



# Artworx

- editing and special effects -

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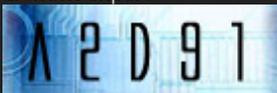
## Tutorial: Morphing in Combustion Part. 1

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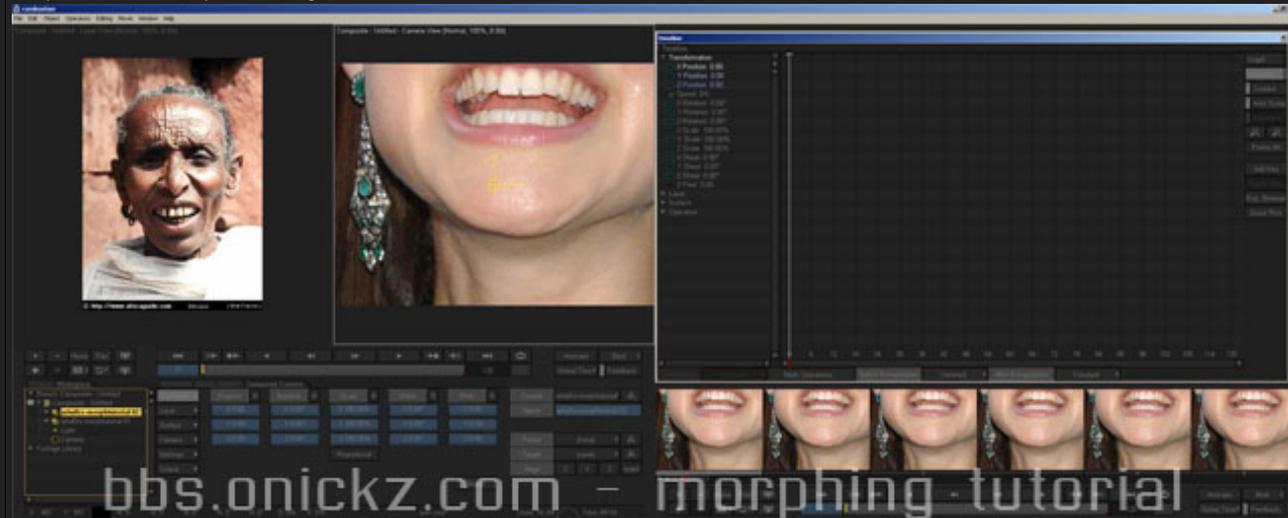
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Author	Message
<p><b>guillaume</b> artworx expert</p>  <p>Joined: 08 Jan 2003 Posts: 218 Location: Paris, France</p>	<p>Posted: 17 Oct 2004 08:15 pm    Post subject: Tutorial: Morphing in Combustion Part. 1</p> <p style="text-align: right;"><a href="#">quote</a> <a href="#">edit</a> <a href="#">ip</a></p> <hr/> <p>Hi,</p> <p>Here is a quick tutorial explaining you how to morph two fixed images using the Re:Flex plugin in Combustion 3.</p> <p>First, be sure to update this plugin from this source:</p> <p>Macintosh platform: <a href="http://www.revisionfx.com/rflx/RFLXCombustionInstall.sit">http://www.revisionfx.com/rflx/RFLXCombustionInstall.sit</a>  Windows platform: <a href="http://www.revisionfx.com/rflx/RFLXCombustionInstall.zip">http://www.revisionfx.com/rflx/RFLXCombustionInstall.zip</a></p> <p><b>Footages used in this tutorial:</b> artw0rx-morphtutorial.zip</p> <p><b>Steps:</b></p> <p><u>step 0</u> Download the above Zip archive of footages and extract it to your desktop</p> <p><u>step 1</u> Open Combustion</p> <p><u>step 2</u></p>

Create a Square Pixel 2D/3D composite of 640x480 size, 24fps and a length of 5seconds or 120 frames, No Fields, 8bit depth

step 3

Import the two pictures you extracted from the archive



step 4

You can notice the two pictures have different sizes.

We need to adjust them before working with the morph operator.

In transform, adjust the values of the image 02 (Nat Portman) according the screenshot below (I lowered the opacity of the layer to 60% to monitor the changes)

Position	Rotation	Scale	Skew	Pivot
X -4.00	X 0.00°	X 31.30%	X 0.00°	X 0.00
Y -119.00	Y 0.00°	Y 31.30%	Y 0.00°	Y 0.00
Z 0.00	Z 4.80°	Z 31.30%	Z 0.00°	Z 0.00

So you may end up with something similar:

Composite - Untitled - Layer View (Normal, 100%, 8 Bit)



Composite - Untitled - Camera View (Normal, 100%, 8 Bit)



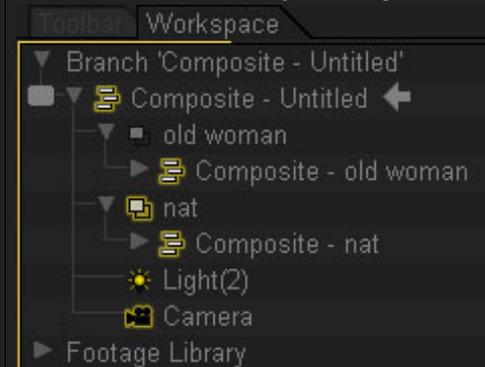
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Raise the opacity to 100% once you completed the transform adjustments.

