful effect can add everything from an almost imperceptible softness to another worldly eeriness.

#### Render Glow

When this is checked, the footage is rendered based on what is set in the Glow section. If this is not checked, this section is ignored.

#### Amount

This setting determines how bright the glowing sections will be. If this is set low, the overall luminance will be about the same. The higher this goes, the brighter the glow gets and the more blown out it becomes.

When this is set to 0, the amount becomes a darken filter, like a black pro mist which can really accent the darks and blacks for a very rich image and a way to eliminate unwanted video crispness.

#### Size

This setting determines the size of the glow. The larger the number, the larger the highlights will be. This is the parameter that will most closely correlate with selecting a different amount of Pro Mist filter. For example, a lower number is like a 1/4 Pro Mist while a higher number is more like a 3/4 Pro Mist.



Low

High

### Visibility

This parameter adjusts the balance between the glowing image and the original image. A setting of 0 makes it the same as not rendering the glow at all. A setting of 100 will show none of the original image and only the glowing one.

### Clip Level

This parameter determines what in the image will glow. If the number is set to 0, the entire image will glow. As you raise this setting, darker parts of the image are eliminated from the glow and only the brighter parts will glow.



Size: 30  
Amount: 20  
Visibility: 60  
Clip: 90



Size: 30  
Amount: 20  
Visibility: 60  
Clip: 0

## Gate Weave

The Gate Weave tool is designed to simulate the motion of film in the gate.

### Render Gate Weave

When this is checked, the footage is rendered based on what is set in the Gate Weave section. If this is not checked, this section is ignored.

### Weave Style

#### *Continuous*

This will move the image in a predictable and continuous fashion. It will move up and down to the amounts listed in Max X and Y based at the speed selected in that parameter.

#### *Random*

This will randomly jump the image around as though it were misfeeding in the gate within the selected ranges with the probability selected below.

### Max X

This determines the maximum amount you want the image to offset in the X direction.

### Max Y

This determines the maximum amount you want the image to offset in the Y direction.

### Speed / Probability

When the style is set to CONTINUOUS it will determine the speed that the image wobbles in the gate. When the style is set to RANDOM it determines the probability that the frame will jump at any given time.



## Flicker

The Flicker controls darkens one field of the image so that upon playback on an interlaced monitor there is a noticeable flicker like that created by recording a projector that is not on a timing chain.

### Render Flicker

When this is checked, the footage is rendered based on what is set in the Flicker section. If this is not checked, this section is ignored.

### Flicker Amount

This determines how much FilmFX darkens the field. The higher the number the more pronounced the flickering.



## Roll

This effect allows you simulate the rolling of film in the gate of a poorly setup projector.

### Render Roll

When this is checked, the footage is rendered based on what is set in the Roll section. If this is not checked, this section is ignored.

### Direction (Up/Down)

This determines the direction of the roll.

### Bar Color

This determines the color of the frame area between adjacent images.

### Bar Size

This determines how wide the space between the images is. A setting of 0 will have the images next to each other while a large number will have a more pronounced frame between each image.

### Roll Position

This determines the position of the image so that you may animate an exact position. If the speed is not set to 0 this controls the starting point of the image on the roll.

### Roll Speed

This determines the speed at which the image rolls up or down. The higher the number, the faster the image moves.



## Old Film

The old film section of the plugin is designed to simulate old and distressed film of various kinds.

### Random Defocus

To create the look of film misfeeding in the gate, use this control. FilmFX 2 will create smooth ramps from being in focus to being out of focus. This can be used very prominently or subtly to create a believable look.

### Render Random Defocus.

When this is checked, the footage is rendered based on what is set in the Random Defocus section. If this is not checked, this section is ignored.

### Style

#### *Projector Problems*

When this is selected all parts of the image are blurred including dust, scratches, grain, etc. as though the film were misfeeding in the projector.

#### *Camera Problems*

When this is selected only the image is blurred after all color corrections, glows, etc. have been applied. This means that the grain, scratches, dust, roll bars, etc. will still be rendered sharp.

### Amount

This determines the maximum amount of blur that you will see at any given time. It will not always reach this limit but that is the maximum allowed

### Probability

This sets the probability that there will be a problem. The lower this number the less likely you are to see anything. Also, lower numbers lead to shorter blur times and the effect will happen much quicker.

