

**PINNACLE**  
Hollywood FX



**8 Emmy Awards**  
Technical Achievement  
Pinnacle Systems



# User's Guide

Revision A - English



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# Introduction

Thank you for purchasing Hollywood FX. Hollywood FX gives you an incredible collection of 3D transitions that you can quickly add to your video productions, and customize completely for your needs. This chapter will introduce you to Hollywood FX, provide instructions for installation and give contact information for customer support.

This is a general guide to using Hollywood FX. If you received Hollywood FX as part of a complete Pinnacle Systems' solution, then you should first read the **Hollywood FX** chapter in the guide that came with that solution.

## What is Hollywood FX?

Hollywood FX is an incredible collection of real 3D transitions and effects that you can add to any video production. Hollywood FX works as an integrated plugin to your video editing software (host application). Hollywood FX is:

- **Real 3D.** Hollywood FX uses OpenGL to provide hardware accelerated, high quality 3D rendering.
- **Easy To Use.** Simply drag-and-drop Hollywood FX into your timeline like any other transition. The Hollywood FX dialog will appear and you can select a transition, change your options, or customize an effect.
- **Organized.** Transitions are organized into convenient categories with icons that let you find the transition you want quickly.
- **Convenient.** With every transition you can change the flight direction, lighting, shadows, shine and antialiasing with the click of your mouse.
- **MultiWindow Excitement.** Hollywood FX supports unlimited video sources to create multi-layer 3D composites. Create cubes with different video sources on each side, and much more.
- **Expandable.** Additional theme packs of 3D transitions are available through Pinnacle Online at [hollywoodfx.pinnaclesys.com](http://hollywoodfx.pinnaclesys.com), and Hollywood FX PRO lets you share your own creations with other users.

### Hollywood FX Levels

There are three levels of Hollywood FX:

- **Basic.** Includes 100 transitions and simple control over flight direction, lighting, shadows shine, motion blur, trails, and antialiasing (Basic for Pinnacle Studio includes 16 sample transitions and limited control).
- **Plus.** Enables 188 additional transitions (288 total) plus advanced control over lighting, light direction, shadows, shine, motion blur, trails, antialiasing and more. Plus lets you customize any transition with full keyframe editing of flight paths, object shape (morphing) and transparency of objects.
- **PRO.** Enables 96 additional transitions (384 total) and gives you complete control over all 3D rendering options. Pro provides a complete suite of 3D tools to create your own 3D transitions and effects:
  - Complete keyframe editing of all object, surface, light and camera attributes in a full 3D editing environment.
  - Includes a suite of image filters including: Blurs, Directional Wipe, Edge Wipe, Gradient Wipe and Luma and Chroma key.
  - Includes a powerful suite of 3D warp plugins including: Alpha Particles, Displace, Explode, Peel, PolyShrink, Swirl and Twirl.
  - Adds an incredible 3D text generator that lets you create amazing 3D text fly-ons.
  - Import your own 3D objects (Lightwave 5 format) to create completely unique 3D effects.
  - Share your customized effects with others by exporting a simple self-installing compressed file that contains the effect and all objects and images needed for that effect.

You can easily and instantly upgrade between these levels over the Internet at Pinnacle Online or purchased packaged upgrades from your video reseller.

This is a complete guide for all levels of Hollywood FX. Sections and features that are available in Plus and Pro are marked with **Plus PRO** and features are only available in Pro are marked with **PRO**.

### Before You Start

Before getting started with Hollywood FX you should have a good working knowledge of your Windows system. You should be able to use the mouse to select menu options and should understand and be able to use the common controls.

You should also be thoroughly familiar with your video editing software. You should be able to use clips in the timeline and understand how to add and modify transitions and filters.

Throughout this document we use the term **FX** to refer to the transitions and effects in Hollywood FX. This term generically describes the following types of transitions and effects:

- **Transition.** These are standard A-B transitions, where one video source transitions into a second.
- **Transition+.** These are also A-B transitions; however, they may have additional video channels that can be mapped with video. For example, the FlipOver *FX* features the first video source flipping over like a card to reveal the second video source. There is a third video source that is visible in the background as the "card" flips over.
- **MultiWindow.** These effects are not transitions at all. Instead, windows of video may fly on or off the screen into various positions while playing your video.

### Installing Hollywood FX

If Hollywood FX was included in a Pinnacle Systems' solution, it will be installed automatically with that product, and you can skip this section.

Before installing Hollywood FX, verify that you have the correct minimum requirements:

- PC compatible computer with at least a 300 MHz (Intel Celeron/Pentium II, or AMD Duron/Athlon class processor)
- Windows 98 Second Edition, Windows ME, Windows 2000, or Windows XP.
- 64 MB RAM (more may be required by your video editing software). For multi-window effects, 128 to 256 MB (or more) is recommended.
- At least 200 MB Hard Disk space.
- 16 or 24 bit display adapter. 3D OpenGL accelerator recommended.



#### To install Hollywood FX:



Insert the Hollywood FX CD into your CD-ROM drive. The Main Installation menu for your software will appear.



Select **Install Hollywood FX**. The Language Selection dialog will appear.



Select your preferred language then click **Ok**. The Serial Number dialog will appear.



Enter the **serial number** that came with your software (it normally can be found on the first page of this guide or on the CD-ROM sleeve). Enter the serial number exactly as shown, including dashes, then click **Ok**.



Click **Next** to continue. The Setup Path dialog will appear.



Normally you should accept the default path for installation. **Do not** select your non-linear editor's plug-in path for installation; the installer will automatically install the files needed into your non-linear editor's folders. Click **Next** to continue. Hollywood FX will be installed on your system.



After installation, the LicenseTool dialog will appear. You have the option to register online immediately (see Licensing and Registration).



After installation, you may be required to restart your system.

# Licensing and Registration



*The License Tool*

Registering your software gives you access to important benefits including current updates, support, upgrade promotions, and information on exciting new products from Pinnacle Systems.

Hollywood FX **Basic** and **Plus** do not require registration, but will continue to remind you until you have registered your software.

Hollywood FX **PRO** is copy protected, and users **must** register within 90 days to continue using the software.

When you register a Hollywood FX product, you will receive a permanent keycode that fully enables Hollywood FX on a particular computer and stops the registration reminders.

You can register from any Internet-enabled computer by connecting to **hollywoodfx.pinnaclesys.com**. If you do not have your own Internet-enabled computer, you can register from any computer that is connected to the Internet (from a Library or Internet café for example).

If you reformat your system drive and reinstall the operating system or move Hollywood FX to a new computer, you will need to get a new permanent keycode, which you can do quickly at **hollywoodfx.pinnaclesys.com**.

### Customer Support

Pinnacle Systems is dedicated to providing the best products and the best customer support.

For fastest support, point your browser to  
**[www.pinnaclesys.com/support](http://www.pinnaclesys.com/support)**.

Please note Pinnacle Systems cannot provide support for using your non-Pinnacle video editing software. You should first make sure you fully understand the operation of your other software before calling. You should also look through the Readme file and the **Troubleshooting** section of this guide before contacting customer support.

Instant Online Support: **[www.pinnaclesys.com/support](http://www.pinnaclesys.com/support)**

Phone (North & South America): 1-317-577-8788

Austria & Switzerland = +31-411-619-919

Belgium = 0902-88-101

France = 0836-687-512

Germany = 0190 510 083 or +31 411 619 577

Italy = 02 754 19 604

Netherlands = 0900 202 8 202

Scandinavia = +31 411 619 069

Spain = 91 375 4511

United Kingdom = 0640 701 111

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# Getting Started

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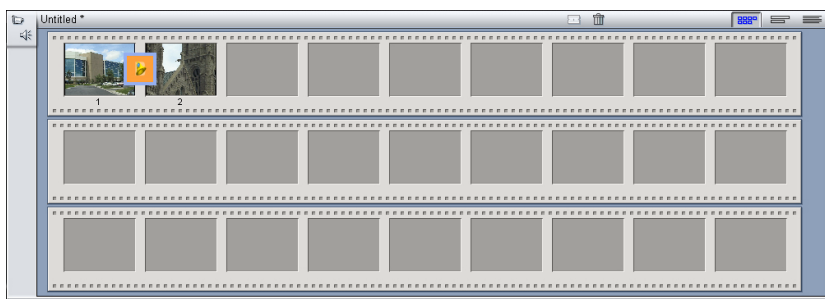
This chapter provides quick-start documentation for each video editor (host application) that Hollywood FX plugs into. For each host application, the basic procedure is described for adding and modifying Hollywood FX transitions and filters, as well as hints and tips specific to that video editor. After reading the section describing your video editor, you should continue to the tutorials in the following chapter.

## Pinnacle Studio

Hollywood FX transitions can be applied between video clips and titles within Pinnacle Studio 7 and higher.

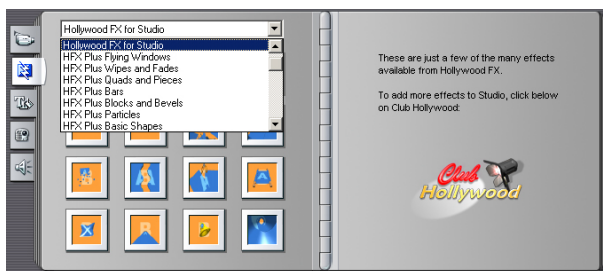
### Adding a Hollywood FX Transition

To use Hollywood FX, first prepare two video sources into the storyboard.



*Two video clips ready with a Hollywood FX transition in the storyboard*

- To add a transition to the storyboard or timeline:**
- Make sure the Transitions tab in the Album is visible.
- Select the **Hollywood FX For Studio** group from the drop down menu.
- Drag the desired transition to the storyboard or timeline between the two video clips.



*The Hollywood FX for Studio transition group*

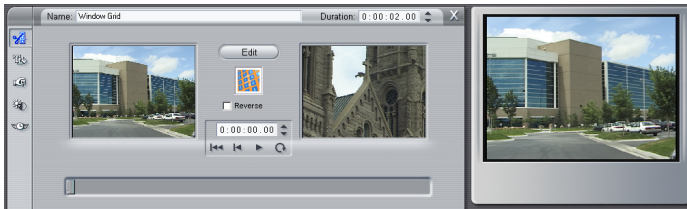
### Changing a Hollywood FX Transition

- To reverse or edit a transition:**
- Go to the desired transition in the storyboard.
- Double-click on the transition block. The **Transition Toolbox** should appear.



## Getting Started

- ☞ You can quickly reverse the direction by checking the **Reverse** check box.
- ☞ You can also type in a specific duration for the effect.
- ☞ If you have Hollywood FX **Plus** or **PRO**, you will see the **Edit** button. When you click the **Edit** button, the **Hollywood FX** dialog will appear, letting you choose a specific transition, and change options for your transition.

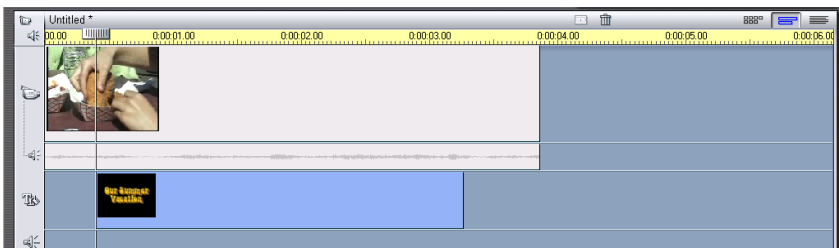


*The Studio Transition Toolbox where you can edit your selection.*

## Using Hollywood FX With Titles

You can use Hollywood FX to fly titles on and off over video and creating incredible results.

- 🎬 **To prepare:**
- ☞ Start a new project
- ☞ Switch to timeline view in Studio.
- ☞ Add a video clip to the **Video** track on the timeline.
- ☞ Now drag a title from the Album into the Title track, and adjust the start and end time of the title so that it starts slightly after the video starts and ends before the video ends.



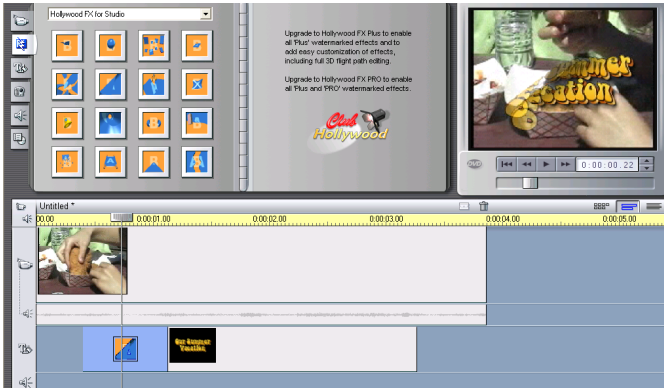
*The title and video ready for Hollywood FX*

- 🎬 **Make the title Fly On**
- ☞ Make sure the Transitions tab in the Album is visible.
- ☞ Select the **Hollywood FX For Studio** group from the dropdown menu.

# Hollywood FX User's Guide

Drag **BAS-Page Peel** from the album (when you stop the mouse pointer over an icon, the effect name will appear) into the timeline at the **beginning** of the title.

Adjust the length of the transition as desired.

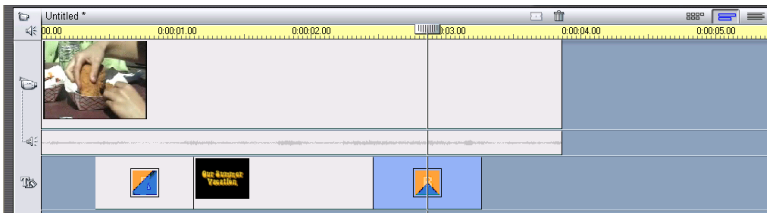


*Hollywood FX flies the title on*

## Make the title Fly Off

Close the toolbox if it is still open.

From the **Hollywood FX For Studio** group in the **Transition Album**, drag and drop **PLS-Warp** into the timeline at the **end** of the title.



*Hollywood FX flies the title off*

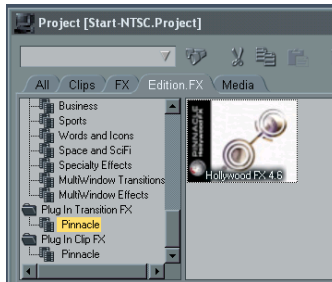
## Notes

Hollywood FX Basic for Studio includes the 16 effects in the **Hollywood FX For Studio** effect group. The additional HFX effect groups contain effects that are available by upgrading to **Plus** and **Pro**. You can try out these effects, but each one is rendered with a watermark that indicates which level of HFX is needed to fully use that effect. You can instantly upgrade to Plus or Pro through Pinnacle Online at [hollywoodfx.pinnaclesys.com](http://hollywoodfx.pinnaclesys.com). When you do so, the watermarks will be removed.

