Film Transitions

Flash, Burn, Jump and Dissolve your footage as if it were made of celluloid!

Features:

- Jumpy Splice simulates the effect of film jumping out of the projector's registration sprockets at the point of a tape splice. Choose from 35mm, 16mm, 8mm and Super8 style film!

- Burn Through mimics the melting and burning of the film image when the film jams in the projector and gets roasted by the projector lamp. Select from several different burn styles, or create and load your own!

- Film Flash recreates the overexposure produced at the end of a film take as the film slows to a halt.

- Film Dissolve brings the power of film-log space to recreate the illusion of an optical dissolve. Choose from four different styles of dissolve--each applying light in a distinct fashion, simulating film dissolves produced in the various stages of film processing.

Burn Through Transition

This transition simulates the effect of film slipping out of the projector sprockets and proceeding to burn away under the intense projector light. The effect is enhanced if you freeze the outgoing footage half a second before the transition begins.

Parameters:
Burn Map Source: This selects the grayscale image used for threshold mapping. You can use the supplied images or use "User Supplied Map" and drop your own image into the User Supplied Burn Map image well.

User Supplied Burn Map: This image well provides the source image when "User Supplied Map" is selected as the Burn Map Source.

Map Softness: applies a blur to the map image to soften it.

Smolder Color: This is the color the film will change to as it smolders. Dark, burnt colors work best.

Hole Delay: This sets how quickly the film burns away after it starts to smolder. The higher the amount, the longer the delay before the film burns right through (and the larger the Smolder Edge will be).

Smolder Edge: Adjusts the spread of the smoldering edge. The amount of the Hole Delay will also affect the size of the edge.

Film Distort: This controls the amount of distortion on the outgoing clip, as it burns and shrivels.

Film Break Point: This is the point at which the outgoing clip 'snaps' and breaks away, usually once the burn hole has reached a large enough size.

Incoming Clip Brightness: This sets the level of overexposure on the incoming clip.
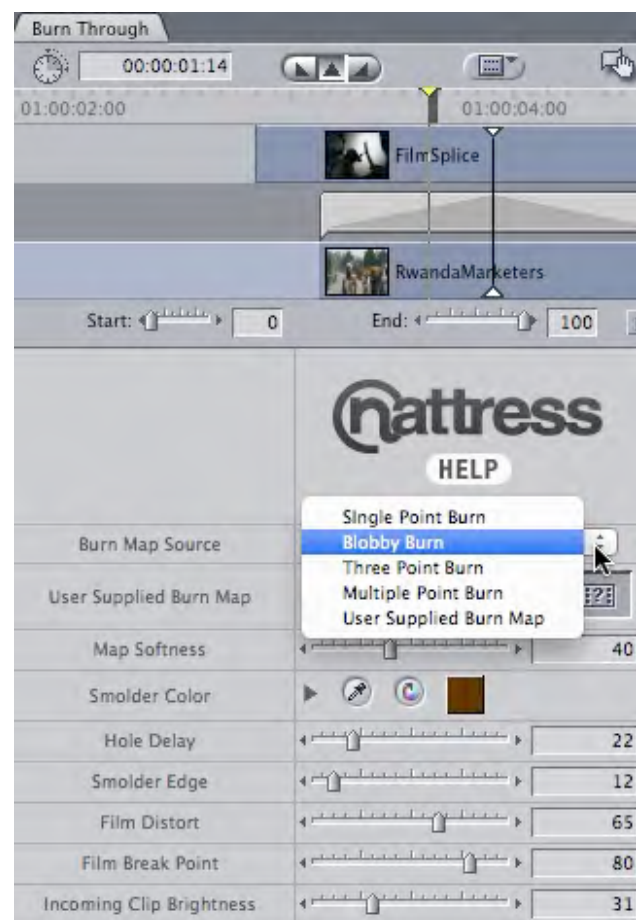
Transition Layer: (After Effects and Motion) the incoming footage should be dropped into this image well, and the Transition Progress keyframed to create the transition.

Transition Progress: (After Effects and Motion) set the beginning of the transition with a keyframe of 0 and the end of the transition with a keyframe of 100.

