



User Guide

Film Fix 1.0 User Guide

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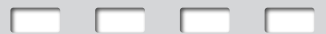
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Table of Contents



Getting Started

Product Installation

<i>Welcome</i>	8
<i>Activation</i>	8
<i>Product Support</i>	9
<i>Introduction</i>	10

Film Fix Walkthrough

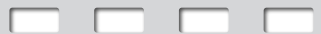
<i>Remove Flicker</i>	11
<i>Stabilize</i>	12
<i>Remove Dirt</i>	14
<i>Dirt Remover Examples</i>	16

Reference

Plug-in Controls

<i>Dirt Remover</i>	22
<i>Advanced Controls</i>	23
<i>Quick Tips</i>	25
<i>Problems & Solutions</i>	26
<i>Background</i>	27
<i>Notes on Motion Estimation</i>	28
<i>Flicker Remover</i>	29
<i>Stabilizer</i>	30
<i>Tear Remover</i>	32
<i>Advanced Options</i>	33
<i>Film Fix Automation Palette</i>	34

Getting Started



Product Installation

Welcome

Film Fix is a new plug-in set designed for Adobe After Effects and Windows® XP. Film Fix lets you remove unwanted artifacts from digital media transferred from film.

Film Fix comes packaged as a complete software installer. You must have installed Adobe After Effects 6.0 or later before installing Film Fix. The installer will automatically place the required components on your hard drive.

The installer will guide you through the process of installing the plug-in. You will be prompted for a serial number during installation.

Activation

The final step in the installation before placing the plug-in on your system is activating the plug-in. YOU MUST ENTER A SERIAL NUMBER TO USE Film Fix. Your serial number is provided in email form automatically when you purchase the product as a download. You may also find the serial number on the inside of the Film Fix package.

The serial number for Film Fix appears in the following format:

####

All the characters are numbers. You must enter all numbers in the serial number entry dialog before the installation can proceed.

Product Support

Product support is available to registered customers only.

You can register with Red Giant Software by opening your web browser and using the following URL:

<http://www.redgiantsoftware.com/register.html>.

The best way to reach support is to email your support issue to support@redgiantsoftware.com. We offer a 24-hour turnaround time on all support email.

Introduction

You don't need a PhD to make old films look their best. Film Fix is designed to allow you to restore degraded film originals using simple controls to repair the most common problems in old film: jitter or shake, flicker and dirt, or splotches.

There are a host of reasons to restore an old film. The first is preservation. While film has a great shelf life, it does degrade over time and at some point the image will be unrecoverable. Even if the film is in good shape, you may have a master that has degraded because of mishandling or improper storage. Third, you may want to use this old media in a DVD or video production and you must meet certain quality standards

Film Fix is designed to work primarily with material that was originally shot on film. This means that it works with digital media that was acquired by scanning film into a computer through a telecine process. Film Fix will work best with images that were captured with a high-quality scanning process. The lower the quality of the capture process, the less pleasing the results will be from the Film Fix tools.



Before you begin using Film Fix you will need to remove pulldown from any digital files. Inverse Telecine or 3:2 removal is a method for removing duplicate fields when media is transferred from film to video tape. Adobe After Effects can remove these duplicate fields by specifying the phase or order in the Interpret Footage dialog.

The tools are designed to work on progressive frames and not on video. Please make sure that you only use true frame-based material or you may get incorrect results with the Film Fix plug-ins.

Film Fix Walkthrough

Before you start, you should try to identify the problems with your footage, just by viewing the sequence and making an initial judgement. For instance, flicker is present if you see brightness fluctuations over the whole image from frame to frame, shake is easily noticed (e.g. handheld camera shake), and spots of bright or dark light or dirt are evidence of splotches. After identifying the problems, there is a recommended sequence for applying the correction tools.

This section will take you through the process of using the tools in Film Fix. We recommend that you process the footage as outlined in this walkthrough. You should always try to use the Flicker Remover first, then the Stabilizer, then Dirt Remover. The file WWI_short_18fps.mov is provided on the disc and can be used with the steps that follow.