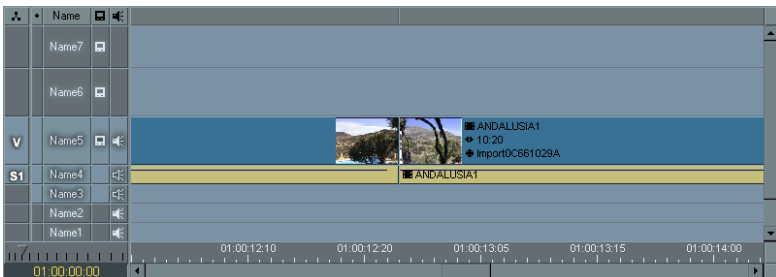
### Pinnacle Edition and Liquid

The Hollywood FX effects can be found under *PlugIn Transition FX* and *Plugin Clip Fx* folders under the **Edition.FX** tab in the *Project* window.

#### Adding a Hollywood Transition



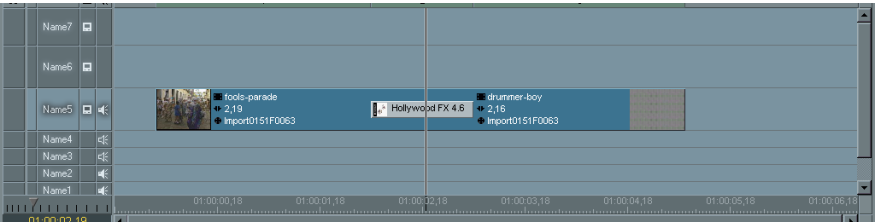
Before adding a Hollywood FX transition, prepare two video sources on the A and B tracks of the timeline, so that there is some overlap between the two video clips.



#### To add a transition to the timeline:

- Click on the **Edition.FX** tab in the Project window, then double-click on the **PlugIn Transition FX** folder, and the **Pinnacle** group.
- Drag **Hollywood FX** from the Project window into the timeline, between the two video clips.

# Hollywood FX User's Guide



A Hollywood FX Transition in the timeline

- Double-click on the transition block **or** Right-click on the transition and choose the *Edit...* command from the popup menu.
- The Hollywood FX dialog will appear, letting you choose a specific transition, and change options for your transition.

## Changing an Existing HFX Transition

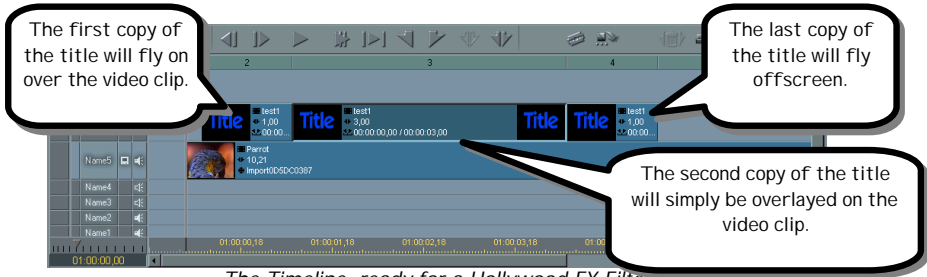
You can modify a transition that is already in the timeline, changing the selected effect or any options at any time.

- To change an existing transition in the timeline:**
- Double-click on the transition block **or** Right-click on the transition and choose the *Edit...* command from the popup menu.
- The Hollywood FX dialog will appear, letting you choose a specific transition, and change options for your transition.

## Using Hollywood FX As a Filter

Hollywood FX can also be used as a filter on a graphic, title, or video clip. Hollywood FX is great for flying on or off titles over video.



- Prepare video and a graphic:**
- Start a new sequence and drag a video clip into the first video track.
- Select a title, and drag that same title three (3) times into the timeline, on the video track immediately above the video clip you dragged into the first track.

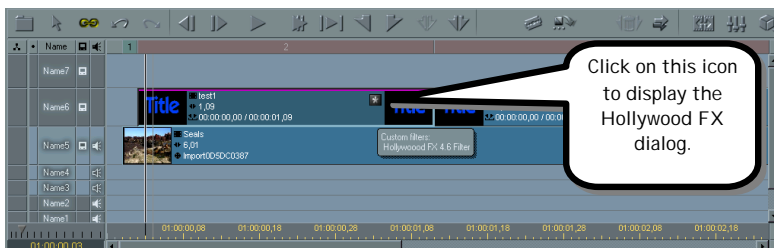


The Timeline, ready for a Hollywood FX Filter






## Getting Started

### **Fly on the title with Hollywood FX:**

-  In the Project window, click on the **Edition.FX** tab, then double-click on the **Plug In Clip Fx** folder.
-  Drag the **Hollywood FX 4.6 Filter** from the Project window into the timeline on top of the first copy of the title.







*Hollywood FX Filter added to first title clip*

-  Double-click on the asterisk (\*) icon on the title clip to display the Hollywood FX dialog.
-  Click on the **Domino** effect in the first row of the FX Catalog.
-  Click on **Basic Options** in the Control panel on the left.
-  Check the **Reverse Flight** checkbox (this will make the effect fly on instead of fly off).
-  Click **Ok** to close the Hollywood FX dialog.

After background rendering is complete, you can playback the sequence and see the title fly on with the effect selected.

### **Fly off with Hollywood FX:**

-  Drag the **Hollywood FX 4.6 Filter** from the Project window into the timeline on top of the **last** copy of the title.
-  Double-click on the asterisk (\*) icon on the title clip to display the Hollywood FX dialog.
-  Select the **Dive Off** effect from the first row of the FX Catalog.
-  Click **Ok** to close the Hollywood FX dialog.

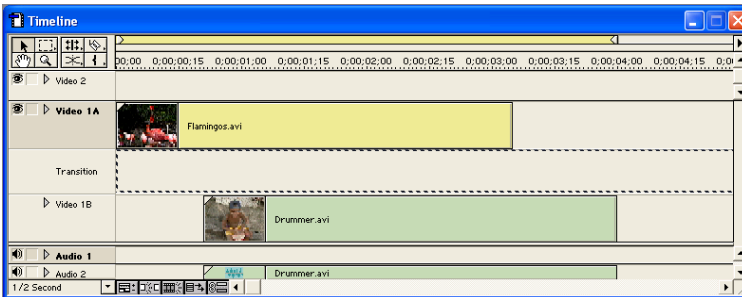
When background rendering is complete, you can playback the sequence, and you will now see the title fly on, hold, then fly off.

### Adobe Premiere

Hollywood FX appears in the **Pinnacle Folder** in Adobe Premiere. If it does not appear see **Troubleshooting** for more information.


### Adding a New HFX Transition


Before adding a Hollywood FX transition, prepare two video sources on the A and B tracks of the timeline, so that there is some overlap between the two video clips.

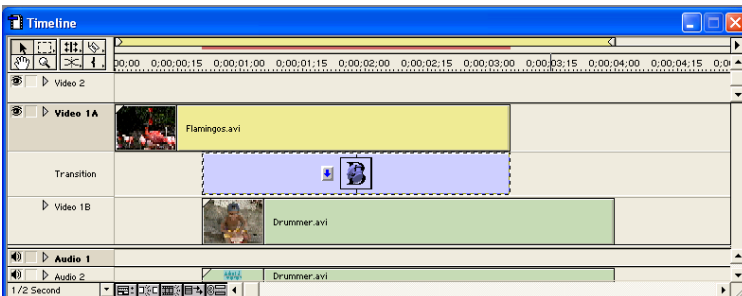


*Two video clips ready for a Hollywood FX transition*

#### To add a transition to the timeline:

 Make sure the Transitions window is visible. If not, select **Transitions** from the **Windows** menu.

 Drag **Hollywood FX** from the Transitions window into the **Transition** track of the Construction window so that it is between the two video clips (the transition should automatically snap to fill the time between the two clips).



*A Hollywood FX transition in the timeline*

 Double-click on the transition block. The **Hollywood FX** dialog should appear.

## Getting Started

The **Hollywood FX** dialog lets you choose a specific transition, and change options for your transition (and will be described in full detail later).

- Click on **Dive Off** in the first row of icons in the FX Catalog.
- Click **Ok** to close the Hollywood FX dialog.
- Render that section of your project in Premiere to see the results.

### Changing an Existing Transition

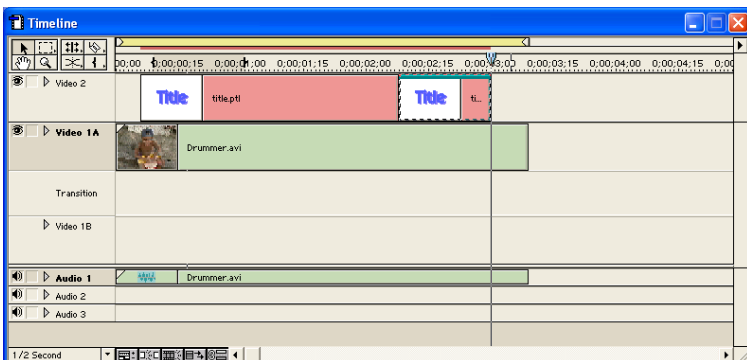
You can modify a transition that is already in the timeline, changing the selected gradient or any options.

- To change a transition in the timeline:**
- Double-click on the representation of the transition in the **Transition** track to display the **Hollywood FX** dialog.
  - Make your changes in the **Hollywood FX** dialog then click **Ok** to close.

### Using Hollywood FX As a Filter

Another way to use Hollywood FX is as a Filter. As a filter you can perform multi-layer transitions within Premieres timeline. One great use of Hollywood FX as a filter is to use it to fly titles around over video clips and other transitions.

- To prepare for the tutorial:**
- Start a new project.
  - Place a video clip on Video 1A
  - Create a title and place two copies of it in Video 2 as shown in the picture below.



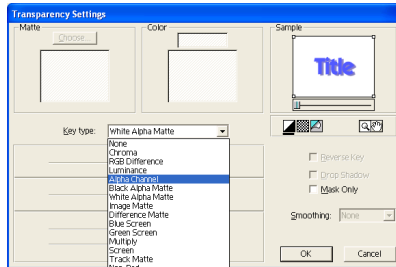
*Two copies of the title placed above the video clip*

- Right-click on the second title in the timeline and select **Video Options->Transparency** from the popup menu.

## Hollywood FX User's Guide



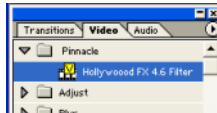
In the **Transparency Settings** dialog change the key type to **Alpha Channel**, click **Ok**.



*Premiere's Transparency Dialog*



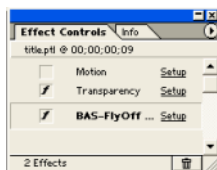
From the Video Tab, drag and drop the **Hollywood FX 4.6** filter onto the second title.



*The Hollywood FX 4.6 filter*



Now click the Setup button next to the Hollywood FX in the Effect Control panel (the name of the specific effect selected will be listed); the Hollywood FX dialog will appear.



*Access to the Hollywood FX dialog from the Effect Controls palette*



Click on the **Domino** effect in the first row of icons in the **FX Catalog**.



Click **Ok** to close Hollywood FX.



Save and render the Premiere project to see the results.








### Avid AVX

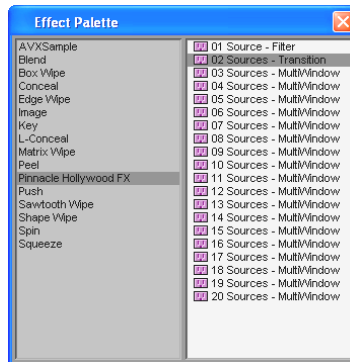
Avid's AVX plugin structure allows for flexibility with Hollywood FX. Hollywood FX can be used as a single image filter, a transition, or for MultiWindow effects directly within the timeline. The following sections describe the process for using Hollywood FX in Avid AVX compatible products.

#### Adding A Hollywood FX Transition

To add a Hollywood FX transition to the Avid timeline, first add two video sources that you want to transition between, and trim as necessary to create time for the transition.

 **To add a transition to the timeline:**

-  Open the Effect Palette (Ctrl-8).
-  Select the **Pinnacle Hollywood FX** group from the left side of the Effect Palette.
-  Drag **02 Sources – Transition** from the right side of the Effect Palette into the timeline, between the two video clips.
-  Once dropped into the timeline, switch to Effect Mode (so that the Effect Editor window is open, and click on the small **button** icon to the **left** of **02 Sources - Transition**.



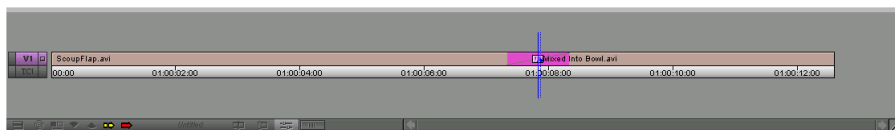
*Hollywood FX in the Avid Effect Palette*

The Hollywood FX dialog will appear, letting you choose a specific **FX**, and set the options for rendering that **FX**.

#### Changing an Existing Transition





You can modify a transition that is already in the timeline, changing the selected **FX** or any options.

# Hollywood FX User's Guide

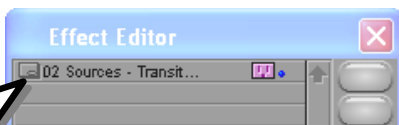


*A Hollywood FX transition in the Avid Timeline*

## To change a transition in the timeline:

-  Switch to Effect Mode.
-  Click on the plugin icon in timeline.
-  Click on the button to the left of **02 Sources - Transition** in the Effect Editor window.
-  Make your changes in the Hollywood FX Selection dialog.

Click here to display the Hollywood FX dialog.







*Hollywood FX in the Avid Effect Editor*

## Adding A Hollywood FX Filter

Hollywood FX can also be used as a filter for a single video source in Avid AVX compatible products.