## **Random Brightness**

This control randomly shifts the brightness of the image as though it were filmed with a camera that was not consistent in exposure times.

### **Render Random Brightness**

When this is checked, the footage is rendered based on what is set in the Random Brightness section. If this is not checked, this section is ignored.

### **Amount**

This controls the maximum amount that FilmFX will randomly increase or decrease the brightness of an image. The higher this number the brighter or darker any affected image may be.

### **Probability**

This controls the likelihood that any particular frame will be changed. If set to 100, every frame will be randomly changed. At 50, each frame has a 50% change of being adjusted.

## Dust

The Dust tool adds tiny specs of dust to the surface of the image. This control is very random in nature and most of the controls are used simply to set limits upon the randomness.

### Render Dust

When this is checked, the footage is rendered based on what is set in the Dust section. If this is not checked, this section is ignored.

### Dust Color

Use this to select the color of the dust you will be adding. Generally, you will want this to be a darker color.

### Amount

This parameter limits the maximum number of dust specs available in any given frame. Higher numbers means more dust.

### Size

The size parameter limits the maximum size of any of the pieces of dust.

### Visibility

This parameter controls just how visible the dust will be. The lower numbers will be nearly transparent while higher numbers will be very prominent.



## Scratches

Vertical scratches often found on used and abused film prints can be created with the scratches tool.



### Render Scratches

When this is checked, the footage is rendered based on what is set in the Scratches section. If this is not checked, this section is ignored.

### Scratch Color

Use this to select the color of the scratches you will be adding. Lighter colors will make it appear

that the emulsion has been scratched away while darker colors will make it appear that the film has been marked by something.

### Amount

This controls the maximum number of scratches visible on screen at any one time.

### Length

This controls the maximum amount of time a scratch will appear on screen before it fades out.

### Width

This sets the maximum width of any of the scratches. The higher the number, the thicker the lines.

### Visibility

This parameter controls how transparent the scratches will be.

### Variation

This number tells how accurately you want FilmFX to stay to the parameters you've set. The higher the variation, the more likely the scratches are to stray from your parameters. A 0 variation means that your other selections will always be used exactly as they are.



## Appendix

In this section we will give you some tips on how to best use FilmFX as well as show samples of all of the included presets.

## Tips and Tricks

### **Brightness Control**

Adjusting the brightness will lower the overall contrast. To maintain the contrast, try using the Gamma in place of the Brightness control.

### **Burst Hue**

Try increasing all channels equally to create an interesting overblown effect with out the glow characteristics. With the right amounts of grain this can create a very gritty look.

### **Emulsion Blur**

Moving all Emulsion Blur sliders equal amounts will result in a full fledged blur of the image.

### **Flicker**

High levels of this effect can be very disturbing and headache inducing. It can create a psychotic feel. Be careful when using it for good or evil.

### **Gamma**

You can use Gamma to create many effects you might use the Color Curves to create without the need to understand Color Curves.

### **Gate Weave**

Gate Weave can give an edgy look to titles. Set style to Random Placement and apply Maximum's of about 3 to each direction with a probability of 60 and apply this to a title.

### **Glow**

You can smooth your image without adding a glow by using this control. Set the Clipping and Amount to 0. Adjust Size and Visibility to taste. Settings both to about 20 will add a creamy richness while higher settings will create a watercolor type effect.

### **Grain**

The more layers of grain and the larger the size you use, the longer it takes to render. For efficient rendering time,

use as little grain and size as possible for the appropriate look.

### **NTSC Color Checking**

Even if you aren't processing your images with FilmFX, you can use the NTSC Color Checking tools to maintain proper levels of your footage.

### **Random Brightness**

The most subtle use of Random Brightness is low amounts with high probability. For jarring effects, reverse that.

### **Random Defocus**

The likelihood of a defocus will also show up in the speed of the ramps. For more subtlety, set the probability higher while limiting the amount to the very low range.

### **Random Number Seed**

Keep your random effects looking fresh by using different Random Number Seeds.

### **Roll**

Set the Speed to 0 and animate an up and down curve that gets closer to 0 for the Amount and get the effect of lining up the image in the projector gate.