The Tear Remover is an alignment tool that only needs to work on a single frame.



Before you process any footage you need to make sure that the footage is broken up in After Effects into individual scenes. The tools depend on scene history and having contiguous scenes on the same layer can return incorrect results if applied to a single clip.

Remove Flicker

Flicker removal is very easy because only a single control is needed to get very good results.

The single control is Order. The order control is used to define how many segments the image is divided into for the purpose of brightness leveling. Unlike many “flicker removal” tools, Film Fix’s Flicker Remover works to even out brightness changes both between frames and within a single frame. Film Fix should be able to repair exposure degradation problems or brightness problems caused by warping of the original film frame.



Flicker Remover default controls in the Effects Controls window

With a setting of 3, the image will be divided into three segments, and brightness will be compared between them. Higher numbers mean more segments and slightly longer processing time.

We recommend Order values from 3 (the default) to 6. In most cases the default will work fine. If you find that you are not getting enough flicker removal with the default, try an Order value of 6. This should provide enough segments to fix most any problem.

Stabilize

The Stabilizer is a tool for removing jitter or other unwanted motion in a frame, such as camera jitter, gate jitter due to scanning problems, or even smoothing out the shake in a hand-held shot. We will focus primarily on scanning problems typical to old scanned film. The motion is usually seen as jitter that causes the frame to jump, either up and down or side to side by a few pixels. It is visually distracting and not typically part of the original shot.

The Stabilizer tool works best if Flicker Remover is run first on the footage. Because of a quirk in After Effects, you will need to apply the Flicker Remover, precomp the Flicker remover source, then apply the Stabilizer to the new composition.



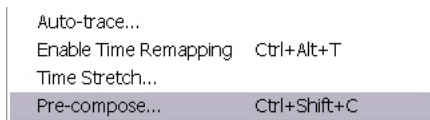
The Stabilizer plug-in can also treat camera shake if the shakiness was caused by instability in camera or other hand-held camera issues.



The project window showing separate Flicker and Stabilize Comps.

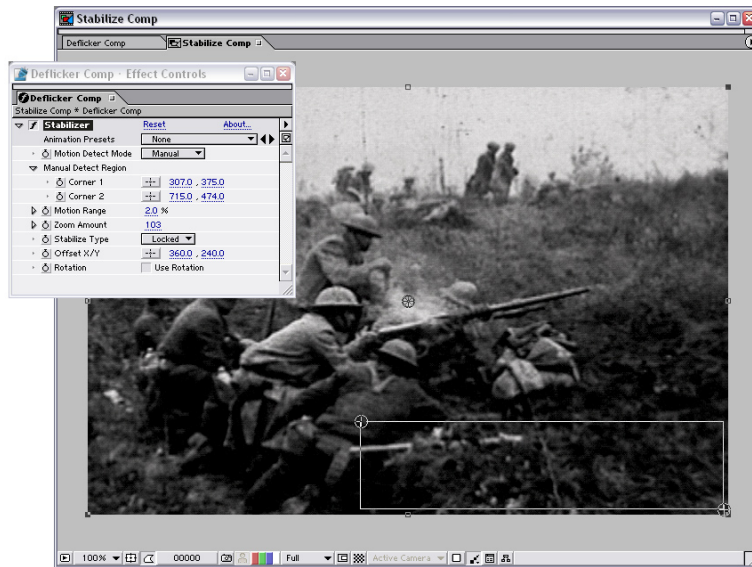
Here are the steps for applying a manual stabilization.

1. Apply the Flicker Remover plug-in (Effect > Film Fix > Flicker Remover—use the default values) to the footage layer in a composition.
2. Pre-compose the footage (Layer > Pre-compose...)



Choose the Pre-compose... menu command from After Effects Layer menu

3. Apply the Stabilizer plug-in (Effect > Film Fix > Stabilizer) to the Precomp layer.
4. Set the Stabilizer Mode pop-up control to Manual.
5. Adjust the on-screen selection area to only cover a small background area in the frame.



