

Matthew Ainsley

[ma2302a@student.american.edu](mailto:ma2302a@student.american.edu)

Wed 11-3

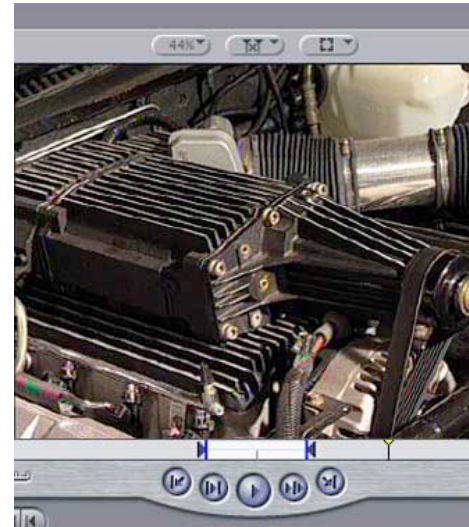
Fri 2-6

Sat 2-6

## Final Cut Pro and Photoshop

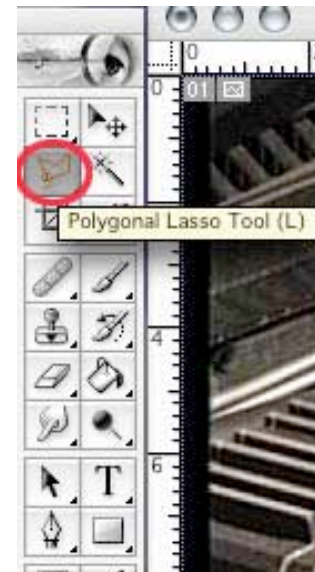
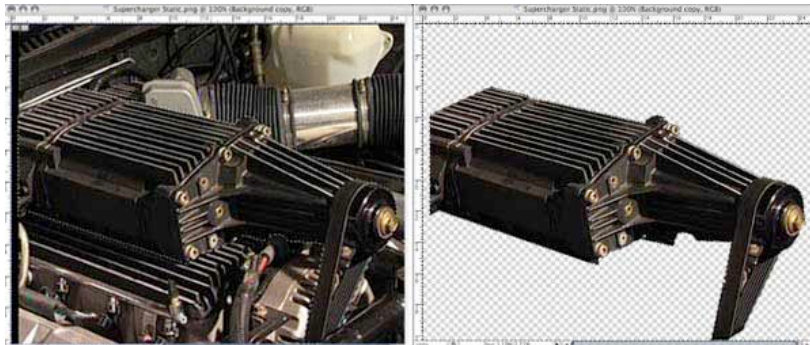
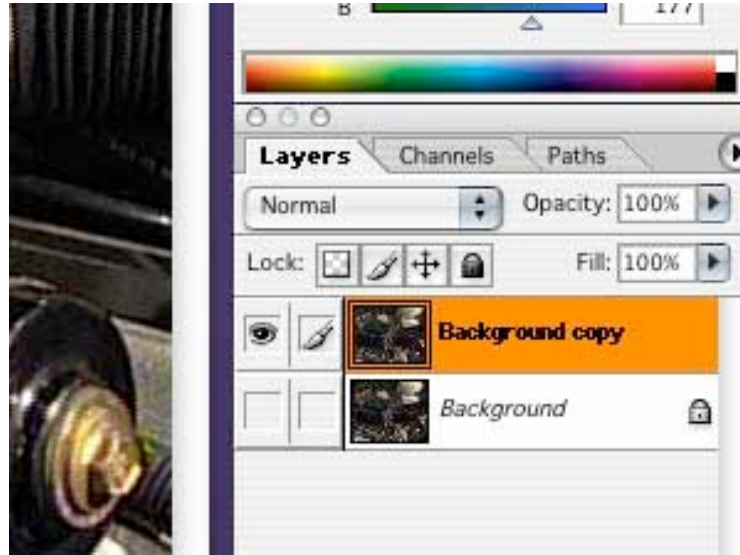
# + Grabbing the Still

- Let's say that I want to discuss the supercharger in this picture. If you know what a supercharger is then you'd have no trouble identifying it, but if you don't know, then it's a little less clear. So, let's point it out.
- First, find the frame in your clip that you want to work with. Park the playhead on this frame, make a cut and then under the **Modify** menu, select **Make Freeze Frame**. The cut is important because it will be used later to guide us to the exact point to re-insert the freeze frame.
- Now export this frame via **File > Export > Using Quicktime Conversion > Format : Still Image**. The default settings are fine for this exercise. Open this picture in Photoshop.