To make your own burn maps in Photoshop:
• Export a frame of the outgoing video. Use this to guide where to start your burn -- burns start on the darkest part of the footage first. OR, create blank canvas of 1280 x 720 (or to match footage--image will be scaled if not the right size).
• Add 8 layers. Using 100% black, on the top layer draw a circle or several.
• On the layer below, using a dark grey (such as H:0, S:0, B:10) draw larger circles or blobs underneath the first one(s) you drew.
• Increase your brightness to 20 (H:0, S:0, B:20) and move down a layer and draw larger circles.
• Continue using lighter grey and bigger circles until you have reached the edges of the canvas and the bottom layer.
• Flatten the image and apply a gaussian blur of around 30.
• Save your image as a PNG and load it into FCP, drop it into the image well, and select "User Supplied Map" under "Burn Map Source"

Film Dissolve Transition

This transition works in film-log space, which more realistically mimics an optical film dissolve.
Choose one of four styles of dissolve:
Techonocolor, Interpositive 1, Interpositive 2, and Film Lab.

Film Lab is a basic optical dissolve: the available light is divided between the two images, progressing from 100% to the outgoing clip and 0% for the incoming clip to 0% for the outgoing clip and 100% for the incoming clip. The two semi-exposed images are then added together to created one full light picture.

Interpositive 1 and 2 are also additive cross-

dissolves, like Film Lab, but the amount of light is varied. Interpositive 1 produces a fade down as it cross fades. Interpositive 2 produces a fade, but with preserved highlights, as it cross fades.
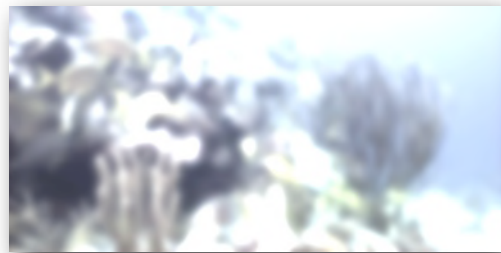
Technocolor uses a luma map based on the outgoing clip to determine how the incoming clip fades in.

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Film Flash

The Film Flash Transition mimics the effect of overexposing the film, as it slows down to a stop at the end of a take. This transition works best at 12 frames or less duration. For added verisimilitude, you can add a speed up to the tail end of your footage as the transition happens.


Parameters:
Flash Brightness: this sets how bright the over-exposure becomes.

Black Brightness: this raises the blacks. As the film is over-exposed, the blacks become more muddy and low contrast.

Flash Output Brightness: this is a clamp to bring down the level of the Flash Brightness, if desired.

Flash Blur: adds a gaussian blur to mimic the loss of film tension which causes a loss of focus.
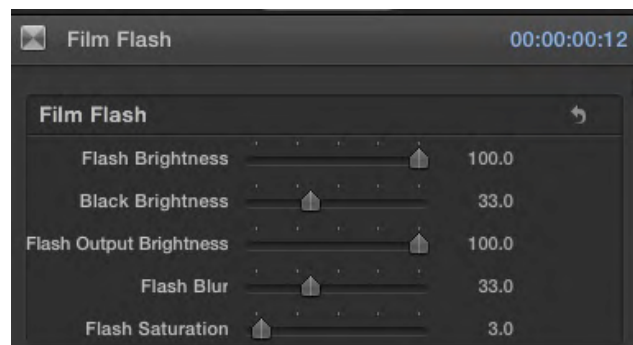
Flash Saturation: this allows you to control how much desaturation occurs with the film flash. You can also create pretty results by upping the Flash Saturation and Flash Blur.

Transition Layer: (After Effects and Motion) the incoming footage should be dropped into this image well, and the Transition Progress keyframed to create the transition.

Transition Progress: (After Effects and Motion) set the beginning of the transition with a keyframe of 0 and the end of the transition with a keyframe of 100.

Jumpy Splice

This transition mimics the effect of film jumping out of the projector sprockets as it passes over a tape splice.
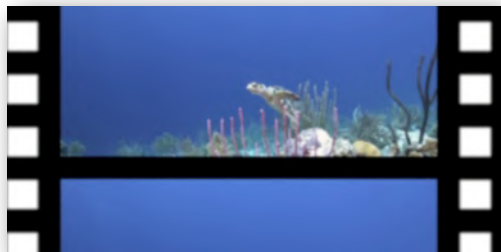
The presets let you quickly select 8mm Silent Film, Super 8 Film, 16mm Silent Film, or 35mm Film Style.


Parameters:
Jump Controls affect how the film shifts and loses focus through the transition.

Jump Distance: this is how far the film jumps out of alignment. If the Jump Distance is small, the edges of the film frame may not be seen. If the Jump Distance is large, you can see past the edges of the frame.

Loss of Focus: this sets how blurry the film gets at the height of the jump.