The Comp preview window showing the manual selection area

6. For small jitter as seen in the demo movie, you will want to set the Motion Range value to 2.0 %.
7. Because the stabilizer moves the frame compensate for the shake, black edges will appear at the edges. You can also enlarge the video with Zoom Amount value of 102 to 104 to compensate for any black edges. In the case shown above, we chose a Zoom amount of 103.

Remove Dirt

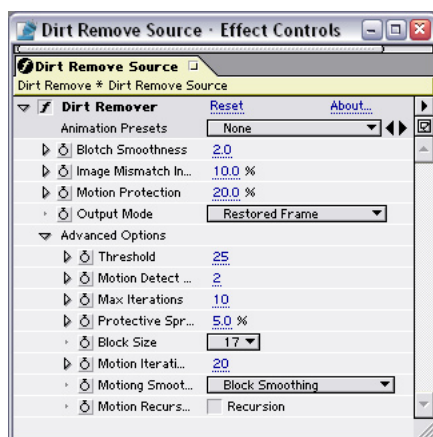
Dirt Removal is usually the last step in any Film Fix cleanup process. Typically, the footage should have any flicker removed and stabilized before applying Dirt Remover. This is not a hard and fast rule. Some footage may not need flicker or stabilization adjustment, but in cases where these tools are needed, apply them before the Dirt Remover.



When using the Dirt Remover in combination with the other tools, we recommend that you render out the flicker and stabilized areas before applying Dirt Remover.

Here are the steps for removing dirt.

1. Drop the footage to be cleaned into a new Comp.
2. Add the Dirt Remover effect (Effect > Film Fix > Dirt Remover) to the footage layer.



The Dirt Remover plug-in with Advanced controls revealed

3. The Output mode should be set to Restored Frame.
4. Press the RAM preview on the Time Controls palette to start the process.



The first two frames will show no dirt removal. This is intentional. The first two frames in any layer will not be cleaned because there is no motion history. If these frames need to be cleaned, then using the After Effects paint clone tool is the only option.

Rather than go through tweaking the Dirt Remover for one piece of footage, the following section shows images using the Dirt

Remover on one frame with different Image Mismatch Indicator, Motion Protection, and Threshold values so you can see what the output mask will look like with different values. The frames have are shown with the Output Mode control set to Overlay Detection Mask which draws a red mask on the frame in any area where the Dirt Remover identifies as “dirt”.

The following pages show three examples of the same parameter with three different values. The results are not the final frame rendering but simply show where the Dirt Remover detector has identified a dirt target. Please refer to page 22 for more information on the Dirt Remover and the specific control examples shown here.



You should only use the Overlay Detection Mask mode for analysis. Remember to reset the mode to Restored Frame for final rendering.

Dirt Remover Examples

Image Mismatch Indicator results for WWI_short_18fps.mov



Image Mismatch Indicator is 10% (Default)



Image Mismatch Indicator is 3%—notice that much larger areas in the bottom left of the frame are identified as “dirt”.



Image Mismatch Indicator is 20%. A high value minimizes the detection area, notice how small the red areas are in the top of the frame.

Dirt Remover Examples (continued)

Motion Protection results for WWI_short_18fps.mov



Motion Protection Value is 20% (default)



Motion Protection Value is 5%—notice that this low value has meant that fewer pixels are targeted for cleanup.



Motion Protection Value is 50%—notice that the red areas are more pronounced because more “pixels” are targeted with a high value.

Dirt Remover Examples (continued)

Threshold results for WWI_short_18fps.mov



Threshold is set to 25% (default).

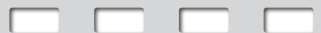


Threshold is set to 20%—notice that the lower value has created more “dirt” targets than with the default above.



Threshold is set to 15%—notice that the low value has created a large number of “dirt” targets. This may lead to some image artifacts.