### To add a filter to the timeline:



-  Open the Effect Palette (Ctrl-8).
-  Select the **Pinnacle Hollywood FX** group from the left side of the Effect Palette.
-  Drag **01 Source - Filter** from the right side of the Effect Palette into the timeline, on top of the video you wish to filter.
-  Once dropped into the timeline, make sure the Effect Editor window is open, and click on the small **button** icon to the left of **01 Source - Filter**.

The Hollywood FX dialog will appear, letting you choose a specific **FX**, and set the options for rendering that **FX**.

## Changing an Existing Filter

You can modify a filter that is already in the timeline, changing the selected **FX** or any options.

### To change a filter in the timeline:

-  Switch to Effect Mode (opening the Effect Editor window).
-  Click on the plug icon that represents the filter in the timeline.

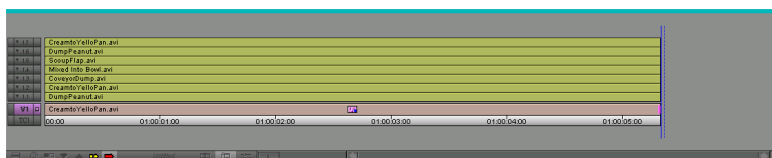
## Getting Started

- Click on the button to the left of **01 Source - Filter** in the Effect Editor window.
- Make your changes in the Hollywood FX Selection dialog.

### Adding A Hollywood FX MultiWindow Effect

Avid's nested track capability makes it simple to use Hollywood FX's MultiWindow effects in your projects.

- To add a MultiWindow to the timeline:**
- Open the Effect Palette (Ctrl-8).
  - Select the **Pinnacle Hollywood FX** group from the left side of the Effect Palette.
  - Drag **XX Source - MultiWindow** which matches the number of sources in the effect you will use from the right side of the Effect Palette into the timeline, on top of a piece of video in timeline which will serve as the backdrop of the effect. For example, if you wanted to create the **Box6srce** effect, you would drag the **07 Source** effect onto your video clip.
  - Once dropped into the timeline, make sure the Effect Editor window is open, and click on the small **button** icon to the left of **XX Source - MultiWindow**.
  - The Hollywood FX Selection dialog will appear. Select the effect you wish to use and set any rendering options, then click **Ok**.
  - Next, double-click on the plugin icon in the timeline to open up the nested tracks.
  - Switch to Source/Record mode or Trim mode, then drag additional video clips into the nested tracks. The nested track number corresponds to the Source number in HFX.



*Hollywood FX in the Avid Effect Editor*



# Tutorials

## Transitions & Options

This tutorial will take you through the basics of selecting a Transition FX and setting Effect Options.

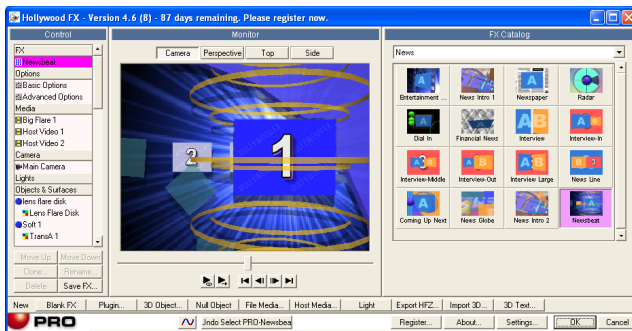
### To prepare for this tutorial:



Set up two video clips in your host application and add Hollywood FX as described in **Getting Started**.



When the Hollywood FX dialog appears, you are ready to begin.



*The Hollywood FX dialog*

The Hollywood FX dialog is organized into panels. The first panel is the **Control** panel, which is the central control for working with FX. Selecting items in the **Control** panel brings up different Item panels on the right side of the dialog. The second panel is the Monitor panel that displays the preview of the current FX. Finally, the Item panel changes to show different options for the selected item in the **Control** panel.

## Selecting An FX

When the Hollywood FX dialog is displayed, you will immediately see the **FX Catalog** (this is displayed when the current FX name is selected in the **Control** panel). The FX Catalog has two major controls. The FX Group popup list at the top of the page allows you to select one of the many groups of **FX**. Below the FX Group list are the icons for each **FX** in the group. For this tutorial you will select an interesting transition called **Ball Split**. This **FX** is in the **Basic Shape Transitions** group.



### To select the Ball Split FX:



Select **Basic Shapes** from the FX Group popup list.

# Hollywood FX User's Guide

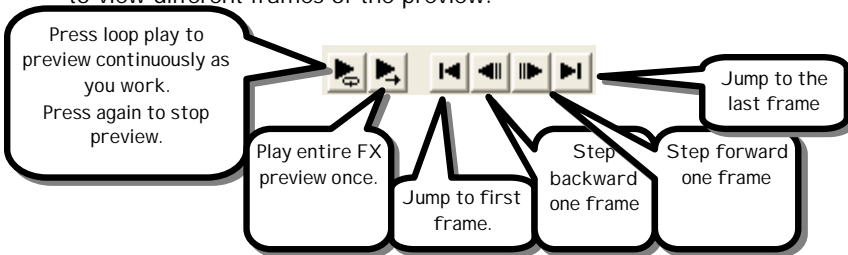


Click on the **Ball Split FX** icon.

When you select this **FX**, hints and tips for that effect appear at the bottom of the FX Catalog panel.

## The Monitor Panel

Whenever you make changes in Hollywood FX, the preview window in the Monitor panel is updated. Try dragging the slider directly below the preview to view different frames of the preview.



**To turn on continuous playback of the preview:**



Click on the Loop Play button below the preview window in the **Monitor** panel.

## Basic Effect Options

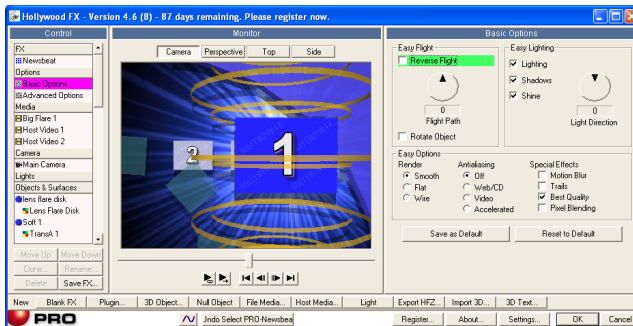
Hollywood FX gives you quick and easy control over many FX options. You can create new and exciting results **without** having to re-keyframe the entire FX.



**To view the Basic Effect Options:**



Click on the **Basic Effect Options** item in the **Control** panel.



*The Effect Options panel selected*

## Easy Flight Options

You can quickly change the flight path of an object in useful ways using the Easy Flight controls.

### **Reverse Flight:**

- ☞ Click on the **Reverse Flight** checkbox. Watch the changes in the preview.
- ☞ Click on the **Reverse Flight** checkbox to clear it.

Watch the preview now. You will see that instead of the first video source flying off and revealing the second video source, the second video source will fly on and cover the first video source.

### **Flight Path:**

- ☞ Click-and-drag the **Flight Path** dial so that it reads **45**. Watch the preview.
- ☞ Click on the **Rotate Object** checkbox so it is checked. Watch the preview.
- ☞ Click-and-drag the **Flight Path** dial so that it reads **90**. Watch the preview.
- ☞ Click-and-drag the **Flight Path** dial so that it reads **0**. You can also use the arrow keys to change the dial by one degree increments.

The Flight Path dial rotates the entire flight path of the 3D objects in the FX, giving you a different result quickly and easily. When you change the Flight Path, it does not rotate the object itself. Checking the Rotate Object checkbox will cause the object itself to rotate and “follow” the new path.

NOTE: Some FX were not designed to be compatible with Easy Flight options. So this feature may be disabled for those effects.

## Easy Lighting




Lighting, shadows and shine add incredible 3D realism to an FX. By default all of these features are turned on. Try turning them off to see the difference it makes.

### **To turn off Lighting, Shadows, and Shine.**

- ☞ Click on the **Shine** checkbox to clear it. Notice that the glossy shine disappears.
- ☞ Click on the **Shadows** checkbox to clear it. Notice that the shadow disappears.
- ☞ Click on the **Lighting** checkbox to clear it. Notice that the 3D ball is no longer shaded.
- ☞ Click on **Shine, Shadows, and Lighting** to turn back on all of these features.

In addition to being able to control which lighting features are used, you can also control the light direction. By default, light comes from the top center of the 3D “world”. When you adjust the light direction, it automatically adjusts the shine and shadow position as well.

### **Light Direction:** **Plus PRO**

-  Click-and-drag the **Light Direction** dial so that it reads **90**. Watch the preview.
-  Click-and-drag the **Light Direction** dial so that it reads **180**. Watch the preview.
-  Click-and-drag the **Light Direction** dial so that it reads **0**. You can also use the arrow keys to change the dial by one degree increments.

Changing the light direction to 180 degrees gives a very unique, almost sinister appearance.




## Easy Options

The Easy Options controls let you adjust special rendering features of the 3D engine.

### **Render Type**

Normally objects with curves are rendered with smooth surfaces. You can use the Render Type to change to faceted or wire surfaces.



### **Render Type:**

-  Click on the **Flat** radio button under **Render**. Notice that the object no longer appears smooth.
-  Click on the **Wire** radio button under **Render**. Notice that the object is now rendered as a wireframe rather than a solid object.
-  Click on the **Smooth** radio button under **Render** to return to smooth solid rendering.

### **Antialiasing**

Because of the low resolution of video, sharp edged 3D effects will often exhibit blocky stairstepping along the edges of objects. Antialiasing eliminates much of this problem. Hollywood FX includes three methods of antialiasing (however the preview generally only displays edge antialiasing).

### **Antialiasing:**

-  Click on **Web/CD** under **Antialiasing** and notice how the edges of the 3D ball are smoothed.
-  Click on **Video** under **Antialiasing** to switch to scene antialiasing. This generally will not change the preview, but during final rendering full Scene antialiasing will be used.

The additional checkboxes and advanced shadow controls are described in more detail in the **Reference Chapter**.

When you are ready, click **Ok** in the Hollywood FX dialog to exit, then render your project to see the results.



### Transition+



In the previous tutorial you worked with a **Transition** FX which had only two video sources. In this tutorial you will use a **Transition+** FX that performs a transition, but has additional video sources you can use.

**NOTICE:** Avid AVX users will want to follow the directions in the Host Applications section for setting up Transition+, since Avid provides special features for Transition+.

When you are finished with this tutorial, you will know:




- How to use a Transition+ FX with extra video sources.
- You will also learn some of the features on the Settings dialog.

#### To prepare for this tutorial:

-  Set up two video clips in your host application and add Hollywood FX as described in **Getting Started**, creating a two second transition.
-  When the Hollywood FX dialog appears, you are ready to begin.

### Selecting the Transition+

#### To select the transition:


-  Select **Wipes and Fades** from the FX Group popup list at the top of the page.
-  Click on the **FlipOver** icon.
-  Click the Play Once preview button on the **Monitor**.

Watch the preview. Notice that while the video is flipping over, you can see black in the background. There is a backdrop that is currently not visible, because no video source has been mapped to it. We will now map that 3<sup>rd</sup> video source.




### Mapping A Video Clip to Source 3

Now add a video clip to Source 3 so that the background is no longer black.

#### To add a video clip to Source 3:

-  Click on the **Host Video 3** media item in the **Control** panel.



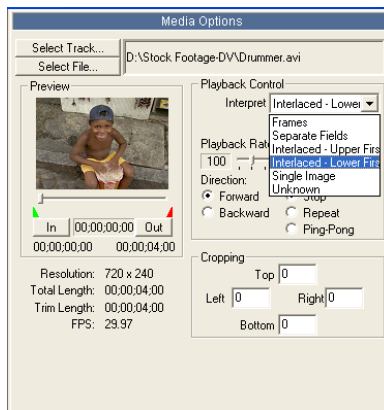
-  Click on the **Select File** button in the Media Options panel.
-  Using the file requester, select a video clip to use for Source 3.
-  Click on the **Play Once** button in the Monitor window.

## Hollywood FX User's Guide

You have selected a new video source and should be able to see it in the background as Source 1 flips over to Source 2. You should also make sure the field interpretation is correct for this video.

**To change field interpretation:**  
Click on the **Interpret** popup, and select the proper field interpretation for your video. For most video capture cards you will select **Interlaced – Upper First** or **Interlaced – Lower First**.

While correct interpretation is not important in the preview, it will be important for final rendering. If interpretation is not set correctly, the video in the background will playback incorrectly (it will jitter rather than playing smoothly).



*The Media Options panel selected, field interpret shown*

From now on, when you select a video file, the Interpret value will be defaulted to the last option selected. You will only need to change Interpret if you select a single image file, or video captured using a different video card.

### MultiWindow FX

The final type of FX in Hollywood FX is the MultiWindow FX. MultiWindow FX do not perform a transition from one video source to another. Instead, they feature multiple video windows that fly on or off screen in various ways. For this tutorial we will use the **Flip 4** effect and we will reverse it, so that we have four video windows that fly on, and play over a backdrop.

**NOTICE:** Avid AVX users will want to follow the directions in the Host Applications section for setting up MultiWindow FX, since Avid provides special features for MultiWindow FX.

When you are finished with this tutorial, you should know:

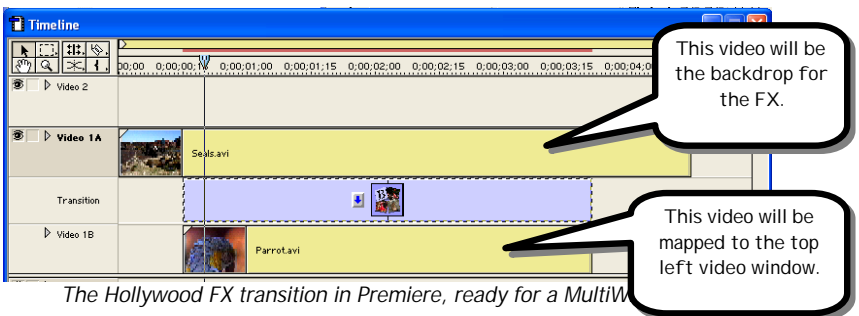
- How to select video sources for a MultiWindow FX.
- How to use Hold at Start and Hold at End.

### Prepare for the Tutorial

MultiWindow FX are designed differently from Transitions. In a MultiWindow FX, the Source A video from the host application is always used as the backdrop video. This makes it easy to layout the timeline so that you can have the backdrop video continue before or after the FX.