Jump Center: this controls whether the film jumps left, center or right. Be aware that the level of Weave (see below) can override the effect of the Jump Center.

Chatter Amount: this controls the vertical alignment of the picture. More Chatter causes more picture roll.
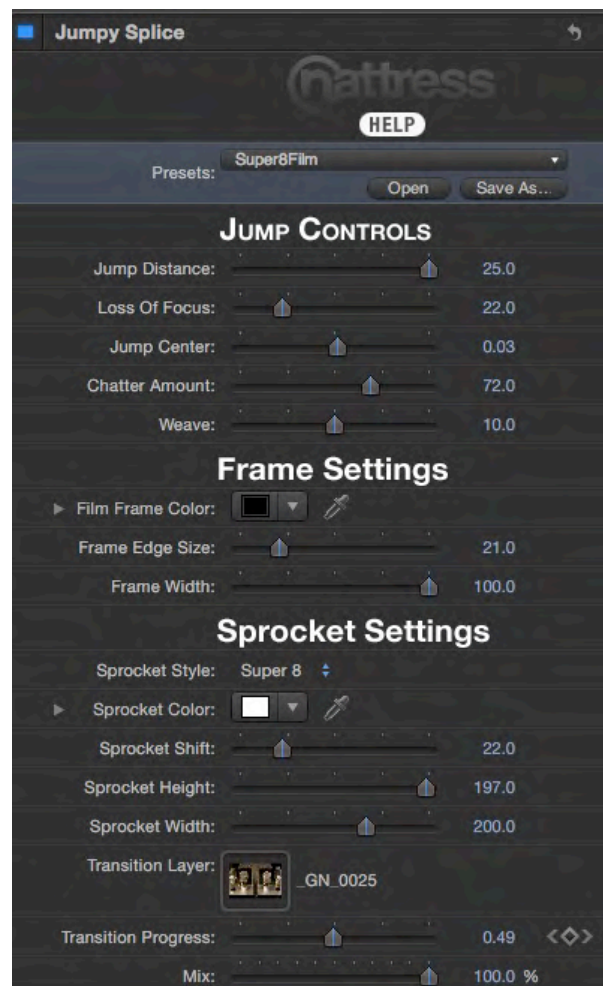
Weave: this adds a random sideways weave to the film. The larger the Weave, the further the film will slide in either direction sideways.

Frame Settings adjust the color and size of the film frame that is added to your footage.

Film Frame Color: sets the color of the Film Frame.

Frame Edge Size: this sets the top and bottom bar size between film panels, as well as the right bar size on 8mm and Super 8 styles.

Frame Width: sets how wide the Frame extends past the sides of the picture.

Sprocket Settings control how the sprocket holes on the film frame appear.

Sprocket Style: 35mm is 4 sprockets on each side of the image. 16mm is one hole per frame on both sides. 8mm is one hole on the left side. Super 8 is one hole, on the left side, centered with the image.
Sprocket Color: sets the color of the projector light that shines through the sprockets and around the sides of the film frame.

Sprocket Shift: this slides the sprocket position horizontally.

Sprocket Height: adjusts the height of the sprockets.

Sprocket Width: adjusts the width of the sprockets.

Transition Layer: (After Effects and Motion) the incoming footage should be dropped into this image well, and the Transition Progress keyframed to create the transition.