### **Saturation**

You can create negative images by setting the saturation to 0 and making the black point white and the white point black. Sepia toned images can be created with a 0 saturation and setting the white point to a light-medium brown.

### **Scratches**

Using Medium Gray for a scratch color will make the scratches visible in all kinds of material and can look as though they have originated as both positive and negative scratches.

### **Telecine Options**

You can use the Blend Fields option of the telecine option to remove the field flicker from computer created graphics and video stills.

## **Tint**

Large tinting values tend to lighten and darken the image. For dramatic tinting, using Gamma, Curves or Saturation will result in better and more controllable results.

## Included Presets

### 35mm Stock Settings...



Original Image



BW Eastman Double-X 5222



BW Eastman Plus-X 5231



BW Fuji FG



Color Agfa XT 320 HS35mm



Color Agfa XT100 35mm



Color Agfa XTS 400 HS35mm



Color Eastman EXR 5245 50D



Color Eastman EXR 5248 100T



Color Eastman EXR 5293 200T



Color Eastman EXR 5298 500T



Color Fuji F-125T 35mm



Color Fuji F-250D 35mm



Color Fuji F-250T



Color Fuji F-500



Color Fuji F64 35mm



Color Fuji F-C1



Color Fuji F-CP



Color Kodak Primetime 5620 640T



Color Kodak SFX 200T



Color Kodak Vision 5246 250D



Color Kodak Vision 5274 200T



Color Kodak Vision 5277 320T



Color Kodak Vision

**16mm Presets...**



BW Eastman Double X 7222



BW Eastman Double X Reversal 7276



BW Eastman Plus X 7231



BW Eastman Tri-X 7278 Reversal



Color Agfa XT 320 HS16mm



Color Agfa XT 100 16mm



Color Agfa XTS 400 HS16mm



Color Eastman EXR 7245 50D



Color Eastman EXR 7248 100T



Color Eastman EXR 7293 200T



Color Ektachrome 7231 Daylight  
Reversal



Color Ektachrome 7240 Tungsten  
Reversal



Color Ektachrome 7250 High Speed  
Tungsten Reversal



Color Ektachrome 7251 High Speed  
Daylight Reversal



Color Fuji F-125T 16mm



Color Fuji F-250D 16mm



Color Fuji F64 16mm



Color Kodak Primetime 7620 640T



Color Kodak Vision 7246 250D



Color Kodak Vision 7274 200T



Color Kodak Vision 7277 320T



Color Kodak Vision 7279 500T

*8mm Stock Settings...*



*BW 8mm*  
Grainy, high contrast, bluish gray tones.



*Color Newer*  
Monochromatic grain, saturated.



*Color Older*  
Layered color grain, saturated

## Special Effects Presets



### Alien Eyesight

Wild colors heavy grain and an anamorphic squeeze demonstrates the warped vision of an alien creature.



### BW News Reel

Flat contrast with a shallow gain and hint of sepia.



### BW Old Home Movies

High contrast, bluish grey, lots of grain and damaged film.



### BW Very Old and Beat Up

Lots of grain, crushed blacks and whites, severe damage makes this a slow render.



### Color Old Home Movies

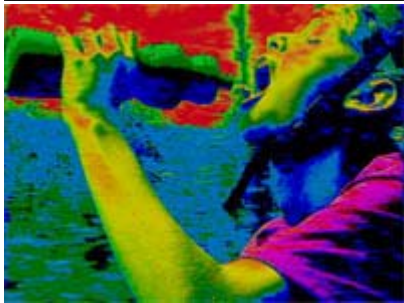
Visible grain, high 70's style saturation with some visible damage.



Color Over Saturated 60's Look  
Visible grain, more saturation, leans  
orange, more damage.



Day for Night  
Very dark, needs tweaking based on  
content, grainy with a very blue cast,  
letterboxed.



Infrared  
Simulated infrared, demonstrates power of  
color curves.



Night Vision  
Simulated night vision, grainy and green,  
demonstrates power of color curves and  
saturation colors.



Saving Private Ryan  
Sepia, washed out, high shutter,  
letterboxed academy ratio.



Sepia Tones  
Sepia toned, demonstrates duo-toned  
images