**To prepare for the tutorial:**






- Start a new project.
- Place the video you want to use as the backdrop on you're **A** video track, so that it starts at the beginning of the project, and runs for about five seconds.
- Place a second video source on the **B** video track, so that it starts about one second into the project, and has a duration of about three seconds.
- Insert a Hollywood FX transition between the two clips so that the transition is from **A** to **B**.



### Selecting the FX and Setting Options











For this tutorial, you will select an effect called **Flip 4**, where four video sources fly off over a backdrop video. We want the video sources to fly on, so we will reverse the FX.

#### **Selecting the Flip 4 FX and setting options:**

-  Select **Multiwindow Effects** from the FX Group popup menu.
-  Select **Flip 4** from the FX icons.
-  Click on the **Effect Options** item in the **Control** panel.
-  Click on the **Reverse** checkbox.
-  Click on the **Play Once** button in the Monitor panel.

Notice that the **A** video source plays in the background, and the **B** video source is mapped to the top left video window. We will now select video clips for the three remaining video windows.

#### **To map the additional video sources:**

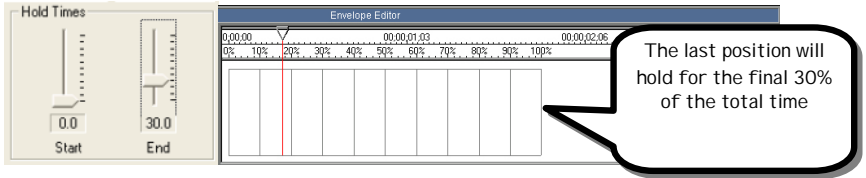
-  Click on the **Host Video 3** media item in the **Control** panel.
-  Click on **Select File** in the **Media Options** panel.
-  Select a video clip using the file requester.
-  Click on the **Play Once** button to see the preview with the new video source.
-  Click on the **Host Video 4** media item in the **Control** panel.
-  Click on **Select File** in the **Media Options** panel.
-  Select a video clip using the file requester.
-  Click on the **Host Video 5** media item in the **Control** panel.
-  Select a video clip using the file requester.
-  Click on the **Play Once** button in the Monitor panel to see the preview.

Because you set up the default Interpret value in the previous tutorial, you should not have to change it for each video source you selected above.





### Using Hold At End **Plus PRO**

The way the FX is currently set up, the four video windows will fly on screen, and as soon as the last one is on screen, the FX will end, and all of the video windows will disappear. Instead of this, we would like the video windows to remain on screen for a longer time while they play video. The Advanced Options panel has two sliders, Hold at Start and Hold at End, that allow you to quickly change the amount of time spent on the first and last frame of the FX. This is exactly what we need.

## Tutorials



*Hold Time controls and how it affects the timeline*

-  **To change the Hold at End:**
-  Click on the **Advanced Options** item in the **Control** panel.
  -  Drag the **End** slider (under **Hold Times**) to **30%**.
  -  Click the **Play Once** button in the Monitor panel to see the preview.

Now all of the video windows will fly on during the first **70%** of the total FX time, and will hold at their final position for the last **30%** of the total time.

Now exit the Hollywood FX dialog and render the FX to see the final results.



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## Pinnacle Online

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When you register Hollywood FX online to get your permanent keycode, you will also receive a **userid** and **password** for Pinnacle Online, where you can purchase and instantly download upgrades and add-on packs of FX.

To use Pinnacle Online you will need a web browser (like Microsoft Internet Explorer 5.0 or higher), and a connection to the Internet. Simply connect to **<http://hollywoodfx.pinnaclesys.com>**. Follow the instructions there to access and use your Pinnacle Online account.





# Troubleshooting

This section provides a list of common problems and their solutions. If you can't find an answer to your problem in this list, or in the **ReadMe** file that is created during setup, then contact Hollywood FX customer support for more help.

## ***Hollywood FX does not show up in my host application.***

During installation Hollywood FX will attempt to find all compatible host applications and install the proper plugin files for that application. If Hollywood FX does not show up, try copying the files listed below from the **Host Plugins** folder (in **Hollywood FX**) into the folder listed.

Host Application	Plugin File	Copy To Folder
Pinnacle Studio 8	Studio\Hfx4.dll	Studio 8\Plugins
Pinnacle Edition/Liquid	Edition\HfxEdt46.vfx EditionFilter\FI- HfxEdt46.vfx	Edition\Plugins\Transitions Edition\Plugins\Filter
Adobe Premiere 6.0	Premiere6\Fx- HfxP646.prm Premiere6Filter\FI- HfxP646.prm	Premiere 6.0\Plug-Ins\Pinnacle Premiere 6.0\Plug-Ins\Pinnacle
Avid AVX	AVX\HfxAvx46.avx	Symphony\AVX_Plug-Ins or Xpress\AVX_Plug-Ins etc.

## ***My video editor crashes when I try to use Hollywood FX.***

This usually indicates a conflict with your 3D graphics card. You should download and install the very latest drivers for your graphics card.

## ***I never get a rendered transition, I just get the Hollywood FX Logo.***

This indicates that Hollywood FX was not able to use OpenGL to render the effect. Check the following items to resolve this problem:

- Check to make sure the files **Opengl32.dll** and **Glu32.dll** are in your **Windows\System** folder (**Winnt\System32**). If they are not present, Windows 95 users should download the OpenGL libraries from the Support area of the Hollywood FX website. Windows 98, NT, and 2000 users should check their operating system installation, and reinstall any service packs.
- Make sure you are using the very latest drivers for your graphic display card.

## Hollywood FX User's Guide

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- Click on the **Settings** button in the Hollywood FX dialog and try changing the **Render Type** to **OpenGL Software Engine**. If it is already set to **OpenGL Software** change it to **Portable Software**.

***When I select video or images in the Media Options panel I get a white object instead of video.***

Generally this indicates you have run low on memory. If you are doing MultiWindow effects with more than 3 video sources, you should have a minimum of 128 MB of RAM (with at least 256 MB highly recommended). If you are using images you scanned in, you should lower the resolution of those scanned images.

***I get color/brightness jumps at the start and end of my effect.***

This is normally because the rendered effect is being recompressed while the surrounding video is not. Many non-linear editors have an option to **Recompress Always** or to turn **off** Smart Rendering. If your non-linear editor does not have a **Recompress Always** option, you can usually solve the shift by adding a **Brightness/Contrast** filter to both the incoming video and outgoing video clips, but leave the Brightness/Contrast settings unchanged. This will cause the video to be recompressed, but not changed.

# Performance

Hollywood FX uses OpenGL, which is the industry standard 3D graphics language for high performance high quality rendering. Over the past few years the 3D accelerators and their OpenGL graphics drivers have improved dramatically, however there are still times that the graphics drivers cause incompatibilities with Hollywood FX. For this reason, Hollywood FX defaults to software-only rendering for the highest degree of compatibility, at the cost of slower previews and rendering.

This section describes the steps you can take to improve 3D rendering performance. You should only try these changes once you are familiar with Hollywood FX and have successfully rendered some effects in your projects.

## CPU Speed, Bus Speed, and Memory

Your system configuration can make a dramatic difference in performance. By upgrading your CPU to a faster speed, upgrading to a new motherboard that has a 133MHz (or faster) bus, and by increasing memory to 256MB or more, you can dramatically improve the performance of Hollywood FX, whether you have a 3D graphic accelerator or not.

## Graphic Card Drivers

The most important aspect to 3D performance from your graphic accelerator is the driver software you are using. You should regularly check your graphic accelerator manufacturer's website for updated drivers. Here are the website addresses of the most popular graphic cards.

3D-Labs (Wildcat, Oxygen) – [www.3dlabs.com](http://www.3dlabs.com)

ATI (Radeon) – [www.ati.com](http://www.ati.com)

Matrox (G450, Parahelia) – [www.matrox.com/mga](http://www.matrox.com/mga)

Nvidia (GeForce, Quadro) – [www.nvidia.com](http://www.nvidia.com)

## Preview Performance

Almost any good 3D accelerator will dramatically improve the performance in the Preview Monitor window. You must enable OpenGL Hardware in the Preview Settings to benefit from your accelerator.



### To enable accelerated preview rendering:



Click on the **Hollywood FX Settings** button at the bottom of the Hollywood FX window.



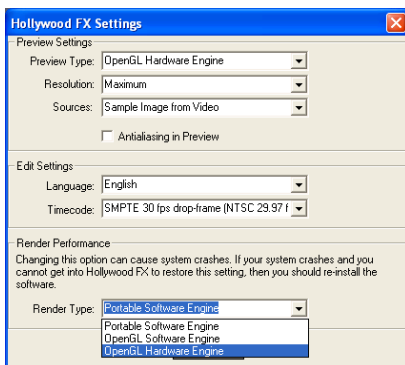
In the Preview Settings area, **select the OpenGL Hardware Engine** from the **Preview Type** dropdown menu.

## Hollywood FX User's Guide

Click **OK** to return to the Hollywood FX window and try the new settings.

If you encounter problems with the preview after enabling on-screen rendering, you should immediately return to Hollywood FX Settings and select the **OpenGL Software or Portable Software Engine**.

**NOTICE:** It is recommended to perform test these rendering changes using the Easy FX editor that you can launch from the Start Menu.






*Final Rendering Performance*

## Final Rendering Performance

The most recent 3D accelerator cards (Radeon from ATI and GeForce from Nvidia) have made dramatic improvements in texture loading performance, which is critical to Hollywood FX rendering performance. If you have a recent graphics card and the newest drivers, you may see anywhere from 2X to 5X improvement in rendering times if you turn on acceleration for final rendering.

To enable acceleration for final rendering, you must change to Hardware rendering.

### **To enable accelerated Final Rendering Performance:**

-  Click on the **Hollywood FX Settings** button at the bottom of the Hollywood FX window.
-  In the Render Performance area, **select the OpenGL Hardware Engine** from the **Render Type** dropdown menu.
-  Click **OK** to return to the Hollywood FX window and try the new settings.

If, after making this change, your effects do not render properly, you should immediately return to Settings and change the **Render Type** back to **OpenGL or Portable Software**.

# Advanced Tutorials





Before following these tutorials, you should fully read and understand the previous portion of this guide.

## Keyframe Editing with Envelopes Plus PRO

This tutorial demonstrates the way you can keyframe any option in Hollywood FX to create advanced results.


Hollywood FX uses the term **Envelope** to describe a set of keyframes that describe how an option's value will change over time in Hollywood FX.

### Prepare for the Tutorial and Select the FX:

-  Create a new project in your host application.
-  Add two video clips and create a two second transition between them.
-  Add Hollywood FX as a transition between the two video clips.
-  From the Hollywood FX dialog, select the **Tumble 2** transition in the **Flying Windows** group.

The Envelope Editor is normally hidden when you first begin using Hollywood FX (to keep life simple).

### To display the Envelope Editor:



-  Click on the Envelope Editor button at the bottom of the Hollywood FX dialog.



*The Envelope Editor Button*

The Envelope Editor will appear. We are going to modify the **Tumble 2** transition by making the tumbling video dissolve as it tumbles into the distance. We will do this by creating an envelope for the object's **Dissolve** option.

### Select the Object and Option:

-  Click on the **SoftFB 1** object in the **Control** panel.
-  Click on the **Dissolve** slider in the **Object Options** panel so that it is highlighted.

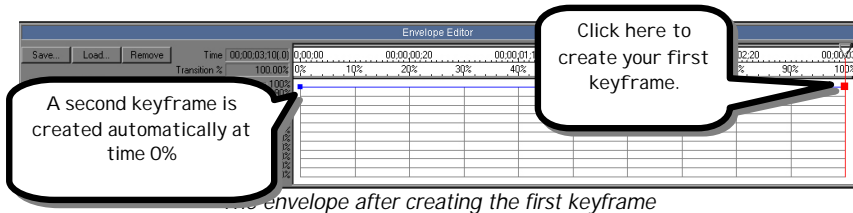
Notice that the word **Dissolve** under the slider is highlighted in green. This is an indicator that it is the current option that can be modified in the Envelope Editor. Whenever you select a control that can have an envelope in Hollywood FX, it will be highlighted in green.

## Hollywood FX User's Guide

Hollywood FX makes it extremely easy to create envelopes by simply clicking and dragging in the envelope window. We want to create an envelope for dissolve that makes the object disappear over the entire length of the transition.

### To create a simple envelope:

- Click-and-drag in the envelope window at 100% in time, and 100% in value. Drag the keyframe you create all the way to 100% value and release the mouse.



The envelope after creating the first keyframe

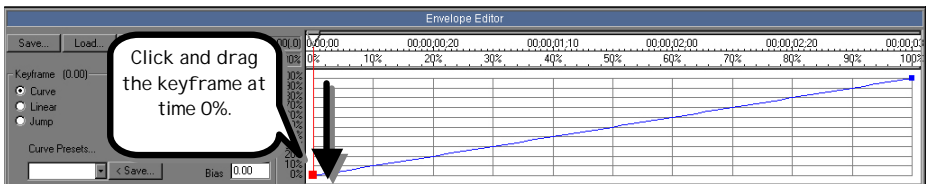
Notice that there are two keyframes (indicated by blocks). The one at 100% is the one you created. The keyframe at 0% is created automatically, since all envelopes in Hollywood FX must at a minimum have keyframes at 0% and 100%.

Also notice that the preview and the current time slider at the top of the envelope window both moved to 100%, and that the keyframe at 100% is highlighted in red to indicate that it is the current keyframe.

The way the envelope is currently designed, the value of **Dissolve** will remain 100% for the entire effect. What we want is for the value to start at 0%, so let's change the first keyframe.

### To change the first keyframe:

- Click-and-drag on the blue block that represents the keyframe at time 0%.
- Drag the blue block to the bottom of the envelope window (value 0%). Notice the Dissolve slider (in the Object Options panel) while you are dragging. Its value is "tied" to the current envelope.
- Release the mouse button.



The first keyframe is adjusted

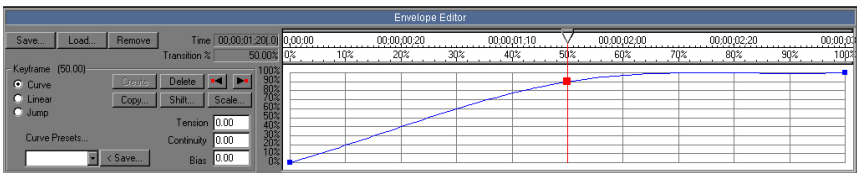
## Advanced Tutorials

Now our envelope will work correctly, causing the object to dissolve over the entire length of the transition. Try playing the preview to see the results.

