≡ Index



Hawaiki Super Dissolve Help

Version 1.1

Contents

Getting Started

- Welcome
- Features
- Overview
- Important Notes
- System Requirements
- Installing
- Getting Help

Reference

- Blending
- Easing
- Fade Up & Down
- Super Dip
- Split Matte
- Display
- Legalize
- Presets

GETTING STARTED

Welcome



VERSION 1.1

Hawaiki Super Dissolve

The dissolve, reinvented.

Super Dissolve reinvents the dissolve transition: gamma encoding, 30 blend modes, layer order, custom curves with a curve design interface, true asymmetric dissolves, split mode, brightness and blur, and dedicated dips and fades.

▶ Watch the tutorial
YouTube

Overview
The four modules and how to apply them.

Reference
Blending, easing, fades, dips, split and display options.

Features

Hawaiki Super Dissolve is a truly unique plug-in that completely reinvents the dissolve transition with a whole host of advanced features that you simply won't find anywhere else. If the look of your dissolves is important to you, this is a plug-in you can't afford to be without.

- **New in Super Dissolve 1.1** - support for DaVinci Resolve, Premiere, After Effects and Motion.
- **Gamma Encoding** - Super Dissolve offers unique in-depth control of the gamma encoding of the transition which has a very significant impact on the overall look.
- **Blend Modes** - With 30 blending modes to choose from, Super Dissolve provides an incredibly rich range of compositing possibilities.

- **Layer Order** - Another unique feature is the ability to choose the order in which the dissolve is composited.
- **Custom Curves** - Super Dissolve offers you extensive and comprehensive control over the transition animation curves, with both a wide range of preset curves and complete manual control over the curve shape and timing.
- **Curve Design Interface** - To facilitate the setting up of complex animation curves, Super Dissolve offers a unique interface that makes it easy to visualise exactly what you are creating.
- **True Asymmetric Dissolve** - The unique and complex compositing technology inside Super Dissolve allows the user to create true asymmetric dissolves with discrete control over timing and blending.
- **Split Mode** - Yet another unique feature is the ability to generate split dissolves where one half of the frame transitions through quicker than the rest.
- **Brightness & Blur** - The ability to add either blur or brightness boost/cut or both means that the user can create glows and blooms and a variety of diffuse effects. In combination with the extensive blend modes options, this allows for some truly unique looks.
- **Dedicated Dip & Fade** - Creating dips and fades is easy with Super Dissolve. Again you have unprecedented control over every aspect of the dip or fade, allowing for subtle and complex results that no other transition offers you.

Overview

Hawaiki Super Dissolve comes with four separate modules - Super Dissolve, Super Dip, Super Dip CD & Super Dissolve CD.

Within Super Dissolve you can switch to Fade Up or Fade Down by using the TRANSITION menu at the top of the Inspector.

In Final Cut Pro there are separate Fade modules - Super Fade Up and Super Fade Down which are functionally identical to the Dissolve module.

Super Dissolve will apply a dissolve, Fade Down will fade the clip to black or a chosen color; Fade Up will fade the clip from black or a chosen color; Super Dip will fade the outgoing clip to black or a chosen color and fade the incoming clip from black or the same chosen color.

Select whichever is appropriate for the transition you require. You can apply the transition by dragging it from the browser to the cut point on your timeline or by selecting the cut point and double-clicking the desired transition in the browser.

The last two options (Super Dip CD & Super Dissolve CD) provide the user with a dedicated interface to facilitate the transition curve design. Please note that the onscreen UI needs to be disabled before rendering the transition. You can do this by unchecking the Design Mode checkbox.

Important Notes

- Please note that because of limitations in the supporting frameworks, the two modules which offer the Custom Curve Design interface need to be used with caution! Unless you make sure to uncheck the Design Mode checkbox at the top of the Inspector, the onscreen interface will render over your final image, which you will obviously want to avoid.

Note in Final Cut and Motion you will still be able to see the Curve Designer in the Inspector even when the Design Mode is disabled but not in Resolve, Premiere and After Effects.

System Requirements

macOS	macOS 13.5 Ventura or later (macOS 14.7 Sonoma, macOS 15.6 Sequoia, macOS 26 Tahoe)
FxFactory	9.0.3 or later
Applications	DaVinci Resolve 20 or later, Final Cut Pro 10.6 or later, Motion 5.6 or later, Premiere Pro 22 or later, After Effects 22 or later

Installing

Hawaiki Super Dissolve is installed and licensed through FxFactory. Install FxFactory, then install the trial of Hawaiki Super Dissolve from FxFactory's catalogue or from the download link. The trial watermarks the output until you buy a licence; buying unlocks the installed plug-in.

DaVinci Resolve	The Effects Library (OpenFX transitions).
Final Cut Pro	The Transitions Browser, in the Hawaiki category.
Premiere Pro	The Effects panel, under Video Transitions.
After Effects	The Effects & Presets panel and the Effect menu.
Motion	The Library, under Transitions.

Drag the transition onto your clip to get started. Keep FxFactory up to date: many problems are solved by installing its latest version.