Transition Progress: (After Effects and Motion) set the beginning of the transition with a keyframe of 0 and the end of the transition with a keyframe of 100.
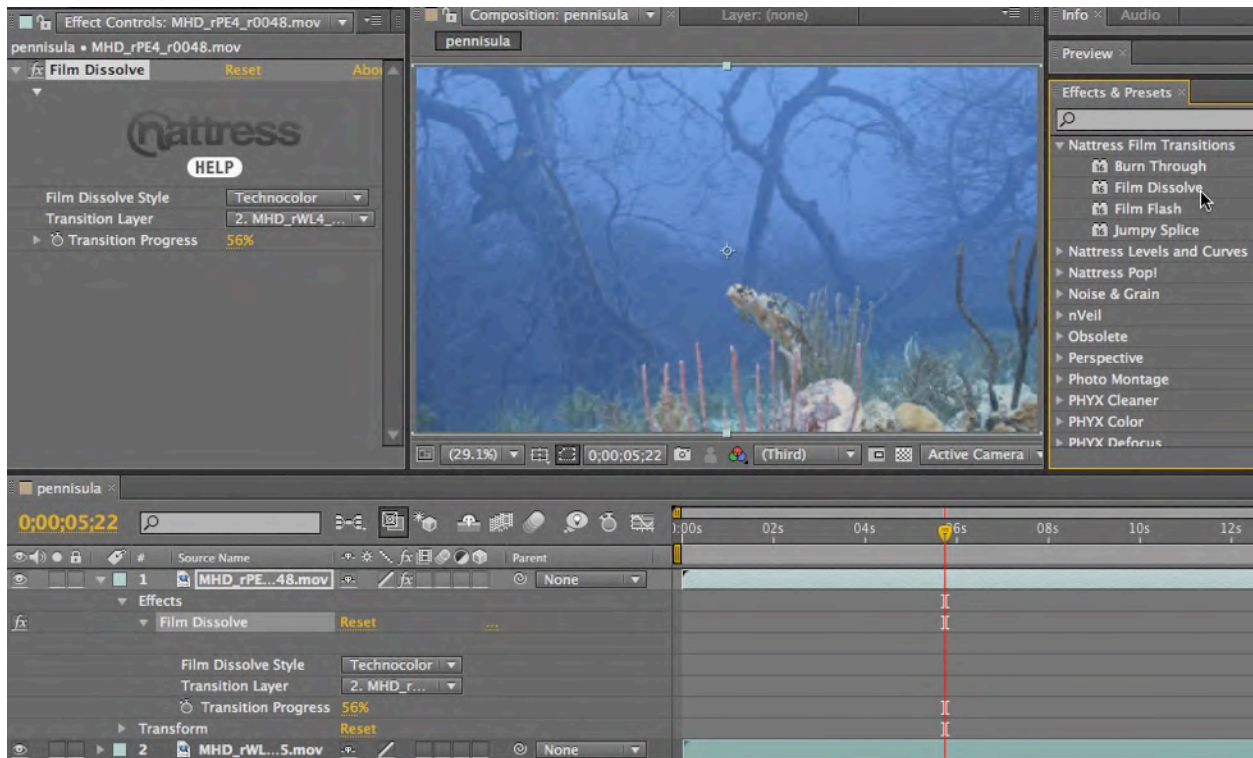
Motion Quickstart:
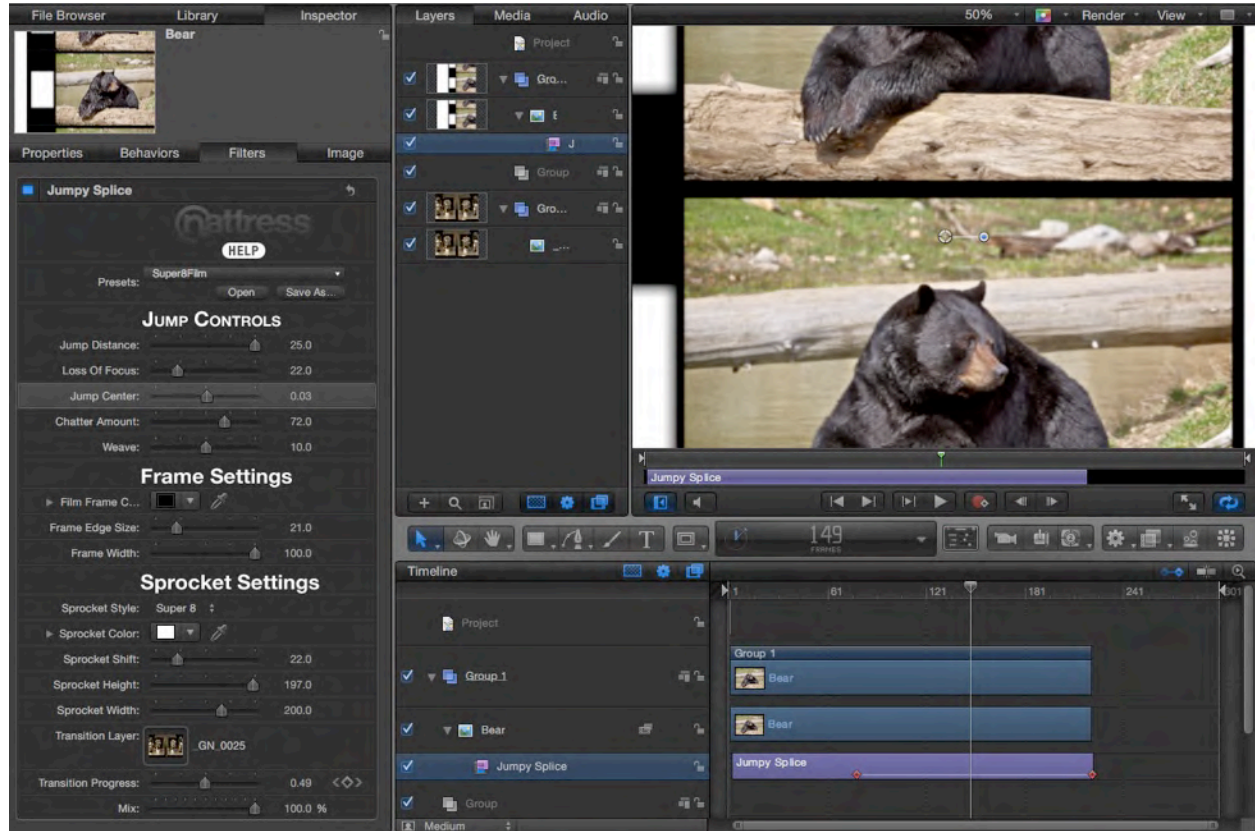
Your outgoing footage should be on one track and the incoming footage should be on a track below. The two tracks should overlap for the desired length of the transition. Navigate to Filters in the Library tab. Find Nattress Film Transitions and apply a transition to your outgoing footage. Click on the Inspector tab. Drag the incoming track to the Transition Layer. Keyframe the 'Transition Progress' to be zero at the start of the transition, and 100% at the end of the transition.