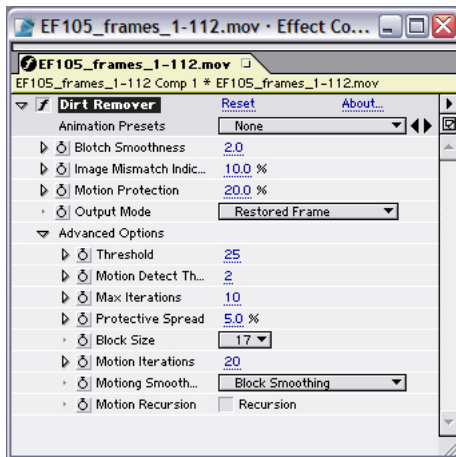
Reference



Plug-in Controls

Dirt Remover

We all know how to spot dirt in an image, but how do we teach the computer to distinguish dirt from ordinary details such as buttons on a shirt or birds in the distance? The Dirt Remover uses powerful motion analysis and a reference system based on the human visual system to try to mimic the way our brains identify dirt.



The Dirt Remover Effect controls in After Effects

The Dirt Remover includes both basic controls for setting the most oft-used controls and an advanced section to modify the controls related to motion detection.

Blotch Smoothness. This control is a measure of both overall size and smoothness of dirt in a frame. The detector trades off local image flatness (Blotch Smoothness) with the between-frame pixel difference (Image Mismatch Indicator) to detect dirt. So, a suspected dirt region has to have a large pixel mismatch as well as reasonably flat appearance for it to qualify as dirt. The default value is 2.0.

Image Mismatch Indicator. This control sets the expected brightness difference between the dirt area and the surrounding pixels. It is a percentage and the default value is 10%. A high percentage requires a dirty area to be very heavily contrasted against the background.

Motion Protection. This control lets you set a minimum threshold for the confidence of the motion estimation accuracy at each pixel. When the confidence exceeds this value, then the pixel is processed i.e. examined for dirt. Those pixels with confidences below this threshold are untouched and hence never examined for possible dirt. A motion protection value of 0, for instance, would allow all pixels to be examined for dirt, while one of 100% would forbid any pixel from being examined for dirt. The default value is 20%. See “Finding the Dirt” explanation on page 28 to understand why this control is useful.

Output Mode. This control allows you to view the output of the Dirt Remover tool in different ways to help you analyze the results of the filter. There are four modes in the pop-up: Restored Frame, Binary Detection Mask and Overlay Detection Mask. Restored Frame is the default mode and it shows the processed frame with the dirt removed. You should set this option before doing a final render. Binary Detection Mask lets you see a black-and-white representation of where the plug-in thinks there is dirt in the frame. Overlay Detection Mask returns an image with the dirt areas highlighted in red. This mode is very useful for seeing whether the dirt you can see in the frame is being properly detected by the plug-in.

Advanced Controls

The Advanced controls let you guide the way the motion estimator works. The motion estimator starts by determining the pixel difference between the previous and next frames in blocks of pixels. Blocks in which motion has been detected are then matched between frames to locate similar blocks, and hence estimate the motion into the next and previous frames. The estimated motion is then smoothed across the blocks. That motion can then be assigned to pixels using an additional smoothing pass, or a simple

and fast assignment pass over the image. You should not really need to change the motion estimator settings, but a quick glance at the motion estimator output can help you decide if the motion estimator is behaving well or not.

Motion Detect Threshold. The motion analysis process in Film Fix tries to detect motion in blocks first before trying to estimate it. A simple way to think about motion detection is to consider that a block has a moving object in it if the inter-pixel differences between two blocks in consecutive frames are larger than some value. This control sets that value. The default value is 25.

Max Iterations. This sets the maximum number of times the plugin reviews the image to find dirt. Default is 10.

Protection Spread. The Protection Spread is the amount of spreading of the confidence value from pixel-to-pixel; it is loosely connected with the maximum amount of motion expected in the sequence. Increase this to protect larger areas from being touched.

Block Size. This offers four values in a pop-up: 9, 17, 33, and 65. This is the block size in pixels that is used to match motion from frame to frame.

Motion Iterations. This controls how many times the estimator assesses the confidence value for each pixel. More iterations means more accuracy, but much longer processing times.