Getting Help

We're happy to help by email. To get you an answer quickly, please tell us:

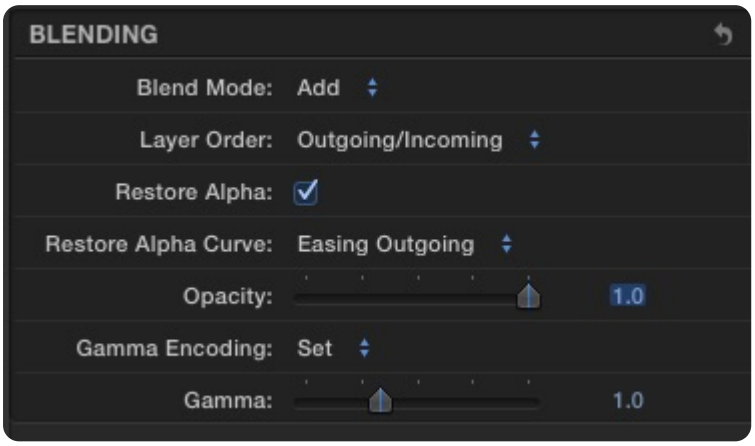
- ✓ your Mac and **the version of macOS**;
- ✓ **the version of Hawaiki Super Dissolve** and of **FxFactory**;
- ✓ **the host application** and its version;
- ✓ what happens and what you have tried, and any other plug-ins used alongside ours.

Write to support@hawaiki.co. We're always happy to look at your footage and to hear what you think we could improve. See also the Support page.

REFERENCE

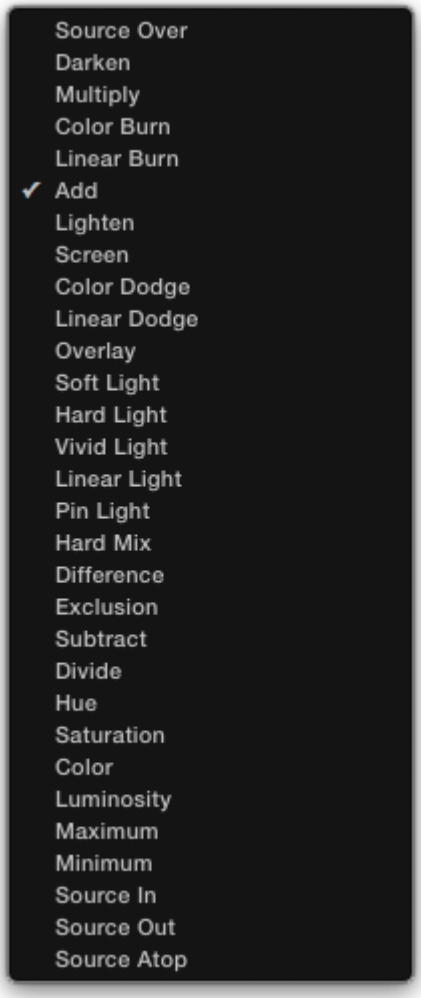
The controls of Hawaiki Super Dissolve, section by section.

Blending



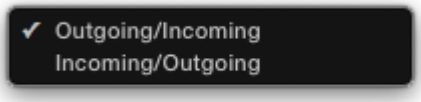
Blend Mode

There are 30 blend modes to choose from. The default Add results in a standard dissolve. Try something new for a variety of unique effects.



Layer Order

Outgoing/Incoming or Incoming/Outgoing - switching the layer order in tandem with some of the blend modes will give you an entirely different look.

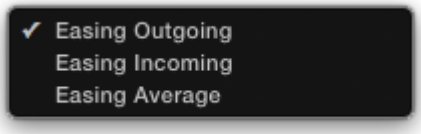


Restore Alpha

Certain blend modes and easing curves can result in alpha values less than the source alpha (normally 1). Restore Alpha, which is enabled by default, uses the alpha of the source clips and applies that to the resulting blend. Whether the alpha of the incoming or outgoing clip is used is determined by the easing curves.

If the source clips have a defined alpha channel, for example a title, this results in a pleasing fade between the clips.

When Easing is set to Asymmetric, you can choose to use the Outgoing or Incoming easing curves or an average of the two.



In most cases this is best left at the default of On, but there are times you may wish to disable it, for example when you want a background layer to show through based on a blend mode, where you create a custom asymmetric dissolve such that the end of the outgoing and start of the incoming clip don’t overlap.

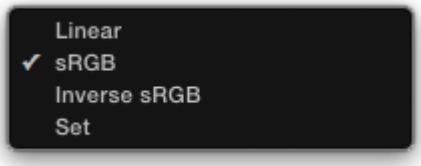
Opacity

Change the overall opacity of the dissolve. It changes the opacity of the resulting blend of the two clips. Useful if you have another element on your timeline that you wish to composite with the dissolve.