Final Cut Pro 7 and FInal Cut Express Quickstart:
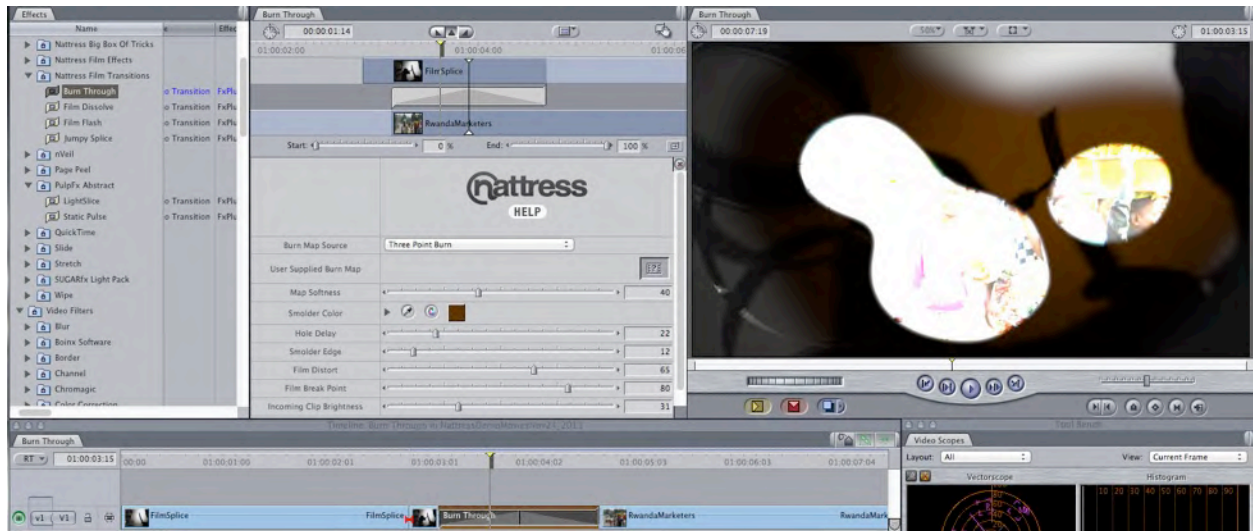
Navigate to the Effects tab, find Nattress Film Transitions in the Transitions folder.
Apply a transition to your edit point.

Adobe After Effects Quickstart:

Your outgoing footage should be on one track and the incoming footage should be on a track below. The two tracks should overlap for the desired length of the transition. Navigate Effects & Presets tab and locate Nattress Film Transitions. Apply a transition to your outgoing footage. Under "Transition Layer", select the layer that contains your incoming footage.   Keyframe the 'Transition Progress' to be zero at the start of the transition, and 100% at the end of the transition.

Final Cut X Quickstart:

Click on the Transitions button to bring up the Transitions directory. Navigate to Nattress Film Transitions. Apply a transition to an edit point. Click on the transition to bring up the video parameters.