#### step 5

Nest this layer (using the option Selected Layers) and rename it to "Nat"

Then nest the other layer using the same options and rename it to "old woman". Disable the view of this layer.



Note: Those two nested layers will be chosen in the options of the morphing plugin. If we choose the footage itselfs, we would work on distorted image. That way we fixed this problem.

#### step 6

Apply the operator RE:Flex Motion Morph plugin to Nat

In the options of this operator, click on Warp "To" Layer and choose "Composite - old woman"



We chose the operator Motion Morph and not Morph Itself, even if we work with fixed images. Easier to use, imho, and because it has some more options like the Global Shape and Global Color.

### step 7

Activate Animate (push "A" key), go to first frame of your comp, and set Global Shape and Global Color to 0.

Go to last frame and set both to 100%

Deactivate Animate mode (repress "A" key)

Activate "Auto Hide/Show Splines"

Activate "Hold Edges"

Activate "Auto Align"

Activate "Smart Blend"

Leave other settings, we'll change some later (such as Quality etc)

Set your view mode to Medium to accelerate the workflow.

### step 8

In the left viewport, double click on the RE: Flex Motion Morph operator.

Click in the operator's options: Display and select Unwrap From

In the toolbar, select the bezier tool and draw a simple spline around Nat's nose. In this tutorial we'll work with simple splines as this tut is meant to show you the steps. In next morphing project, adjust your splines with the more detail possible.

Remember where you started your spline. You'll have to start at the same relative position on your destination image. We'll see it in next step.

combustion  
File Edit Operators Editing Movie Window Help  
AE RE:Flex Motion Morph - (Normal, 300%, 8 Bit)

Composite - Untitled - Camera View (Normal, 100%, 8 Bit)

Toolbar  
No options for this tool

AE RE:Flex Motion Morph Controls  
Warp "To" Layer Composite - old worms  
Display UNwarped "From"  
Auto Hide/Show Splines  
Global Shape % 0.00  
Global Color % 0.00  
Quality Low  
"From" Bound (none)

"To" Boundary (none)  
Hold Edges - Hold Edges  
Anti-Aliasing Low  
Accumulate Folds - Accumulate Fo  
Strips Honz strips  
Honz Render Left-to-Right  
Vert Render End-to-Top

Auto Align - Auto Align  
Smart Blend - Smart Blend

Export Reset About  
Import Remove

Store 2 3 4 5

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X: 276 Y: 333 R: 210 G: 173 B: 147 A: 255 H: 25° S: 30% V: 82%  
step08.cws  
Used: 60.9M Total: 891M

### step 9

Choose Display : Unwarped "To"

Draw a spline around old woman's nose. You must begin at the same point as you did when drawing the spline around Nat's nose. I begun both at the top of the nose, going left, and around the nose.

combustion  
File Edit Operators Editing Movie Window Help  
AE RE: Flex Motion Morph - (Normal 300%, 8 Bit)

Warp "To" Lay Composite - old wom  
Display UNwarped "To"  
Auto Hide/Show Splines  
Global Shape % 0.00  
Global Color % 0.00  
Quality Low  
"From" Bound (none)  
"To" Boundary (none)  
Hold Edges - Hold Edges  
Anti-Aliasing Low  
Accumulate Folds - Accumulate Fo  
Strips Hold\_steps  
Horz Render Left-to-Right  
Vert Render Bottom-to-Top  
Auto Align - Auto Align  
Smart Blend - Smart Blend

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### step 10

Set Display to Warped and Blended

Scrub your timeline to verify the nose is morphing

Draw some more splines repeating step 8 and step 9 many times.