Gamma Encoding

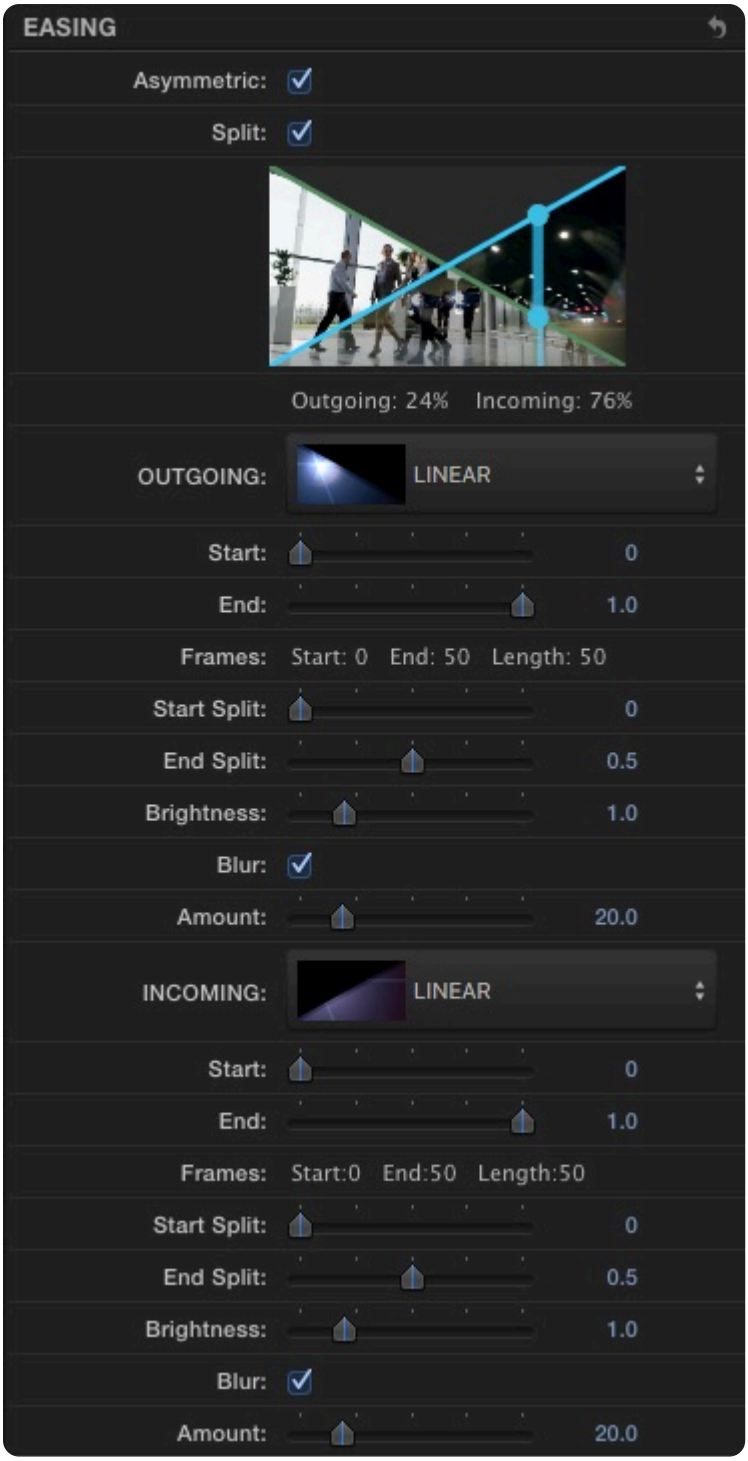
Changing the gamma encoding can dramatically alter the results you get from some of the blend modes providing you with a diverse range of different looks. The default (sRGB) bypasses the linear encoding used in most editors and compositors and creates dissolves, and especially fades, that can look more pleasing to the eye. If you prefer linear encoding you can switch back to that or set the gamma to any value you like. Or you could try the Inverse sRGB option.

As a general rule, selecting sRGB will cause the blacks to persist longer than the whites, while Inverse sRGB will cause the whites to persist longer than the blacks.



NB. Only the blending is applied in gamma space - the resulting composite is sent back to the host program using the same encoding that is sent to the plug-in, meaning that the gamma operation is completely transparent.

Easing



Asymmetric

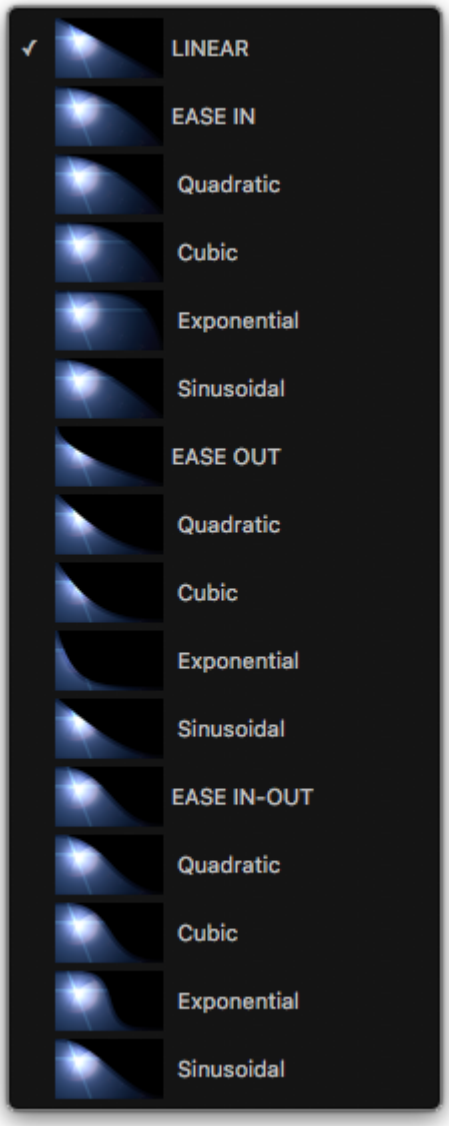
Enables an Asymmetric Dissolve where the easing curves for the incoming and outgoing clips can be set independently. When Assymetric is enabled, a separate set of controls for Incoming easing will become visible.