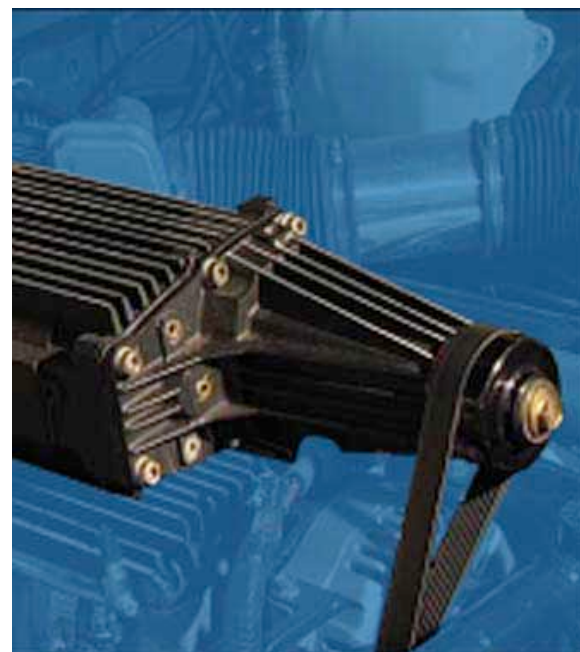
# + Editing in Photoshop

- Since we want to keep the background in the picture, we first need to make a copy of the background to work with by dragging the layer down to the new layers button, or selecting **Duplicate Layer in the Layer menu**.
- Once you have a copy, turn off the visibility on the original background layer to make it easier to see what you are doing. On the new second layer, use the polygonal lasso tool to outline the part of the picture you want to highlight. Then, in the Select menu choose Inverse. This will make it possible to delete the background and leave your selection intact. Press delete, and you should be left with a rough cut-out of your selection.



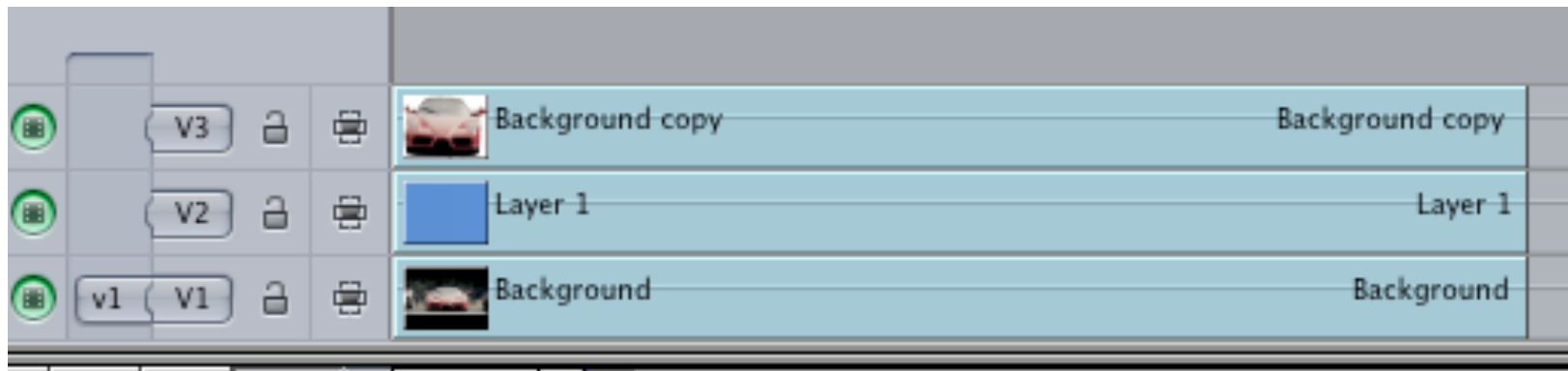
# + Cleaning up the cut out

- Now make a third layer that sits between your two layers and use the paint bucket to fill this layer with a solid colour. This makes it very clear which areas of the object need tidying up.
- Once you have cleaned up the picture using the lasso or eraser, it's time to start applying some of the funk.
- Turn on your original background layer. You won't be able to see it just yet as the colour layer is on top, so you need to reduce the opacity of the colour layer. The result should be a tinted version of the background underneath your object.