Let's add one more keyframe to this envelope, so that the object becomes transparent more quickly. We will create this key in a different way.

### To create the new keyframe:

- ☞ Drag the current time slider at the top of the envelope window until it is at **50%**.
- ☞ Now drag the **Dissolve** slider in the Object Options panel up to **90%**.



*After creating the new keyframe*

The new keyframe is created automatically when you change the value of **Dissolve**. This shows how the original value slider for Dissolve and the Envelope Editor are tied together. This feature makes it extremely easy to create keyframes for any value in Hollywood FX.

Before concluding this tutorial, let's play around with some of the other envelope controls. First, let's move quickly between the keyframes in this envelope.

### To move between keyframes:

- ☞ Click on the **Prev** button in the Envelope Editor. The current time slider (and preview) will move to the keyframe at **0%**.
- ☞ Click on the **Next** button in the Envelope Editor. The current time slider will move to the keyframe at **50%**.
- ☞ Click on the **Next** button. The current time slider will move to the keyframe at **100%**.
- ☞ Finally, click on the **Prev** button to return to the **50%** keyframe.

Using the Prev and Next buttons can quickly get you to the keyframe you need, especially when you have keyframes close together and one of them is hard to select by clicking on it with the mouse.


Now, let's save our current envelope to disk. If you create an interesting envelope that you might want to use again, you can save it to disk.

### To save the envelope:

- ☞ Click on the **Save...** button in the Envelope Editor.
- ☞ Type **tutorial** for the filename in the file requester.

## Hollywood FX User's Guide

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 Click **Ok** in the file requester to save the envelope.

Now let's say we don't really like having the keyframe at 50%, so we will get rid of it.


### **To delete the current keyframe:**

 Click on the **Delete** button in the Envelope Editor.

The keyframe at 50% disappears, and the envelope returns to a straight line between 0% and 100%.

If we decide we don't want the envelope at all (we want to return to a single value for the entire duration of the FX), then we can remove the envelope.

### **To remove the envelope:**

 Click on the **Remove** button at the top of the Envelope Editor.

The envelope will disappear, and the Dissolve slider now controls the dissolve value for the entire duration of the FX.

For our final trick, let's load back in the envelope we saved above.

### **To load an envelope:**

 Click on the **Load** button in the Envelope Editor.

 Double-click the **tutorial** file in the file requester.


Our envelope is back. Exit the Hollywood FX dialog and try rendering the FX with the dissolve envelope.






Remember, envelopes can be created for almost any value in Hollywood FX. If a control is highlighted in green when you use it, that means you can control that value with an envelope and create exciting results.



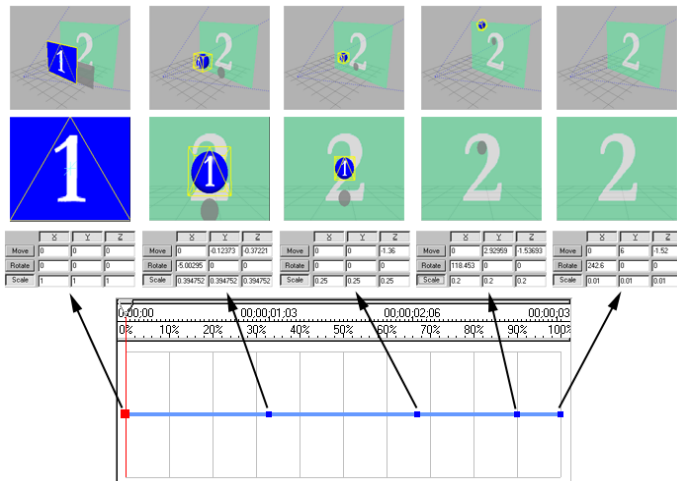
## Flight Path Editing Plus PRO

You can edit the paths of any 3D object to create unique results. A set of tools on the Object Options panel along with the Envelope Editor give you complete flexibility to create new flight paths for objects. In this tutorial we will take the Ball Backup FX, and create a new path so that the ball bounces up and down on the screen. We use the term **path** to mean the envelope for an object's position, rotation, and scale.

 **Prepare for the Tutorial and Select the FX:**

-  Create a new project in your host application.
-  Add two video clips and create a two second transition between them.
-  Add Hollywood FX as a transition between the two video clips.
-  Select the **Ball Backup** transition in the **Basic Shapes** group.
-  Click on the **Sphere** object in the **Control** panel.

The **Positioning** group should be highlighted in green, indicating that object positioning is currently being edited in the Envelope Editor. In the case of path editing, each keyframe of the envelope (or path) indicates the position, rotation and scale of the object at that time in the FX. Hollywood FX then automatically determines the positioning of the object between each keyframe, so that the object moves smoothly from the position at one keyframe to the position at the next keyframe. Let's start by looking at the keyframes in the Ball Backup FX.



The picture above shows each keyframe in the Ball Backup FX. For each keyframe you can see the position, rotation and scale values, as well as a camera preview and a perspective preview of the FX at that time. You can follow along yourself by using the **Next** and **Prev** buttons in the Envelope Editor, and using the **View** buttons in the Monitor panel to switch between camera and perspective view.

At the first keyframe, the object is not morphed, and is positioned at 0, 0, 0 on the X, Y, and Z axis. It is not rotated at all (0, 0, 0), and is scaled at 100% of normal size (1, 1, 1).

At the second keyframe, the object is moved down a small amount along the Y axis (-0.123) and farther away from the camera (-0.37 along the Z axis). The sphere object is also scaled smaller (0.39, 0.39, 0.39) in all directions.

The third keyframe continues the object's movement away from the camera (-1.36 on Z), and is smaller again (0.25, 0.25, 0.25 for scale).

In the fourth keyframe, notice that the sphere is rotated 118 degrees around the X axis, and has moved offscreen.

In the last keyframe, the object has been scaled so small it is no longer visible, and is far offscreen.

We are going to create a path where the sphere moves away from the camera, then bounces up and down. We will begin by removing the current path.



### To remove the current path:



First make sure the current time slider is at time **0%** (so that the first keyframe is highlighted).



Click on the **Remove** button to remove the path envelope.

By first making sure we are positioned at time 0%, the object will be left at its fullscreen size and position when we remove the envelope this will make it easy to start a new path.

Try playing the preview now. The object still morphs into a sphere, but it doesn't move anywhere. We are now ready to make it move the way we want it to.



### To create a new path:



Click on the **Create** button in the Envelope Editor

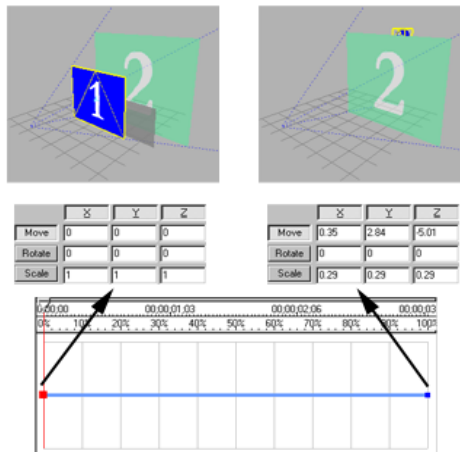
Two keyframes get created, both with the object at the fullscreen position. Hollywood FX must always have at least two keyframes (one at time 0% and one at time 100%) in a path, so it creates the second keyframe automatically. If you play the preview again, you will notice that nothing has changed. Since our two keyframes are at the same position, the object still does not

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move. Let's change the 100% keyframe so that the object will be in its final position. You will actually move and adjust the sphere object by clicking and dragging in the preview window, so read the following directions very carefully.

- To change the last keyframe:**
- ☞ Click the **Next** button in the Envelope Editor, so that the 100% time keyframe is selected.
  - ☞ Click on the **Scale** tool button in the Object Options panel.
  - ☞ Click-and-drag in the **Monitor** window to interactively scale the sphere object. Drag to the left until the object is about one quarter its original size (you can watch the scale values and stop scaling when the scale values reach about 0.25).
  - ☞ Click on the **Move** tool button in the Object Options panel.
  - ☞ Click-and-drag in the preview window to interactively move the sphere. Move the sphere towards the top of the preview until it is offscreen.
  - ☞ Click on the **Perspective** button in the Monitor panel to switch to perspective view.
  - ☞ Right Click-and-drag in the preview window to move the sphere along the Z axis. Move the mouse up until the object on the screen moves all the way behind the backdrop video object, and the shadow is no longer visible.
  - ☞ Click the **Camera** button in the Monitor panel to return to camera view.

Now if you play the preview, you will see that the sphere simply shrinks and disappears towards the top of the screen.



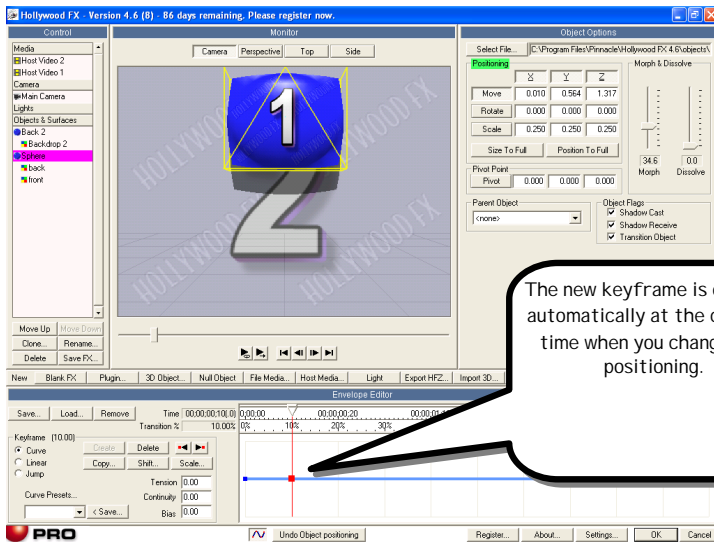
*How your keyframes should look after modifying the last keyframe*

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Now we will create two more keyframes for the top and bottom of our bounce (then we will use the Envelope Editor's copy function to duplicate the bounce). First let's create the top of the bounce.

### To create a new keyframe:

- ➡ Move the current time slider to time **10%**.
- ➡ Click on the **Scale** tool button in the Object Options panel.
- ➡ Click-and-drag to the left in the preview until the object's scale values are around 0.25.
- ➡ Click on the **Move** tool button in the Object Options panel.
- ➡ Click-and-drag up in the preview until the object is at the very top of the preview.



*How things should look at the top of the bounce*

Notice that a new keyframe was automatically created for you as soon as you began changing the object's positioning. This eliminates the tedious process of manually creating keyframes that some programs require. You simply move the current time slider to the time you want, and begin editing. Now, create the bottom of the bounce.

### To create the bottom of the bounce:

- ➡ Move the current time slider to time **20%**.
- ➡ The **Move** tool should already be selected in the Object Options tab, if not, click on it.

Click-and-drag down in the preview until the object is at the very bottom of the preview.

Right now, at the bottom of the bounce, the keyframe is set to move smoothly through that time, so it won't look much like a bounce. Let's change that by making the spline curve to perform a bounce instead of a smooth curve. We will use the Presets feature in Hollywood FX.

### **To make the current keyframe a bouncy keyframe:**

- Click on the **Presets** dropdown in the Spline Control group at the bottom of the Envelope Editor.
- Select **Bounce** from the list of presets. This will adjust the Tension, Continuity and Spline values for the current keyframe to create a bouncy motion.

Now we have a single bounce, but we would like the sphere to bounce again and again. We will use the copy function to easily reproduce our bounce. We will copy two keyframes that are at 10% and 20%, and paste them so that we have a new bounce from 30% to 40%.

### **To copy a set keys:**

- Click on the **Copy** button in the Envelope Editor.
- Type in **9** for Start and **21** for end (this makes sure we get the keyframes even if they aren't exactly at **10%** and **20%**).
- Type in **30** for paste.
- Click **Ok**.

The keys at 10% and 20% will now be duplicated, and you should have a second bounce at 30% and 40%. Let's make one more copy, this time of our original bounce, and the first copy we made.

### **To copy the keys:**

- Click on the **Copy** button in the Envelope Editor
- Type in **9** for Start and **45** for End.
- Type in **50** for Paste.
- Click **Ok** to make the copies.

Now you will have four bounces before the object flies off screen. Try playing the preview to see the results.

Before leaving, you might want to save this path for future use.

### **To save your path:**






- Click on **Save...** in the Envelope Editor.
- Type the name **bouncy** as the filename in the file requester.

When you are finished try rendering your creation in your host application.

### Creating New FX from Existing FX **PRO**





The easiest way to create new FX is by changing an existing FX to meet your needs rather than starting from scratch. In this example, we will take the Flyoff FX and replace the flying window with a morphing shape, plus we will use an image filter plugin to dissolve the shape in an exciting way.

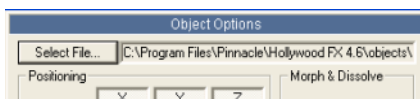
#### **Prepare for the Tutorial and Select the FX:**

-  Create a new project in your host application.
-  Add two video clips and create a two second transition between them.
-  Add Hollywood FX as a transition between the two video clips.
-  The **FlyOff** transition should already be selected.
-  Select the **SoftFB 1** object in the **Control** panel.

The first thing we want to do is replace this simple flat window with a more interesting shape. We will choose a Large Cylinder shape to replace the flat window.




#### **To replace the Flat Window (SoftFB 1):**

-  Click on the **Select File** button in the Object Options panel. A file requester will appear.
-  In the file requester the **Objects** folder within **Hollywood FX** should be the current folder (if it is not, make it so).
-  Open on the **07 - Basic Shapes** folder.
-  Double-click on the **Large Cylinder.hfo** file.

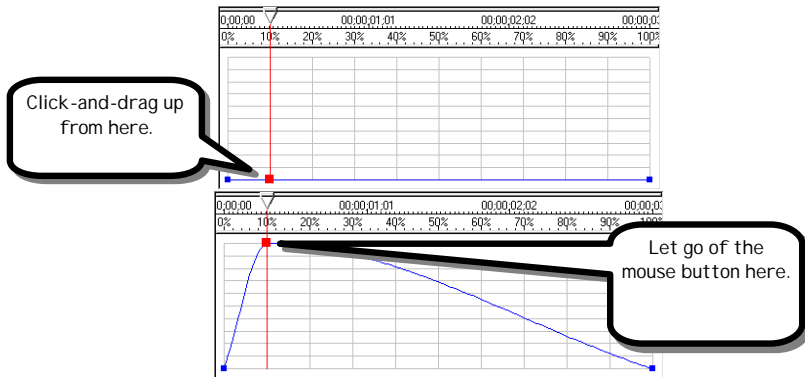


The flat window has now been replaced with a large cylinder, but if you play the preview, it looks like nothing has changed. That is because we have not morphed the cylinder from its flat shape to its fully morphed cylinder shape. To do this, we will create an envelope that will change its morph to 100% during the first 10% of the FX duration.