Motion Smoothing. This pop-up offers four options for controlling the smoothing of the motion estimation. The options are No Smoothing, Block Smoothing, Pixel Smoothing, and Block and Pixel Smoothing. No Smoothing turns off the smoothing of motion information, while Block and Pixel Smoothing tries to smooth the estimation at both the block level and the pixel level.

Motion Recursion. This control lets you turn on or off the use of previously fixed frames during the dirt repair process. Once a pic-

ture is fixed, if this control is On, the system reuses the last fixed image to help with the next one in the sequence; if it is Off the system uses the original image sequence all the time.

Quick Tips

The following descriptions will help you understand what the values in the Dirt Remover do and when to change them.

Blotch Smoothness. Turn this up to detect only very flat bits of dirt, down to detect single pixel dirt.

Image Mismatch Indicator. Turn this up to detect less dirt, down to detect more. It should normally be at 10.

Motion Protection. Turn this up to leave more pixels alone, and down to change more of the picture. If you are having problems with fast-moving areas in the image, or areas with lots of motion blur, lowering this value should help.

Threshold. Turn this up to detect less dirt, and down to detect more. 20 is about right for many sequences. The typical range is 10-30.

Motion Detect Threshold. Lowering the value tracks more motion and raising the value will track less motion in the frame.

Protection Spread. Larger values leave more pixels alone, and smaller values change more of the picture.

Block Size. Turn down this value to track the motion of very small parts of objects and up if the scene is very static.

Motion Iterations. Turn up to get more accurate motion in the frame but at the expense of longer processing times.

Motion Smoothing. Larger values will yield smoother motion fields.

Motion Recursion. Turn this On to re-use previously corrected images and Off to recalculate the fixed area on each frame.

Problems & Solutions

The Dirt Remover can sometimes be confused by strange motion in a frame or overlapping objects that can cause unwanted removal of details. The following suggestions can help to fine tune the settings for this plug-in.

- If you find dirt being missed that you think should be detected, try reducing the Threshold and the Image Mismatch Indicator.
- If you find that edges of the dirt seem to be missed, increase Blotch Smoothness, and decrease the value of Image Mismatch Indicator or increase Motion Iterations if all else fails. Note that 20 iterations should be sufficient in most cases, and only in extreme situations would numbers above 30 be justified.
- If your dirt is typically a few large pieces (>20 pixels on a side in a standard-definition-size image) and flat pieces of degradation, use large values of Blotch Smoothness such as 5 to 10.
- If your dirt is tiny, reduce Blotch Smoothness to 1.0. Remember that Blotch Smoothness and Image Mismatch Indicator trade off flatness with image differences. Large flat pieces of dirt of low contrast are therefore best detected with high values of Blotch Smoothness and low values of Image Mismatch Indicator.
- If your images are in generally good condition and do not contain much noise, then you could reduce the Motion Detect Threshold to 1.
- Another way to notice that the Motion Detection Threshold should be reduced is if you find that the Overlay Motion Vector mode shows no vectors where you can in fact see motion.

- If you have many small details you'd like to track, but the motion estimator is not tracking them, then reduce the block size to 9 pixels.
- If you find that the motion field across a contiguous object is not smooth, then change the Motion Smoothing pop-up to Pixel Smoothing or Block and Pixel Smoothing.
- If you have particularly noisy images, turn up the Motion Detect Threshold value to 5 or more.
- If your motion field looks right, but the Overlay Detection Mask is showing incorrect areas of dirt, try increasing the Motion Iteration value to 40. Typically you don't need to change the default.

Background

What is Dirt? Most people would say that dirt is a small flat patch of pixels that are darker or brighter than the surrounding image pixels. Sadly, this is also a good description of many small image details in clean images—for example, the glint of an earring, highlights in hair or buttons on a shirt.

Finding the Dirt. Thankfully, when many images are observed in a sequence, a pattern emerges that helps distinguish dirt from image details. The most powerful clue is that dirt does not occur in the same place in consecutive image frames. But because objects in interesting scenes can move around, the detector has to compensate for motion before working its magic. Film Fix's motion estimation process tracks the location of each pixel in the image across successive frames. Most of the advanced controls deal with the settings for Film Fix's built-in motion estimator. Image details, such as buttons tend to be found in almost the same place in successive frames, while a piece of dirt in one frame cannot be found in any other frame. This means that for a pixel of dirt, there is a large difference between that pixel and the pixel in the last and next frames (allowing for motion). The detector that is used in

Film Fix also analyzes flatness and size information to detect these pixel areas as dirt.