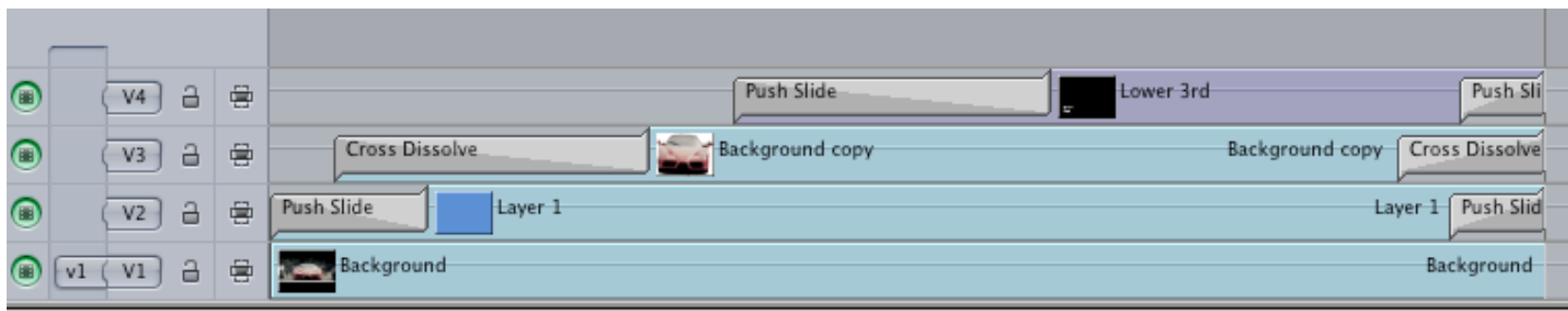
# + Back to Final Cut Pro

- Now what you're going to do in FCP is basically create a frozen moment where the normal motion comes to a sudden halt, the picture changes to the pop-art look and some of the objects drift slowly inside the frame.
- Once you've got your stills ready to go, you need to insert them in the timeline at the point where you want the freeze to happen. Finding this should be easy because this is the point where we previously made a guide cut.
- Final Cut Pro recognizes each of the individual layers
  - This allows for animation of each of the layers!



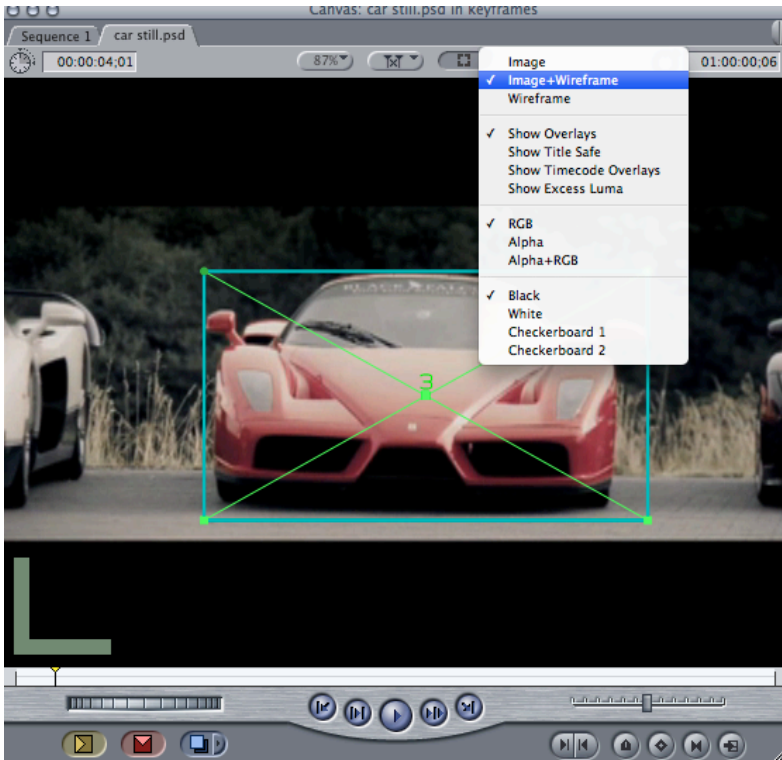
# + Animating Layers

- Push slide transitions for each of the layers will animate appearance

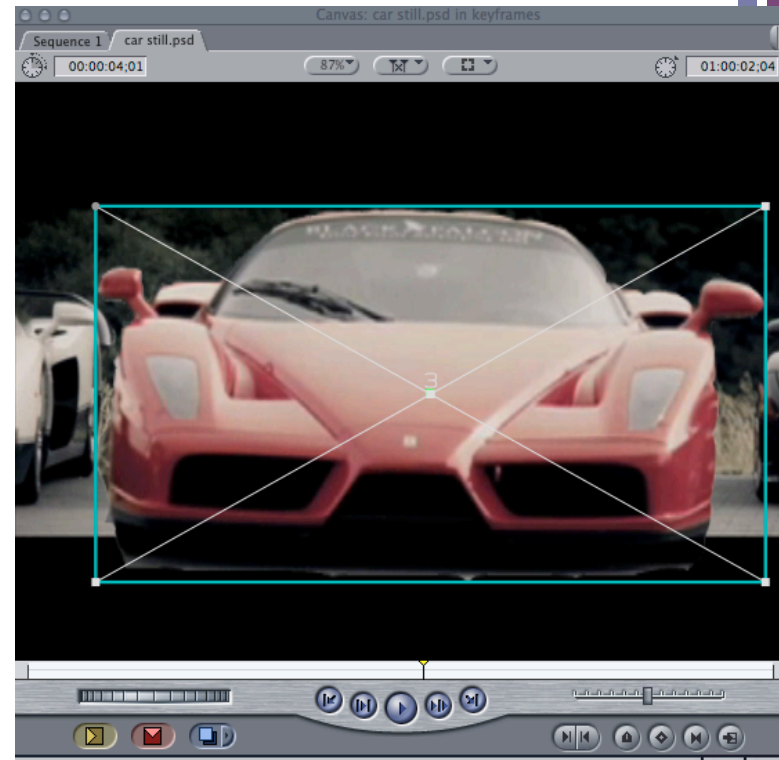


# + Keyframing

## 1. Beginning Position



## 3. End Position



## 2. Mark Keyframe



## 4. Mark Keyframe