#### **To create the initial keyframes:**

-  Click-and-drag the **Morph** slider in the Object Options panel so that it is highlighted and its value is **0**.
-  Click **Create** in the Envelope window to create a new envelope for the Morph value.
-  Click-and-drag in the Envelope window at **10%** time and **0%** value (see picture below), then drag the new keyframe up to **100%** in value and let go of the mouse button.

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*Creating the first keyframes.*



### Adjust the 100% time keyframe:



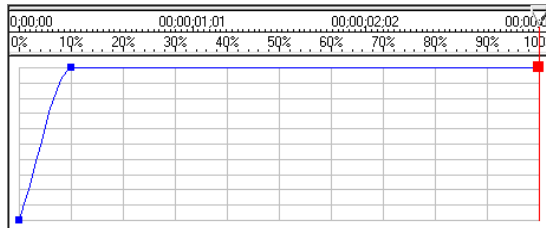
Click-and-drag on the keyframe at **100%** time.



Drag it up to **100%** value and let go of the mouse button.



Click on the **Linear** checkbox in the **Key Type** group in the Envelope Editor.



*After adjusting the 100% time keyframe*

We now have an envelope where the Morph starts at 0% and moves up to 100% during the first 10% of the duration of the FX. Then it stays at 100% morphed for the remainder of the FX. If you play the preview you will see the results.










*Your new morphing cylinder effect*

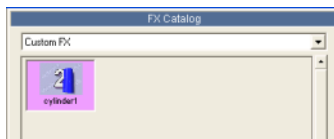
### Saving Your Custom FX

In a moment we will make some more changes to this FX, but let's save it as a new FX right now. If you are creating a custom FX for a specific project, you don't need to save it. All of your customizations will be saved as part of the host application's project file. However, if you want to use the customized FX again and again you will want to save it to disk and add it to the FX Catalog.

#### To Save Your Custom FX:

-  Make sure the current time slider in the Envelope Editor window is at 10% time (the current preview frame will be used as the icon for the FX, so we want a nice time for the icon).
-  Click on the **Save FX** button in the **Control** panel. A save file requester will appear.
-  The current folder in the file requester should be **Flying Windows**.
-  Click on the **parent folder** button to move up one folder to the **Effects** folder.
-  Click on the **Create a New Folder** button to create a new FX group. Name the new folder **Custom FX**.
-  Double-click on the **Custom FX** folder to open it.
-  Change the filename to **cylinder1** as the filename for the new FX and click **Ok**.

After a few moments, the FX Catalog will appear with your new **Custom FX** group and your **cylinder1** FX icon visible.



*Your new morphing cylinder effect saved in a custom group*






### Adding a Filter Plugin

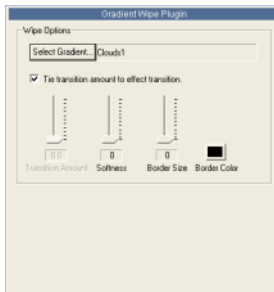
Now, let's make our cylinder do a cool dissolve over time using the Gradient Wipe plugin. Hollywood FX includes a number of plugins for filtering media video and for warping 3D objects.

The Gradient Wipe plugin uses a grayscale gradient image to dissolve a Media item using the "shape" of the gradient as the shape of the dissolve.

#### To add the Gradient Wipe Plugin:

-  Select the **Host Video 1** Media item in the **Control** panel.
-  Click on the **Plugins...** button in the **Toolbar**.
-  Double-click on **Gradient Wipe** in the list of plugins that appears.








The new plugin will be added directly below (and indented) the Host Video 1 Media item, and the Item Options panel will change to show the Gradient Wipe options.



*The Gradient Wipe Options*

We will now select a gradient image and set some options.

#### To set the options for Gradient Wipe:

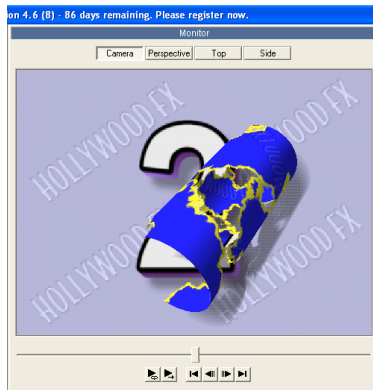
-  Click on the **Select Gradient...** button. A file requester will appear.
-  Change the current folder to the **Hollywood FX\Images\gradients** folder (this should be the default).
-  Double-click on the **Clouds1.tga** file.
-  Make sure **Tie transition amount to effect transition** is checked.
-  Change the **Softness** slider to **80**.
-  Change the **Border Size** slider to **30**.
-  Click on the **Border Color** button and select a yellow color from the color requester.

Try playing the preview. Now the cylinder looks like its being eaten away by acid as it flies off screen. Rather than tie the transition amount to the FX duration, you could have keyframed your own transition amount to have the

## Hollywood FX User's Guide

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object partially dissolve then reappear, and you could envelope softness, border size, and color to create a more dynamic and interesting dissolve.



*Same cylinder, now with gradient wipe*

To conclude this tutorial, save your modified FX one more time.

### **To Save Your Custom FX:**

-  Make sure the current time slider in the Envelope Editor window is at 40% time (for the icon).
-  Click on the **Save FX** button in the **Control** panel. A save file requester will appear.
-  The current folder should already be **Custom FX** and the filename should be **cylinder1**.
-  Click **Ok** to replace the FX we saved earlier with our current changes.






When you are finished try rendering this FX in your host application to see the final results.

As you can see, by modifying existing FX and using plugins you can create dramatic and exciting new FX.

### Warp Plugins **PRO**




Hollywood FX includes a number of 3D plugins called Warps. These Warps mathematically change the shape of a 3D object and can be keyframed over time. This tutorial will demonstrate the use of one of the most common Warp plugins called **Peel**. Unlike more limited effect software, Hollywood FX allows you to attach a Peel to any object (not just a flat plane) and allows you to attach multiple peels to the same object.

#### **Prepare for the Tutorial and Select the FX:**

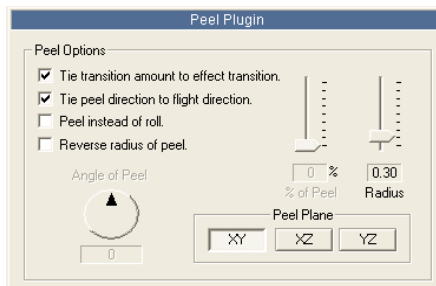
-  Create a new project in your host application.
-  Add two video clips and create a two second transition between them.
-  Add Hollywood FX as a transition between the two video clips.
-  Select the **Specialty Effects** group from the FX Catalog
-  Select the **Warp Template FX** from the Specialty Effects group

The Warp Template **FX** contains a high-polygon object, ready for use with Warp Plugins.

#### **To attach the Peel Plugin:**

-  Click on the **High Mesh 1** object in the Control panel.
-  Click on the **Plugins** button in the **Toolbar**.
-  Double-click on the **Peel** plugin in the Plugin Selection dialog that appears.





You should immediately see that the object has peeled. By default, the Peel time is keyed to the total transition time, and the direction of the Peel is tied to the Flight Direction spinner (under Effect Options). This makes it simple to quickly add a Peel to an effect. Most plugins work this same way, providing default options that make it easy to quickly get the results you want.

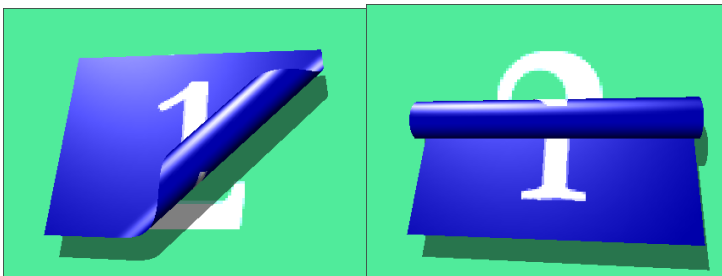


*Peel Options*

Let's try making some options changes to see what they do.



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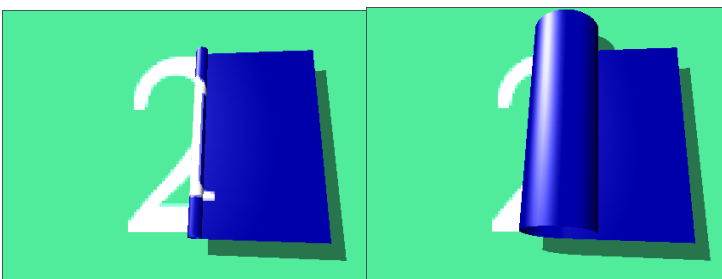
-  **To modify Percent of peel completed and Angle of Peel:**
-  Clear the **Tie transition amount to effect transition** checkbox.
  -  Clear the **Tie peel direction to flight direction** checkbox.
  -  Change the **Angle of Peel** spinner to **-45** and the **Percent of peel completed** slider to **50**.



*Angle of Peel of -45 and 180*

The **Percent of peel completed** controls how far the peel has progressed. This can simply be tied to the total transition time, or can be keyframed individually to create interesting effects, like partial peels. Now let's play with the Peel Radius.

-  **To modify Radius of the Peel:**
-  Move the **Radius of Peel** slider back and forth to see the result. When finished, leave the Radius at approximately .25.

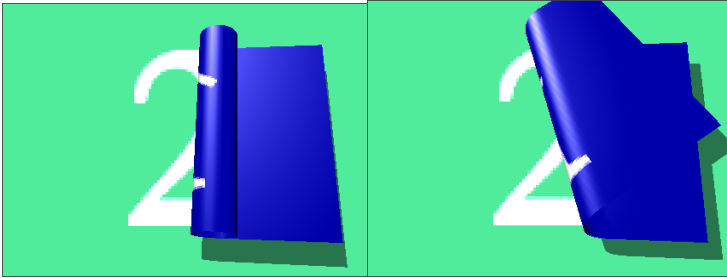


*Radius of Peel of .10 and .50.*

Finally, there is a checkbox that controls whether to perform a roll (which is the default) or to actually peel without rolling.

-  **To Peel instead of Roll:**
-  Click on the **Peel instead of roll** checkbox.






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*Roll and Peel*



Now let's quickly create an interesting keyframed effect where the peel spins around the object as it peels.

### **To start keyframing the Angle of Peel:**

-  Clear the **Peel instead of roll** checkbox.
-  Check the **Tie Transition Amount to Effect Transition** checkbox.
-  Move the **Angle of Peel** spinner to **0**.
-  Move the **current time slider** in the envelope window to **0%**.
-  Click on the **Create** button in the Envelope Window to create a keyframe at time 0% with the Angle of Peel currently at 0.

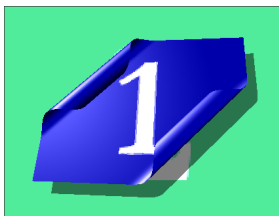
You have now created the first keyframe, with the angle starting at 0 degrees.

### **To complete the keyframing:**

-  Move the current time slider in the Envelope Window to 100%.
-  Move the **Angle of Peel** spinner to **180** degrees.

You have now created the second keyframe, and if you play the preview you will see the object peel as it flies off, and the peel rotates around the object.

Remember that plugins in Hollywood FX can be combined. You could attach a Ripple at the same time the object is peeling, or even attach a second peel to the same object.



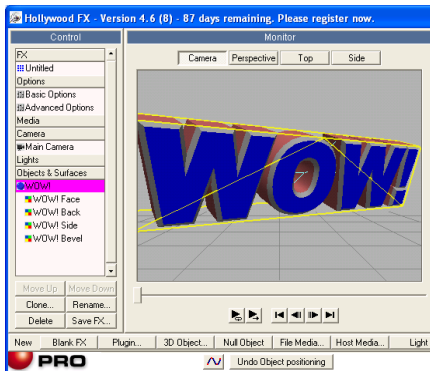
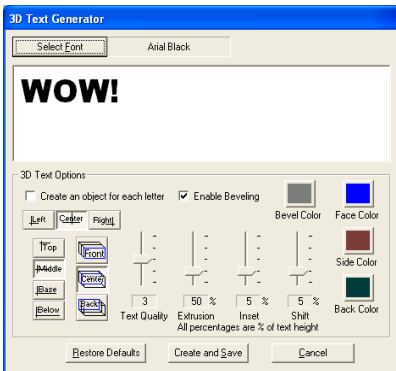
*Two Peels attached to the same object*

## 3D Text Generation **PRO**

Hollywood FX includes an easy-to-use 3D text generator. This feature is best used within the Filter format of Hollywood FX. It allows you to create text that is extruded in 3D with bevels. You can assign different colors to the sides, face and bevel edges of the text. You can also generate the text as a single block or with each letter being it's own separate object. This tutorial will demonstrate the use of 3D text in its most common uses. Unlike more limited effect software, Hollywood FX allows you to attach a warp plug-in(described earlier) to 3D text, so you could even explode your text or have it surface wipe away (see plug-ins tutorials).

### **Prepare for the Tutorial and Select the Generate Text:**

- ✎ Create a new project in your host application and put one clip in the timeline so that it can have a filter attached to it (Video 2 in Premiere), and make sure it is set for Alpha Channel transparency.
- ✎ Add Hollywood FX as a filter and bring up the Hollywood FX dialog for the filter.
- ✎ Within Hollywood FX click the **Blank FX** button on the Toolbar. This will start a new FX from scratch where we will add our 3D text.
- ✎ Click the **3D Text** button in the Toolbar
- ✎ Choose a font you like by clicking Select Font, then type in **WOW!** In the text box.
- ✎ Click **Ok**.



*3D Text Interface and resulting text*

The Reference section contains a complete description of the controls in the 3D Text generator.