You can draw some around each eye, ears, mouth, teeth etc

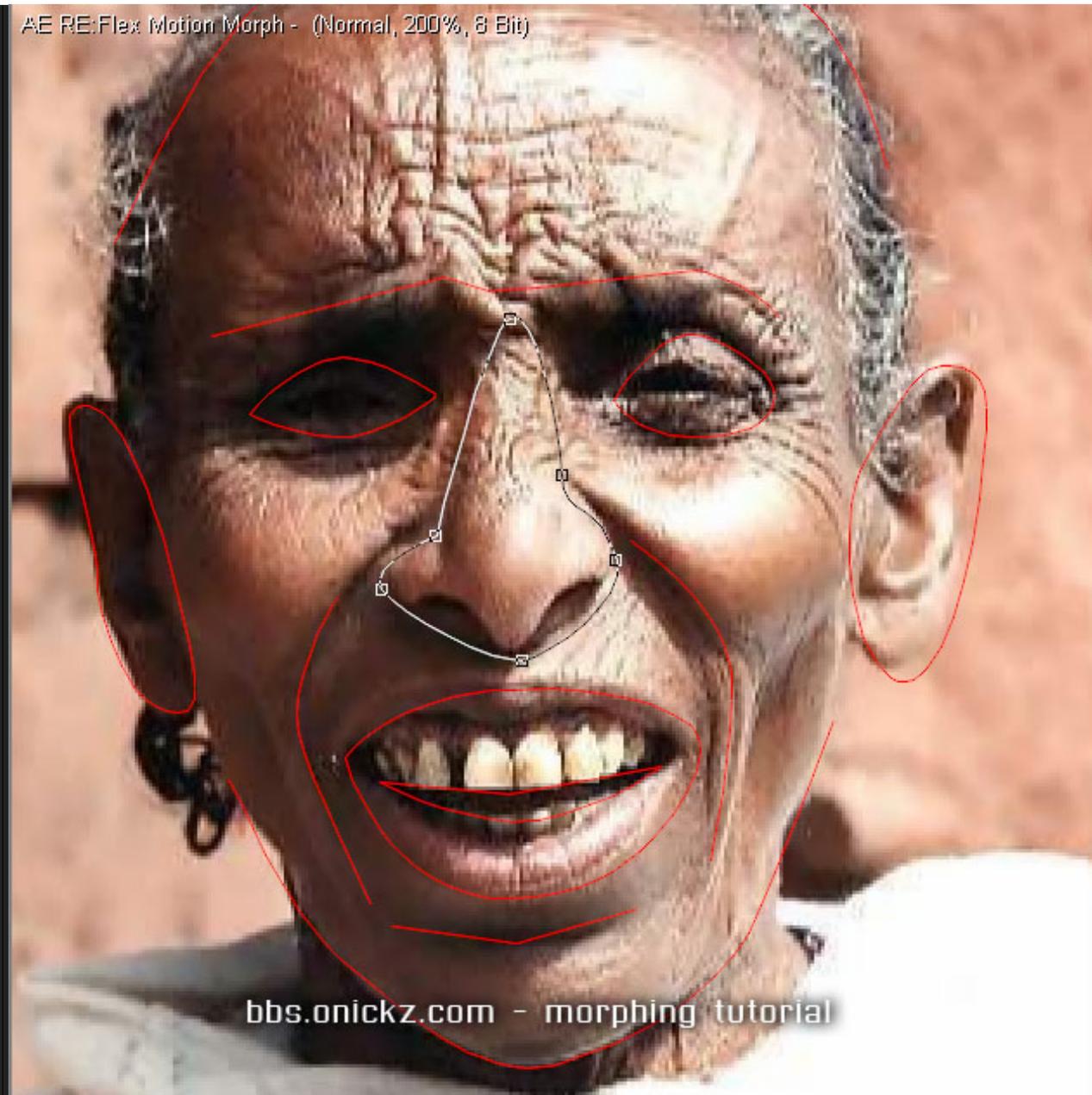
Scrub again and if you are happy with the result, go to step 11

AE RE:Flex Motion Morph - (Normal, 200%, 8 Bit)



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AE RE:Flex Motion Morph - (Normal, 200%, 8 Bit)



step 11

Set the Quality to Ultra

the Anti-Aliasing to Best

Optional, if you set your Composite to 3D, you can adjust camera position. Here I set the Z pos to -361 to obtain a full screen morph.

Render it and enjoy your first morph using RE:Flex plugin in Discreet Combustion 3.

Note :

If you plan to use animated footages (film sequences, videos), follow the same steps until your drew all your splines for Source and Destination of the morphing.

Then turn on Animate, and spend time to adjust the position of each splines according to each video movements. Easy 😊

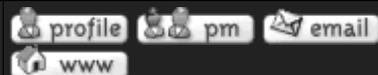
Do not hesitate to play with Global Shape and Global Color values indenpendantly, as one keep shape of source footage, and the other the color aspect only. Can be usefull !

Watch the finished animation (5minutes work, no detailed splines, just used as example) [http://www.onickz.com/combustion/morph\\_1.htm](http://www.onickz.com/combustion/morph_1.htm)

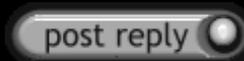
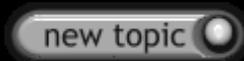
Hope you enjoyed it.

Feedback appreciated !

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