Split

Enables a split dissolve where one part of the frame dissolves faster than the other. Controls that set the Start and End point of the split will appear. The matte that determines the split can be created in the Split Matte section. Where the matte is white, the speed of the dissolve is set with the split controls, where it is black the main controls apply and where the matte is grey a mix of the two is used.

Outgoing

Dropdown menu for the easing curve which sets the progress of the dissolve relative to time.



NB. By default it sets the rate for both incoming and outgoing clips, but when Asymmetric is enabled, the controls only apply to the Outgoing and a duplicate set of controls for the Incoming clip appear.

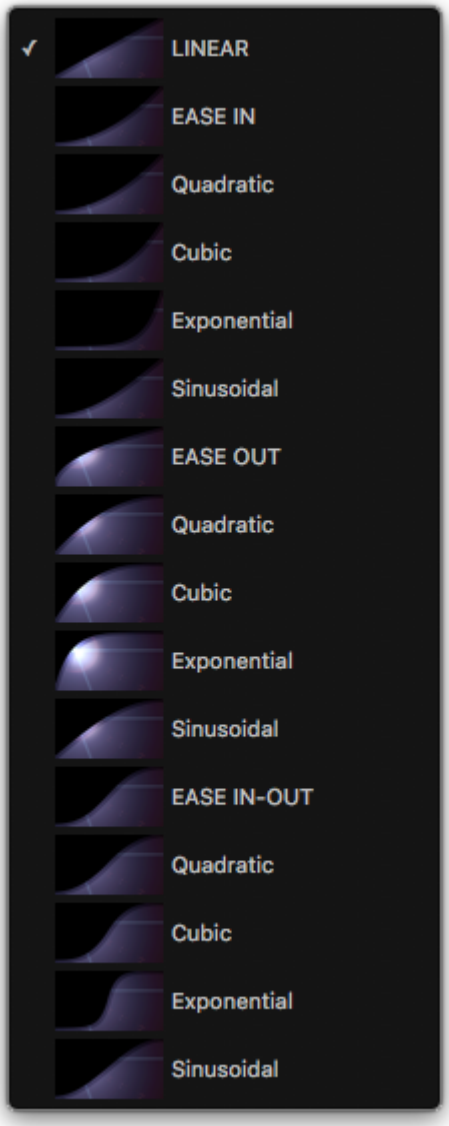
At the default (*Linear*), the rate of the dissolve stays the same as time progresses, but you can also choose from a range of Ease In, Ease Out and Ease In & Out curves. The curve graphics in the dropdown menu give a visual representation of this: imagine time as the X axis and the dissolve progress as the Y. For even more control, try the Curve Design modules which show the curves in detail onscreen and in the inspector.

With Ease In, the dissolve starts slowly, with Ease Out, it finishes slowly, and with Ease In & Out you get a combination of the two - a slow start and finish. You can set the amount of easing for each type with the Ease Out, Ease In and Ease In & Out Sliders that appear depending on the option

selected. Also available for each type are four classic options - Quadratic, Cubic, Exponential and Sinusoidal.

Incoming

When Asymmetric is selected, you will be able to access a complete set of curves for the incoming shot. These are identical to the Outgoing curves except that the animation proceeds in the reverse direction.



Start

& **End**- These controls allow you to set the start and end points of the dissolve. (NB. You can see this update the easing curve in the Curve Design modules.) These allow you to hold the start or end of the dissolve without altering anything on your timeline. This can be especially useful in Asymmetric and/or Split modes. A value of 0 is the start of the dissolve, 1 the end. So if your dissolve is two seconds long and you set the the Start to 0.25 and the End to 0.75 the outgoing clip will hold for half a second before dissolving and the dissolve will be completed and only the incoming clip visible half a second before the end point of the dissolve on the timeline.

Frames

A handy display that shows you the **start** and **end** points and the resulting **length** of the transition in frames.