# Reference Guide



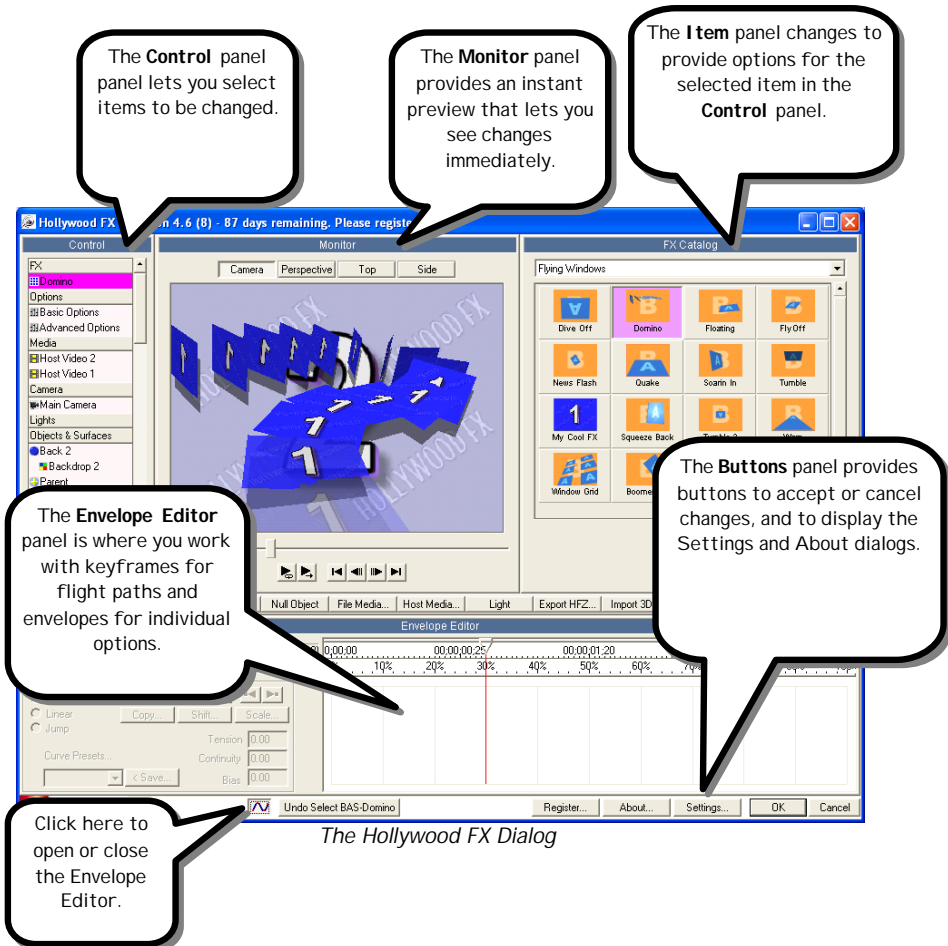


# The Hollywood FX Dialog

The Hollywood FX dialog gives you quick and easy access to all of your 3D transitions, and lets you quickly change rendering options and edit flight paths and other attributes of FX. This chapter describes the Hollywood FX dialog and all of its controls.

## The Hollywood FX Dialog

The Hollywood FX dialog is made up of a number of **panels**. These panels group together the different features of Hollywood FX so that you can quickly and easily select effects and make changes.



## The Control Panel

The **Control** panel is the central control for the Hollywood FX dialog. It contains items to select the current FX, set options for the FX, and edit individual media items and objects. When you click on one of these items, the Item Panel on the right side of the Hollywood FX dialog changes to show the options for the selected item.

Click on Effect Options to change options like lighting, shadows, shine, motion blur, and more.

Click on the current FX name to display the FX Catalog and select a new FX.

Click on the Camera item to edit Camera position, FOV and Ambient Lighting

If you have added a 2D plug-in, select the plug-in icon to edit its attributes.

When additional Lights have been added, select this to edit them.

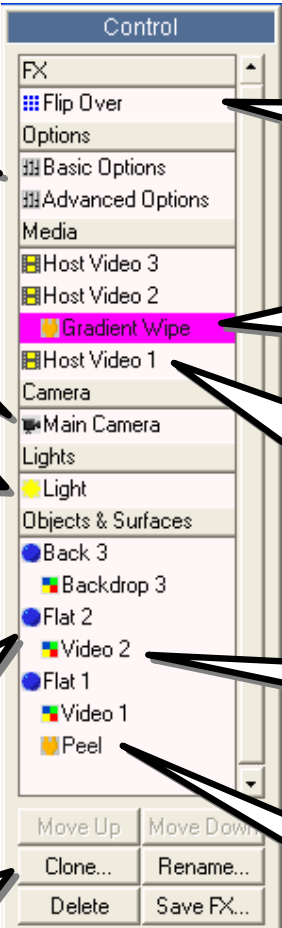
Click on Media items to change video sources in an FX. Media can come from the host application or from video or still image files.

Click on Object items to change objects, alter flight paths and rendering options for each 3D object in an FX.

Click on Surface items to change texture mapping or colored surfaces.

Use these buttons to remove or clone items, sort media, and save a new FX to disk.

If you have added a 3D plug-in, select the plug-in icon to edit its attributes.



The screenshot shows the 'Control' panel with a list of items categorized into sections: FX, Options (Basic and Advanced), Media (Host Video 3, Host Video 2, Gradient Wipe, Host Video 1), Camera (Main Camera), Lights (Light), Objects & Surfaces (Back 3, Backdrop 3, Flat 2, Video 2, Flat 1, Video 1, Peel), and a bottom section with buttons: Move Up, Move Down, Clone..., Rename..., Delete, and Save FX... The 'Gradient Wipe' item is highlighted in pink. Callout lines point from various items and buttons to descriptive text boxes.

*The Control panel*

# The Hollywood FX Dialog

## Move Up/Move Down... **Plus PRO**

Click either of these buttons to change the rendering order of objects. The feature is particularly useful for effects you design that have a keyhole or transparency need.

Examples of effects using this technique are: **Spotlight** and **00HFX** in the **Video & Film** group. In order to create the illusion of a disk keying through source one, we need to have it rendering before source one.

Try turning off the effect by selecting the **Simple Disk** object within the Spotlight effect, then click the **Move Down** button. When you click this button, the disk will no longer cut a hole in the rendered video.

The unique nature of this feature would be to create some 3D text and set the surface opacity on the face of the text to **0.001**. Then have that text sorted above Source 1 video in the objects list. This will cause the face of the text as it passes by the screen to key out and show the background source 2. Take a look at the "Wow" effect example in the 'Words and Icons' group.



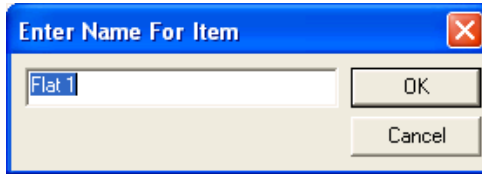
*Spotlight Effect: Showing keying style wipe resulting from sorting object layers*



*Keying Text example, a common broadcast effect*

### Rename... **PRO**

Click this button to rename an item in the **Control** panel (you cannot rename the FX or the Effect Options items). When you click this button, the rename dialog will appear, letting you type in a new name for the current item.



*The Rename dialog*

### Clone... **PRO**

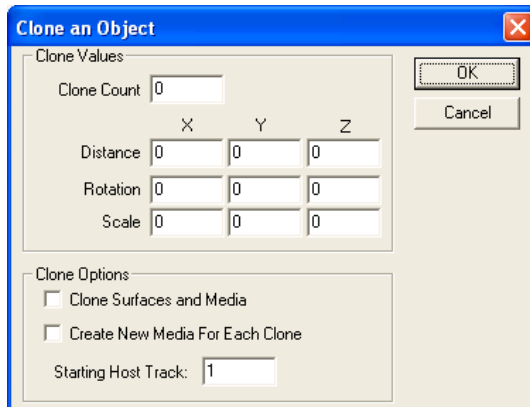
Click this button to copy the current item. Only Media, Object, and Plugin items can currently be cloned. When you clone a Media or Plugin item, the new cloned item is created immediately, and you can change its options. When you clone an Object, the Clone dialog appears, letting you create multiple clones, and adjust the position and media for each new clone. See the Advanced-Tutorials guide for a complete tutorial that shows how the Clone tool can be used to create incredible effects quickly and easily. Within the Clone dialog you will find the following controls.

- **Clone Count.** This is the number of clones of the current object that will be created.
- **Distance.** Each clone can be offset a certain distance from the previous clone. You can enter values for the X, Y, and Z axis. This makes it easy to create a set of clones that are all placed at different positions from the original.
- **Rotation.** Each clone can be rotated around any axis by entering a rotation amount for X, Y, or Z.
- **Scale.** Each clone can be scaled as it is created by entering a scale amount (between 0 and 1) for the X, Y, and Z axis.
- **Clone Surfaces and Media.** When this is not checked, the clones will use the same surfaces and media as the original object. With this option checked, clones for each surface and media will be created for each object clone.
- **Create New Media For Each Clone.** When this option is selected Hollywood FX will create a unique new Media item for each clone created, using a different host track for each surface. Use the

## The Hollywood FX Dialog

**Starting Host Track** control to set the first host track used by the clones.

- **Starting Host Track.** When Create New Media For Each Clone is selected, you can enter a starting track number to use for the clones. The clone tool will begin by using the track number entered here, then increment the track for each successive clone.



*The Clone dialog*

### Delete **PRO**

This button will delete the current item from the FX (only Media and Object items can be deleted). Media items can only be deleted from an FX if they are not used by any Surfaces (so you must first reassign the media for any surfaces or delete any objects that use that media before deleting the media itself).

### Save FX... **PRO**

Click on this button to save a new FX to disk and add its icon to the FX Catalog. A file requester will appear letting you select a folder and type in a name for the new FX. You must create the new FX within a subfolder of the **Effects** folder for its icon to appear properly in a group within the FX Catalog (see the **FX Catalog** chapter for more information on organizing FX). The icon created for the FX will match exactly what is currently scene in the preview, so set the preview slider appropriately to create a useful icon.

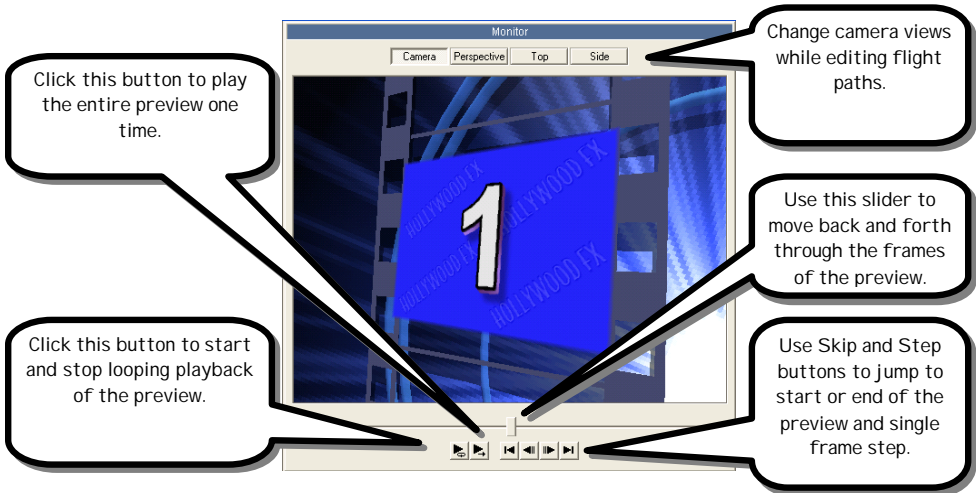
### Toolbar **PRO**



The Toolbar is an area of buttons allowing for incredible functionality. You can create any of the following.

- **Blank FX.** Select this item to start a new FX from scratch. The new FX will be named **Untitled** until you save it with a new name.
- **Plugin.** Click this to add a plugin to the current element. If a Media item is currently selected, a list of **Filters** will be displayed. If a 3D object is selected, then a list of **Warps** will be displayed. Double-click on the plugin you want to add. Individual Plugins are described in detail below.
- **3D Object.** Click this to add a new 3D object to the current FX. A file requester will appear, letting you choose from the 3D objects available to Hollywood FX. These are found within the **Objects** folder within the **Hollywood FX** folder. All objects have a .hfo extension.
- **Null Object.** Selecting this item creates a new Null Object in the scene. Null objects are not rendered, but are used to create motion hierarchies and as reference positions for certain plugins.
- **File Media.** Selecting this lets you create a new Media item and select the image or video file immediately. A file requester will appear letting you select a media file, then the new Media item will be created, and you can modify its options.
- **Host Media.** This lets you create a new Media item using a video track from the host application. A requester will appear with the available host tracks.
- **Light.** This allows you to add a spoint, point or fill light to enhance a composite.
- **Export HFZ.** This button allows you to package up your custom effects for easy sharing with other users. This is described in full detail below.
- **Import 3D.** This button allows you to import 3D objects from other modeling programs. This is described in full detail below.
- **3D Text.** This allows you to generate a 3D text object. You control extrusion, beveling and surface attributes. This is described in full detail below.

### The Monitor Panel



The Monitor Panel provides a preview of your chosen FX and options. The preview is generated on the fly as you make changes. A number of controls are provided to adjust the preview itself.

#### Looping Playback Button

The looping playback button starts and stops looping playback of the preview. When the button is pressed in, the preview will playback continuously. You can continue to change options or select a different transition while the preview is playing.

#### Single Playback Button

Click the single playback button to play the entire transition one time. This is useful when you've made some changes and want to see the entire effect quickly.

#### Step Buttons

Step forward one frame or step backward one frame.

#### Skip Buttons

Jump to the beginning frame of the effect or to the last frame in the effect.

### **The Preview Slider**

The preview slider lets you manually move to any frame of the preview. Simply move the slider back and forth to see different frames of the preview. If the preview is playing (either the looping playback is selected, or the single playback was just pressed), you will not be able to use the preview slider.

### **View Buttons**

Normally, the preview shows the view from the camera in the FX. The camera view is what is used for rendering the actual FX. Sometimes, particularly when editing an object's flight path, you will want to change views to see the FX from a different angle. These buttons allow you to quickly change views.



### The Item Panel

The Item Panel changes to display options for the current selection in the **Control** panel. The different Item Panels are discussed in the following chapters.

### The Envelope Editor Panel **Plus PRO**

The Envelope Editor is used for advanced keyframe editing of object flight paths and option envelopes. This panel is discussed in detail in the chapter titled **The Envelope Editor**.