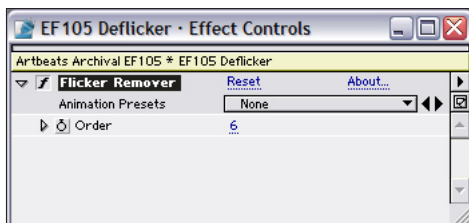
Hiding the Dirt. Once the dirt is detected, the easiest method to hide the dirt is to cut and paste pixels from either future or past frames. Because things move around, the reconstruction process has to know where in the next or past frame to take the pixels from. One would normally do this with motion estimation, but the pixels at the dirt site throw off the motion estimation. So the motion information is probably going to be wrong in this region. Instead, the Film Fix image reconstruction process fixes the motion in the dirt region before going on to cut and paste. Motion reconstruction is a tricky business, and Film Fix uses both motion history and motion from nearby regions in the current image to recreate the motion information. Finally, the image regions are combined and filtered. The result is that the dirt is hidden in a visually natural way.

Notes on Motion Estimation

No one has developed a motion estimator that can cope with every single possible object motion that could be observed. Objects like clothing in particular tend to move around in unpredictable ways. Therefore, to avoid problems when the motion estimator comes across these unpredictable areas, Film Fix tries to monitor its own performance, and gives a confidence at each pixel that the motion estimator has done its job. This is scaled between 0 and 100%, and is spread over a large pixel region to protect parts of the image where motion may be badly behaved. If you observe picture areas that are unpredictable or random, but are not dirt being damaged e.g. at the edge of a bit of clothing, then try increasing the Protective Spread or decreasing the Motion Protection value to produce better results.

Flicker Remover

Many archival images suffer from brightness variations that are visually distracting. Brightness variations can happen from frame to frame or these variations can actually appear across a single frame. The Flicker Remover tool tries to compensate for both types of brightness variations.



The Flicker Remover controls are very simple.

Fortunately, you don't need to worry about choosing modes or wrestling with lots of parameters. The Flicker Remover tool only has a single control.

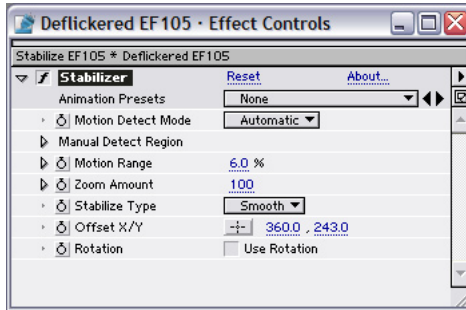
Order. This number corresponds to the number of blocks or areas of the image that are analyzed for brightness variation. Turn this up to divide the image into more blocks to compensate for variations within the frame.

Tip

The Order control only needs to be increased if you have large areas of non-uniform brightness in an image. These may be caused by warping of the original film frame or storage problems that have caused fading in parts of the frame. Try values of 5 or 6 in these cases.

Stabilizer

Often scanned images have alignment problems and tend to jitter up and down or side to side. Films can also have original camera problems that have nothing to do with the scanning process but that require smoother motion. The Stabilizer plug-in tries to smooth out or lock down the motion in a frame with frame-to-frame analysis. The stabilizer will attempt to reposition each frame to compensate for the motion.



The Stabilizer controls in After Effects

The Stabilizer has two modes of operation and controls to adjust the sensitivity and scaling of the output frame. The following section describes each of the controls.

Motion Detect Mode. This pop-up lets you choose between Automatic and Manual modes. For footage that is panning and /or zooming, use the Automatic mode. If you have a fixed shot and want to lock down the motion, you may want to choose the Manual mode and then select a background area with little or no motion.