Brightness

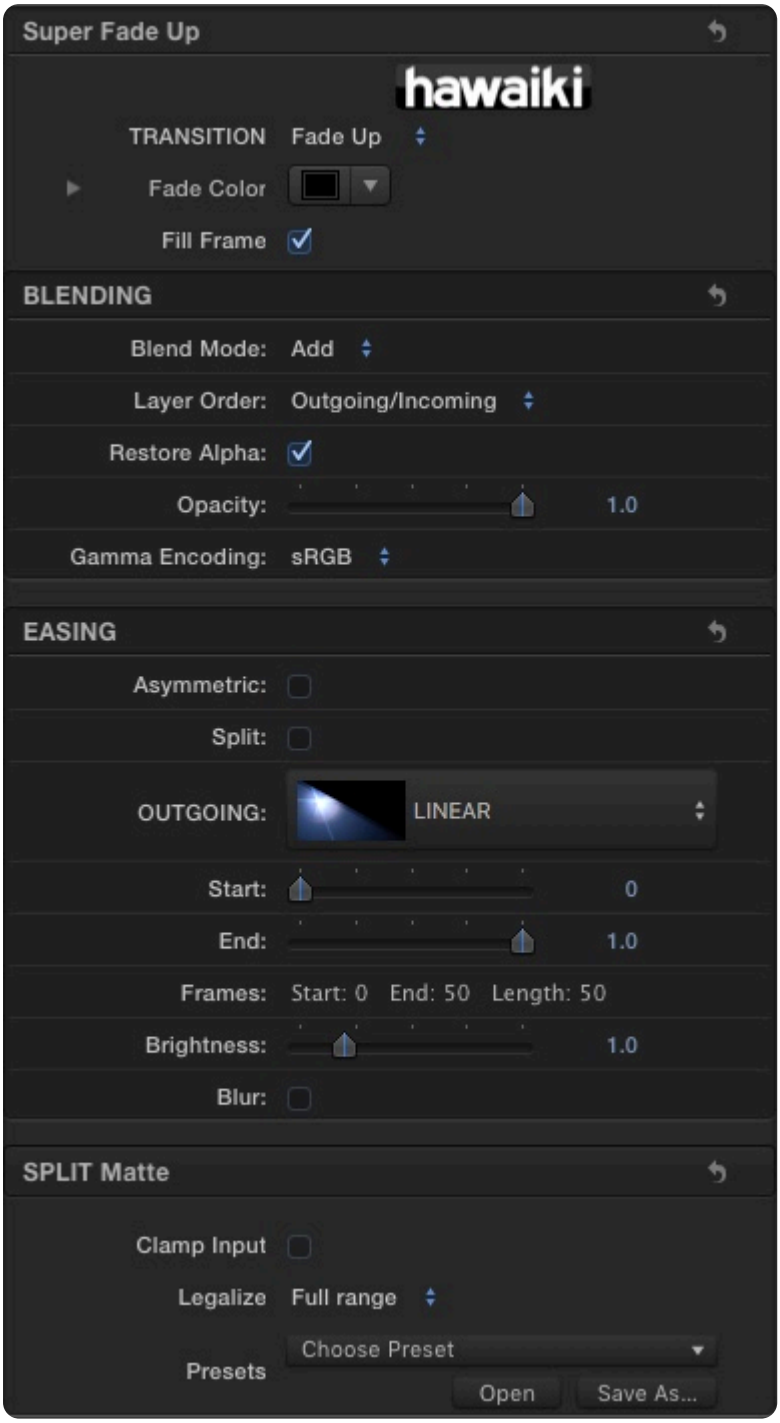
Allows you to “blow the highlights” as the dissolve progresses and in tandem with certain blend modes and blur create interesting glow effects. The default value of 1 has no effect. Anything above 1 sees the outgoing clip increase in brightness as time progresses to the brightness value you set and the incoming decrease from that value. The rate of change of brightness, like the rate of the dissolve, is set by the easing curves and so can also made asymmetric. The slider goes to 5 but for extreme effects you can enter values up to 100.

Blur

Allows you to simulate changes in focus and create uniquely interesting looks when used with brightness and blend modes. It works similarly to brightness - the blur of the outgoing clip increases as time progresses to the value set with the **amount** slider and the blur of the incoming clip decreases to that value.The slider goes to 100 but values up to 300 can be entered. Note that the blur amount slider

Note that both Brightness and Blur can be set independently for the incoming and outgoing shots when Asymmetric mode is enabled.

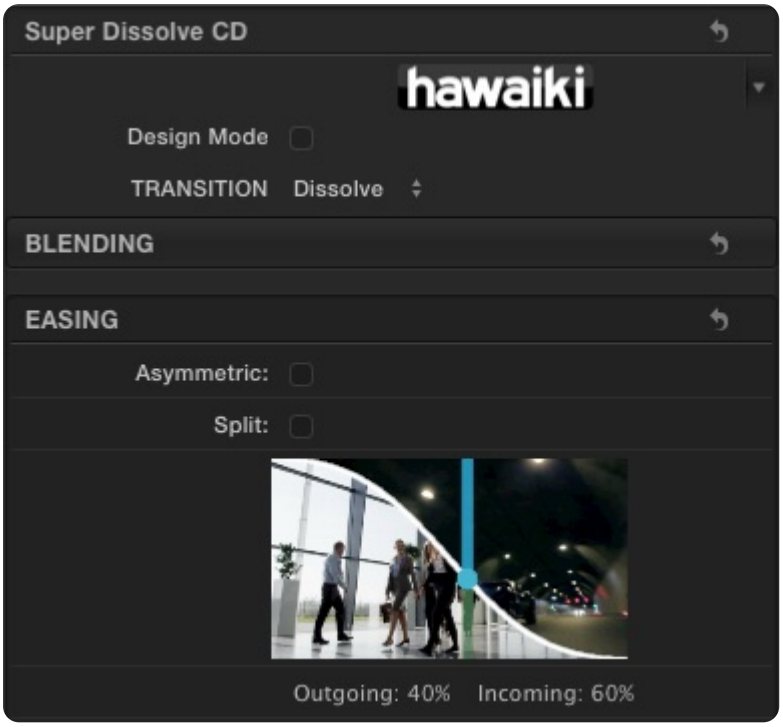
Fade Up & Down

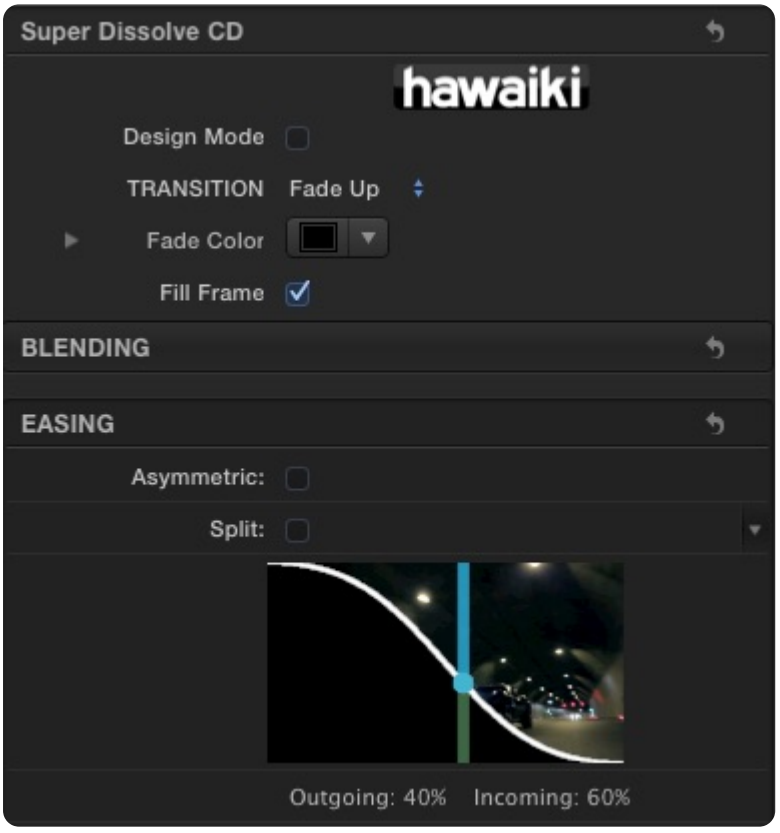


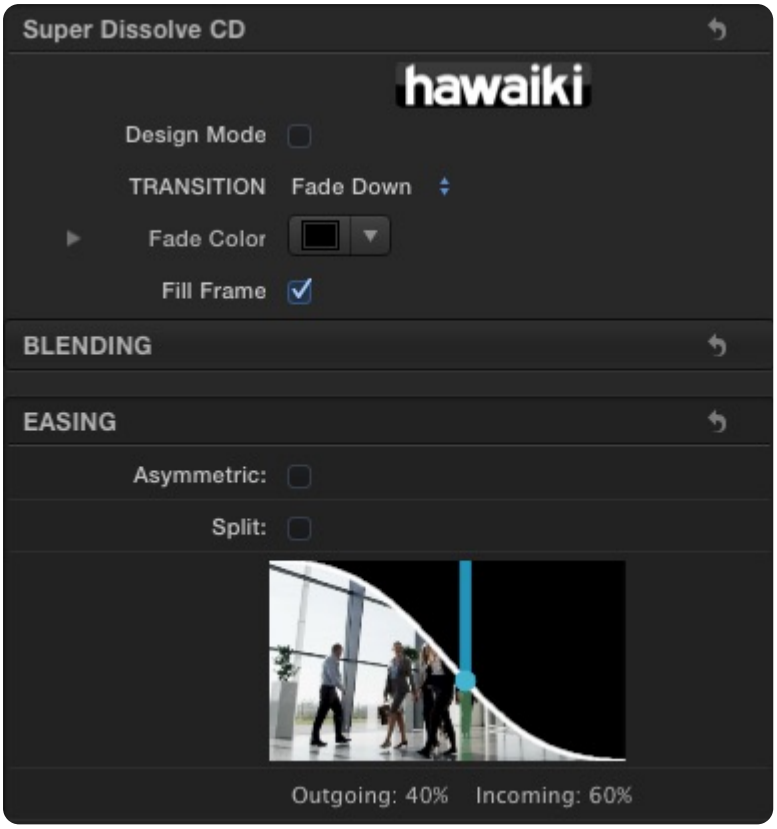
Within Super Dissolve you can switch to Fade Up or Fade Down by using the TRANSITION menu at the top of the Inspector.

In Final Cut Pro there are separate Fade modules - Super Fade Up and Super Fade Down which are functionally identical to the Dissolve module.

Compare the difference between the following selections, first Dissolve, then Fade Up, then Fade Down:


Super Dissolve CD
hawaiki
Design Mode
TRANSITION Dissolve
BLENDING
EASING
Asymmetric:
Split:
Outgoing: 40% Incoming: 60%


Super Dissolve CD
hawaiki
Design Mode
TRANSITION Fade Up
Fade Color
Fill Frame
BLENDING
EASING
Asymmetric:
Split:
Outgoing: 40% Incoming: 60%



With Fade Up and Fade Down, instead of transitioning to a new shot, you are simply transitioning to or from a user-selectable color. The default color is black, but you can use the Fade Color swatch to pick a color of your choice.