Manual Detect Region. This area has two corner controls, Corner 1 and Corner 2. These two controls are the upper left (Corner 1) and lower right (Corner 2) bounds of the region you want to use when determining the motion in the frame. You can set these values numerically or visually by clicking and dragging the point indicator in the Comp preview window.

To manually select the correct region, try to find out which part of the image is most affected by the motion you find annoying. Typically, this will be in a region of background that you feel should be steady, but isn't. Target this background area to use as your manually selected region.

Motion Range. The motion range is the amount of variation in the motion in the frame. Large values correspond to quick zooms or pans in the frame, while small values would correspond to jitter in the frame. Try values of less than 2 percent if you are compensating for jitter in the scan of the image.

Zoom Amount. This controls lets you zoom up the image to crop any black areas from the edge of the frame that arise from the stabilization process. Typically you only need to increase this value a couple of percent to remove the black borders around the frame edge.

Stabilize Type. This pop-up offers two modes: smooth and locked. The smooth mode is appropriate for removing jitter in a panning or zooming shot. The locked mode is best used when you know that the original camera was fixed and you want to eliminate the motion in the frame.

Offset X/Y. This control lets you offset the frame from the center if the image drifts out of frame during the stabilization process. It is best to set a single hold keyframe at the beginning of the layer and then insert a new keyframe at the first frame where the drift starts so you can re-center the image at this point in time.

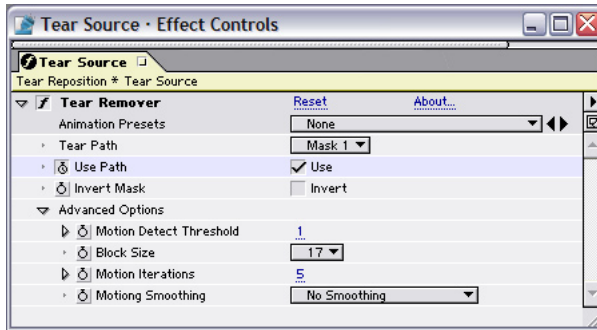
Rotation. This switch lets you compensate for rotation jitter or motion in the frame. This is best used in Automatic mode on pans when you have relatively little motion in the frame.



The Rotation detection is ignored if the Motion Detect Mode is set to Manual.

Tear Remover

The Tear Remover is a filter designed to realign spliced areas in a film frame. In almost all cases, the torn or spliced region only appears on a single frame (though different tears can appear on successive frames). Often a film is ripped, torn or spliced in a non-uniform way and the seam created by the tear needs to be realigned to create a repaired seam that looks natural.



The Tear Remover effect controls in After Effects

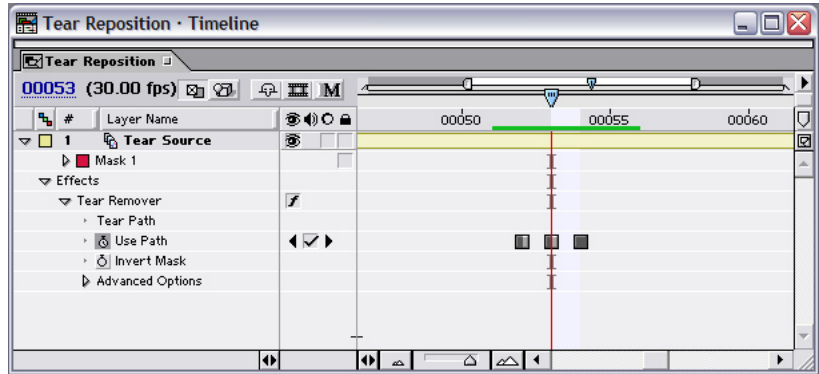
In all cases, the Tear Remover will be used in combination with the Stabilizer and Dirt Remover tools. The Stabilizer will help to realign the frames around the torn region and the Dirt Remover will be used to actually repair the pixels in the seam area.

Before applying the Tear Remover filter, a mask or path must be created that surrounds the torn area. You will use the Tear Path control to designate the path that surrounds the torn area. Here are the controls available in the Tear Remover.