Fill Frame

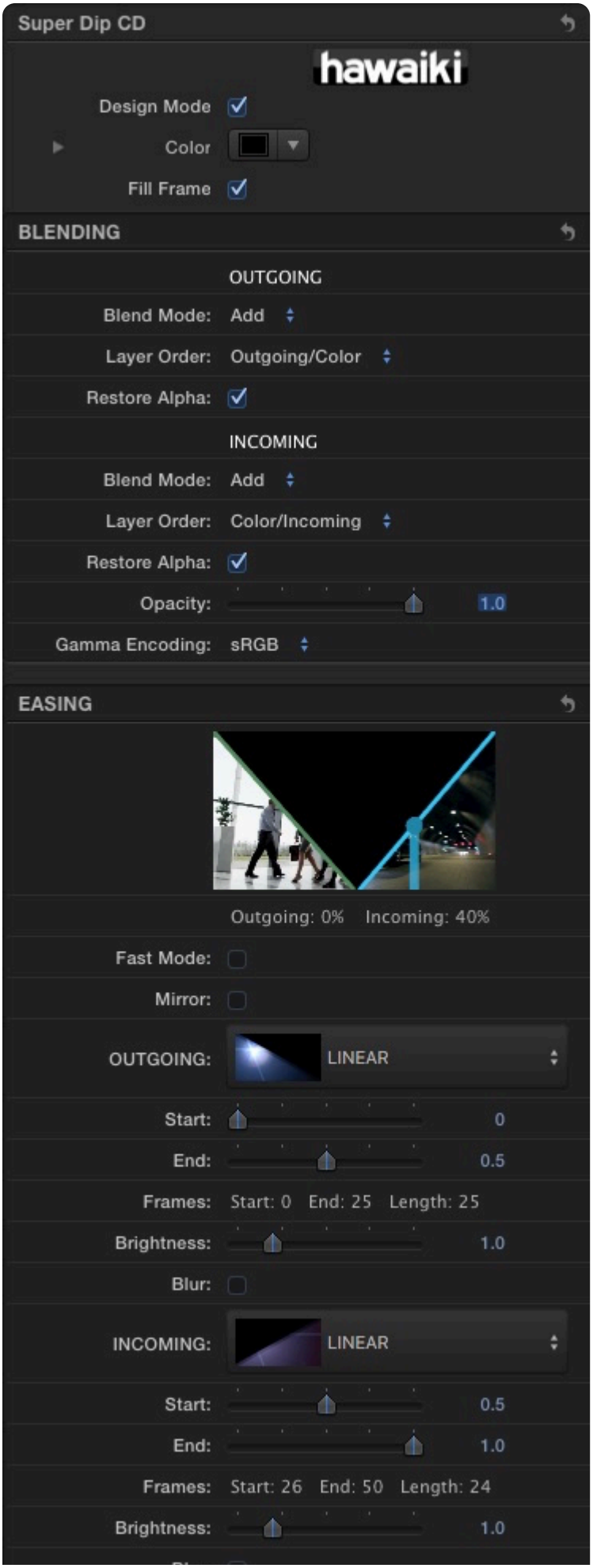
Fill Frame - By default, the fade or dip colour fills the entire frame. If this checkbox is disabled the alpha channel of the outgoing and incoming clips is used which may be the desired look when working with titles and splitscreens.

Super Dip

The two Super Dip modules, Super Dip and Super Dip CD, are again functionally almost identical to the Super Dissolve module, but unlike the Fade modules it is not possible to switch from a Dissolve or a Fade to a Dip. The Super Dip CD module incorporates the same Custom Cruve Design interface as the Super Dissolve CD module - again it is very important to remember to disable the Design Mode checkbox before rendering your transition.

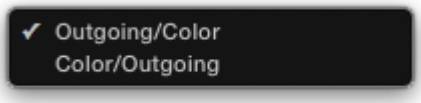
Instead of transitioning directly to a new shot, the Dip module transitions to a user-selectable color before transitioning from the color to the incoming shot. The default color is black, but you can use the Color swatch to pick a color of your choice.

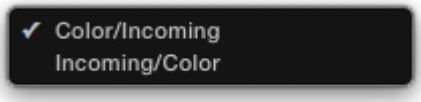
Fill Frame works slightly differently. An additional Hold Color Alpha dropdown menu appears that allows you to choose either Switch from Out to In, or Fade from Out to In. This gives you the choice of switching the dip color alpha from the outgoing to incoming alpha at the midpoint of the hold (Switch from Out to In); or a smooth transition between the two (Fade from Out to In).


Super Dip CD
hawaiki
Design Mode
Color
Fill Frame
BLENDING
OUTGOING
Blend Mode: Add
Layer Order: Outgoing/Color
Restore Alpha:
INCOMING
Blend Mode: Add
Layer Order: Color/Incoming
Restore Alpha:
Opacity: 1.0
Gamma Encoding: sRGB
EASING
Outgoing: 0% Incoming: 40%
Fast Mode:
Mirror:
OUTGOING: LINEAR
Start: 0
End: 0.5
Frames: Start: 0 End: 25 Length: 25
Brightness: 1.0
Blur:
INCOMING: LINEAR
Start: 0.5
End: 1.0
Frames: Start: 26 End: 50 Length: 24
Brightness: 1.0



Note that the Layer Order menu changes to reflect the fact that you are transitioning to a color not a shot.





Because this is a two part transition, you can select separate Blend Modes and Layer Orders for both the outgoing and incoming shots.

Fast Mode

Another option that is unique to Super Dip is Fast Mode which gives you a quicker and easier way of setting up the transition if you are in a hurry. Enabling the Fast Mode checkbox brings up additional controls.

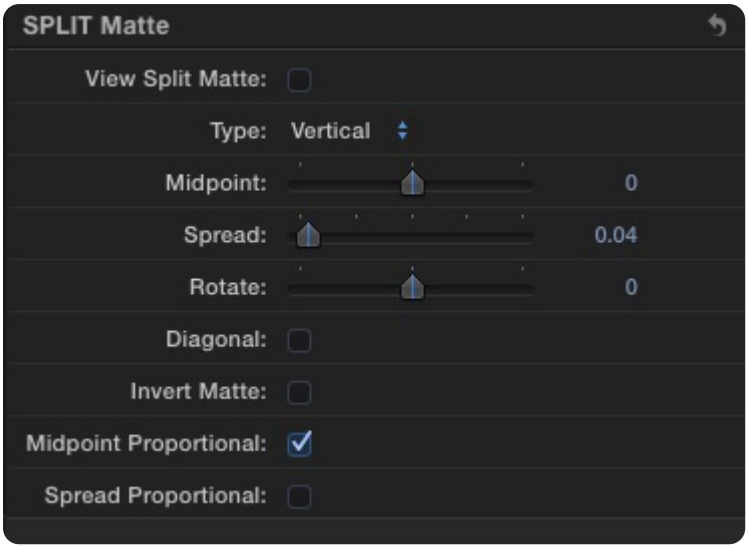
The Midpoint control lets you adjust the timing of the center point of the transition - moving it to the left will shorten the outgoing transition and extend the incoming, and moving it to the right will have the opposite effect. The default is 0.5 which divides the time equally between outgoing and incoming.

The Hold Time slider lets you set a a hold duration such that the outgoing transition has completed but the incoming has not yet begun. The default is zero.

The **Mirror** checkbox automatically matches the incoming curve to the outgoing curve. This being the case, it disables the curve controls for the incoming transition.

Split Matte

The Split matte section allows the user to view and adjust the matte for the split dissolve. Enable the View Split Matte checkbox to see the black & matte.



The Type menu allows you to choose either a vertical or a horizontal orientation (the default is vertical), but this can also be adjusted using the Rotate control.

The Midpoint control lets you offset the matte either left or right as required, the default being vertical center. The Spread control adjust the softness of the matte - anything from a hard edge to a gentle gradient.

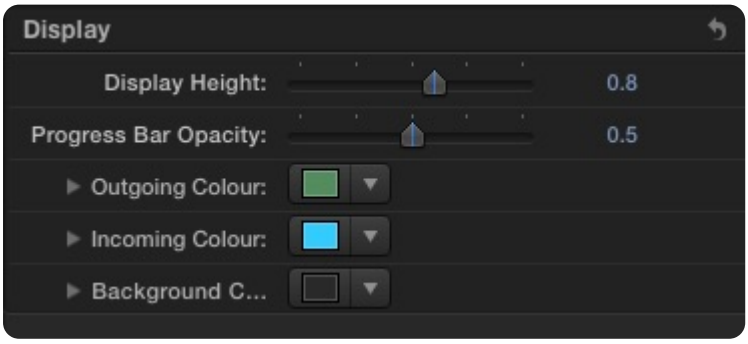
The Diagonal checkbox forces the rotation angle to a diagonal that divides the screen along the axis that runs from the top left to the bottom right. Note that this option disables the Rotate control, for obvious reasons. If you want the diagonal to run in the opposite direction (i.e. from top right to bottom left), simply enable Horizontal from the Type menu (see above).

The Invert Matte checkbox provides a quick way of flipping the orientation of the matte.

The Midpoint Proportional and Spread Proportional maintain the relative midpoint and relative amount of spread when the matte is rotated.

Display

The Display section contains controls for customising the look and layout of the Custom Curve Design interface, and for that reason this option is only available in the two CD modules.

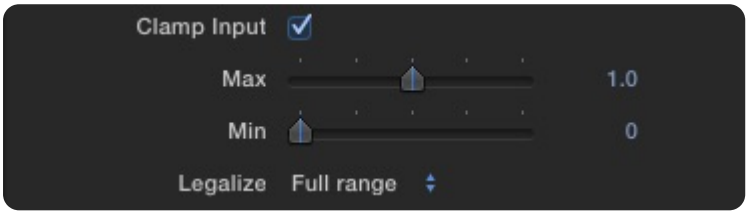


The Display Height slider allows you to adjust the relative height of the upper preview window in relation

to the lower curve design window. The default is 0.8. The Progress Bar Opacity slider sets the opacity of the vertical progress bars in the curve design window. The default is 0.5.

The Outgoing Color swatch lets you set the color scheme for the Outgoing progress bar in the curve design window and the circular progress wheel at the left hand side. The Incoming Color swatch lets you set the color scheme for the Incoming progress bar in the curve design window and the circular progress wheel at the right hand side. The Background Color swatch lets you set the background color for the overall interface.

Legalize



Clamp Input

This option clamps the input to the blend operation. Controls for setting the Maximum and Minimum values appear. Certain blend modes (Hue, Color, Saturation, Luminosity, Vivid Light) can produce artefacts if values are beyond a certain range or if values are pushed with the brightness slider. Note that values beyond the slider range can be entered (Min -1 to 1 and Max 0 to 5).

The Legalize dropdown menu allows you to clamp the transition to Legal range if desired. The default is Full range. Note that some combinations of blend modes and use of the brightness option can result in illegal values whcih you might prefer to keep under control.

Presets



If you would like to save any of your dissolves/dips/fades as presets for future use, you can do this via the presets option. Simply click on the Save As button to save your current settings. The default path is User/Library/Application Support/FxFactory/Presets, but you can save to a destination of your choice. To recall a preset, simply click on the Open button and navigate to wherever you have saved it.

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