Tear Path. A pop-up that you use to designate the mask shape surrounding the torn region you want to fix.

Use Path. This is a keyframable control for setting the frame where the path will be processed. You will need to set three keyframes for this control, the first with the “Use” button unchecked one frame prior to the tear, the second should set the “Use” button to checked on the tear frame, and the final keyframe should set the “Use”

state unchecked. The keyframe setup is illustrated in the screen shot below.



Keyframes set for the “Use” parameter in the Timeline window

Invert Mask. You may want to invert the mask region used in some cases. This checkbox provides a quick method for inverting the region that will be processed by the Tear Remover.

Advanced Options

You can use the advanced options to fine tune the alignment process. The controls and values are similar to those used in the Dirt Remover plug-in.

Motion Detect Threshold. This control determines the cutoff for inter-pixel differences between blocks in a frame. See the Dirt Remover section on page 24 for more information.

Block Size. This offers four values in a pop-up: 9, 17, 33, and 65. This is area size in pixels that is used to match motion from frame to frame.

Motion Iterations. This controls how many times the estimator assess the confidence value for each pixel. More iterations assure the more accuracy from the motion estimator, but at the expense of longer processing time.

Film Fix Automation Palette

Motion Smoothing. This pop-up offers four options for controlling the smoothing of the motion estimation. The options are No Smoothing, Block Smoothing, Pixel Smoothing and Block and Pixel Smoothing. No Smoothing turns off the smoothing of motion information, while Block and Pixel Smoothing tries to smooth the estimation at both the block level and the pixel level.

A script-based palette has been built for use with the Film Fix tools that lets you quickly apply the Film Fix plug-ins with common presets as well as combinations of the plug-ins. You can access this palette from the Run Script command on the File menu (File > Run Script > Film Fix Automation.jsx).

The command will bring up a palette that has preset applications of the plug-ins. Most of the buttons apply the plug-ins with one click. This makes the set-up of projects much easier because you don't have to rely on the menus or commands in After Effects to apply the plug-ins. Users who are relatively new to After Effects will find this helpful for speeding up the cleaning process. For those that are After Effects experts, the scripts can be edited to suit your needs. The JavaScript files that correspond to each button can be found in ~\Program Files\Adobe\After Effects 6.5\Support Files\Scripts\(\filmfix).



The Film Fix script palette showing one-click apply buttons

Below is the description for each of the buttons in the palette. There are four categories of buttons corresponding to the different plug-ins.

Flicker Basic. Applies Flicker to a selected layer in Comp
Operation: Apply Flicker Remover, Order =3

Flicker Complex. Applies Flicker to a selected layer in Comp
Operation: Apply Flicker Remover, Order=6

Stabilize Locked. Applies Stabilize to a selected layer in Comp
Operation: Apply Stabilizer, Motion Detect Mode=Automatic,
Motion Range=3%, Stabilize Type=Locked

Stabilize Smooth. Applies Stabilize to a selected Layer in Comp
Operation: Apply Stabilizer, Motion Detect Mode=Automatic,
Motion Range=6%, Scale=100, Stabilize Type=Smooth

Stabilize + Rotate. Applies Stabilize to a selected layer in Comp
Operation: Apply Stabilizer, Motion Detect Mode=Automatic,
Motion Range 6%, Stabilize Type=Smooth,
Rotation=Use Rotation checked

Dirt Basic. Applies Dirt Remover to a selected layer in Comp
Operation: Apply Dirt Remover, default settings

Dirt Small. Applies Dirt Remover to a selected layer in Comp
Operation: Apply Dirt Remover, Blotch Smoothness=1.0, Image
Mismatch Indicator=6%, Motion Protection=30%, Threshold=20,
Block Size=9, Motion iterations 25, Motion Smoothing=Pixel
Smoothing

Dirt Strong. Applies Dirt Remover to a selected layer in Comp
Operation: Apply Dirt Remover, Blotch Smoothness=1.0, Image
Mismatch Indicator=4%, Motion Protection=55%, Threshold=16,
Block Size=9, Motion iterations=35, Motion Smoothing=Pixel
and Block smoothing.