### The Buttons Panel

Along the bottom of the Hollywood FX dialog are buttons that provide a number of functions.

#### Register/Upgrade

If you haven't yet registered and entered your permanent keycode, you can click on this button to display the registration information dialog, and register online instantly, or enter a keycode you received after registering from another system. If you have already registered, click on this button to find out about upgrade options.

#### Undo

As you make changes, you will see an Undo button appear, letting you undo the last action performed. You can press the Undo button again and again to undo previous actions. The Undo button will change to show a description of what action will be undone by pressing the button.

#### Redo

If you mistakenly Undo an action, you can redo it by clicking this button. Each time you click Undo, the action that was undone is added to the Redo list, letting you move back and forth through all of the changes you have made since displaying the Hollywood FX dialog.

#### Settings

Click on the Settings button to display the Settings dialog, which contains a number of global settings for Hollywood FX. These settings are described in detail below.

#### About

Click on this button to display the About dialog. The About dialog displays the version number, serial number, and machine id of your Hollywood FX. You

can also quickly connect to Pinnacle Online through the Internet from the About dialog.

### **Ok**

Click Ok to save your changes and exit the Hollywood FX dialog. When you click Ok you are returned to your host application. Clicking the close button at the top right of the dialog has the same effect as clicking Ok.

### **Cancel**

If you wish to discard the changes you have made since the Hollywood FX dialog was displayed, click Cancel. This will discard your current changes and return to the host application.

# The FX Catalog

When the Hollywood FX dialog is first displayed, and whenever you click on the current **FX** name in the **Control** panel, the FX Catalog is displayed on the right side of the Hollywood FX dialog.



If you have HFX Basic or Plus, you will see some of the icons with a **Plus** or **Pro** watermark to indicate that you need to upgrade to a particular level to use that effect.

FX are organized into groups that make it easy to find the FX you want quickly and easily.

## To Change To A Different Group

- Click on the **Groups** dropdown list above the FX icons.
- Use the dropdown list to select a new group. The FX icons for the selected group will appear.

The icons for each FX in a group will help you find the effect you want.

## To Select An FX

- Left-click on the icon for the FX you wish to select. The selected effect will be highlighted purple, and the preview will be updated.

## Organizing FX

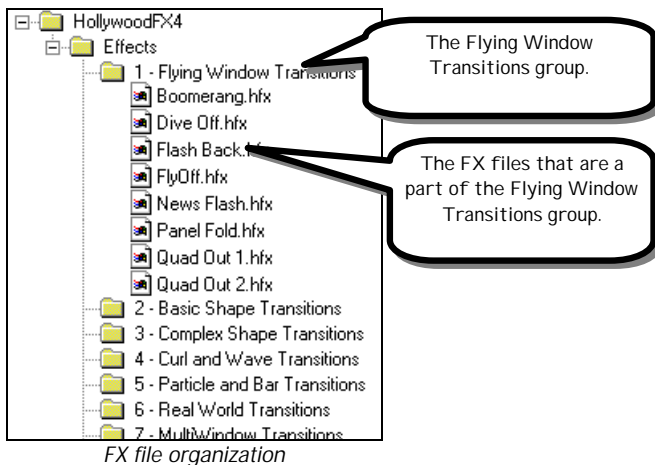
You can create new FX (by using the Save FX button described in the previous chapter), and you can reorganize existing FX into different groups by simply reorganize the effect files (.hfx) themselves), using standard operating system tools like Windows Explorer.

## Hollywood FX User's Guide

A list of the current groups and FX within those groups is maintained in the file **effects.org** within the **Hollywood FX\Orgs** folder. This list is updated automatically when you use the Save FX button, but must be deleted if you want to rebuild the list after reorganizing effect files.

Within the **Effects** folder in **Hollywood FX** you will find a set of folders that are in fact the groups in the FX catalog. Within these folders you will find the .hfx files that are the FX for that group. You can create new groups by creating new folders within the **Effects** folder, and you can move or copy .hfx files from one group folder to another. Hollywood FX only recognizes one level of folders within the **Effects** folder.

Remember, after making any changes, you must delete the **Hollywood FX\Orgs\effects.org** file so that the FX catalog will be rebuilt the next time you use Hollywood FX.

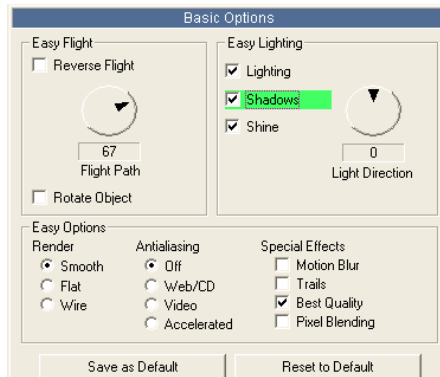


# Basic Options

Once you have selected an FX from the FX Catalog, you can change rendering options for that FX.

## To Display the Basic Options Panel

 Click on the **Basic Options** item in the **Control** panel



*The Basic Options Panel*

Hollywood FX makes it easy to quickly customize an FX to your needs with a series of simple controls.

## Easy Flight Controls

### Reverse Flight

In most transitions, the Source 1 (A) video flies off screen revealing the Source 2 (B) video. By clicking on the Reverse Flight checkbox, Hollywood FX will automatically adjust the FX so that the Source 2 (B) video flies on and covers the Source 1 (A) video. If you have the Envelope Editor open, you will be able to see how this reverses the transition percent values.

### Flight Path

For most transitions, you can quickly change the direction in which the video flies off (or on) using the Flight Path dial. Simply click and drag in the dial to change the flight direction and create a very different result.

### Rotate Object

When you use the **Flight Path** dial, you are changing the direction the object flies, but the object itself stays oriented in its original direction. When you

check the **Rotate Object** checkbox, the object will rotate to follow the Flight Direction, often giving a more interesting result.

## Easy Lighting Controls

### Lighting

Use this checkbox to turn on or off lighting in the FX. Turning off lighting will eliminate the realistic shading, but will speed up rendering.

### Shadows

Use this checkbox to turn on or off shadows in the FX. Turning off shadows will speed up rendering. Having shadows on can add a sense of 3D realism to an FX. Shadows can be controlled in more detail using the **Shadow Controls** described below.

### Shine

Many FX have a glossy shine on the 3D objects that fly on or off screen. This checkbox controls shine. Clear this checkbox to turn off the glossy shine.

### Light Direction Plus PRO

Use the dial to change the direction of the light in the scene. You can create interesting results by having light come from the bottom of the screen instead of the top. Light Direction affects the shading, shine, and shadows of 3D objects in an FX.

## Easy Options Controls

### Render

You can change the 3D rendering of the FX

- **Smooth** is the normal setting. Curved surfaces will have a realistic smooth appearance.
- **Flat** will render all surfaces as flat polygons. Surfaces that are normally smooth will have a faceted appearance.
- **Wire** will render all 3D objects as wireframes rather than solid surfaces.

### Antialiasing

Some FX will exhibit aliasing (blocky stair stepping along the edge of a 3D object). Turn on antialiasing to reduce aliasing.

- **Off.** No antialiasing is used. Fastest option.
- **Web/CD.** antialiasing is slower, but provides good results for all FX.

## Basic Options

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- **Video**. Highest level of antialiasing, slowest rendering.

### **Motion Blur**

This checkbox will turn on realistic motion blur for an FX. Motion blur mimics the blur that is seen when objects move quickly across a camera's view.

Turning on this option will increase rendering time.

### **Trails**

Checking this will turn on trails. Any moving objects will leave trails behind them as they move.

### **Pixel Blending**

Turning on this feature will cause the rendering engine to perform advanced pixel blending, smoothing out images in the FX. This feature is especially useful when you “zoom” in on a piece of video. Pixel Blending will eliminate the normal blockiness of the zoom.



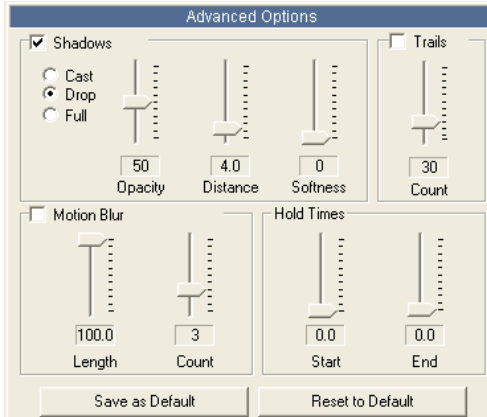


# Advanced Options Plus PRO

Once you have selected an FX from the FX Catalog, you can change rendering options for that FX.

## To Display the Advanced Options Panel

 Click on the **Advanced Options** item in the **Control** panel



*The Advanced Options Panel*

## Shadow Controls

When shadows are turned on, they can be controlled with more precision using the Shadow Controls.

### Shadow Type

These radio buttons control the type of shadow that is generated.

- **Cast.** Cast shadows treat the backdrop image like a piece of paper that all other objects cast shadows onto. The closer an object is to the backdrop, the closer its shadow is to the object.
- **Drop.** When drop shadows are selected, shadows are always drawn at a specified distance from an object.
- **Full.** PRO Turn on full scene shadowing. With this option objects shadow themselves and each other for the most realistic look.

### Opacity

This slider controls the darkness of the shadows. The higher the value, the darker and more opaque the shadows are. The lower the value, the more transparent the shadows are. Generally a value from 30% to 50% produces a very realistic shadow.

### Distance

This slider controls the distance of shadows from their objects. The greater the distance, the farther the shadow is drawn from the object. This slider is particularly useful for Drop shadows. Remember, the direction of the shadow is controlled by the Light Direction dial.

### Softness

Hollywood FX lets you create soft-edged shadows. Simply increase the softness value to create a softer shadow. Note however, that the higher the softness value, the greater the rendering time.

### Trail Count

Determines the number of trails that are drawn behind each object when trails are turned on.

### Motion Blur Controls

When motion blur is turned on, you can control the specific look of the blur using the motion blur controls. Note: Motion blur can greatly increase rendering time.

#### Length

This determines how far the blur “smears”. This value is the percent of the total distance from frame to another in the FX. The higher the value, the longer the smear. Hollywood FX always renders an accurate intraframe blur, unlike other products which simply create a fixed distance blur.

#### Count

This determines how many copies of the object are drawn to create the blur. The higher the number the smoother the blur appears. Increasing this number also greatly increases rendering time.

### Hold Times

These controls let you hold at the start or end of an FX. This is useful on certain MultiWindow FX where video windows fly on screen, and you might want them to stay on screen for a certain time, playing video.

### **Start**

This controls the hold time at the start of the FX. The value is a percentage of the total time of the FX in your timeline. For example, if you were doing a fly off transition, and set this value to 15%, then the "A" video source will stay on screen for 15% of the total time, then will fly off during the last 85% of the total time of the transition. If you have the Envelope Editor open, you will be able to see the change in the transition percent values when you adjust this slider.

### **End**

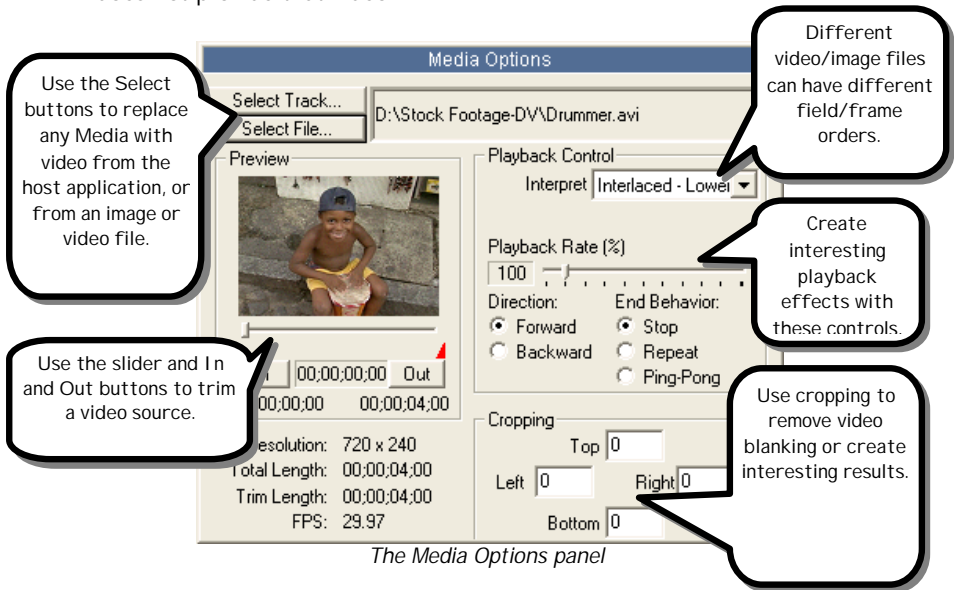
This controls the hold time at the end of an FX. The value is a percentage of the total time of the FX in your timeline. For example, if you reversed a normal transition so that the "B" video source flies on and set this value to 15%, then the "B" video source will fly on during the first 85% of the total transition time, and hold onscreen for the last 15% of the total time. If you have the Envelope Editor open, you will be able to see the change in the transition percent values when you adjust this slider.



# Media Options

When you select a Media item in the **Control** panel, the Media Options will be displayed in the Item panel. The Media Options panel gives you the ability to map video and image files onto the 3D objects in an FX.

Usually, Source 1 and 2 come from the host application's timeline and normally you will not remap those. The Media items are most often used to map additional video sources for MultiWindow FX, when the host application does not provide that video.



## Media Selection

### Select Track

If you wish to select a video track from the host application, you can do so by clicking this button. A list of available host video tracks will be displayed. Using this button you could repeat Source 1 or Source 2 instead of having a separate Source 3 in a MultiWindow transitions.

### Select File

This button displays a file requester, letting you select a single image, a sequence of images, or a video file. To select a sequence of images, simply select the first image in the sequence (each file of the sequence must be

numbered sequentially). Hollywood FX currently supports targa, bitmap, and png images, as well as Video for Windows and Quicktime video files.

### Preview and Trimming **Plus PRO**

The preview area lets you view any frame of a sequence or video file, and lets you trim that file for use in Hollywood FX.

#### The Preview Slider

Use this slider to move to any frame in the video sequence. Directly below the slider is a time indicator that shows the current time of the preview frame being displayed.

#### In

Click the In button to set the in-point of the video source. The current time shown below the slider will be used as the first frame in the FX.

#### Out

Click the Out button to set the out-point of the video source. The current time shown below the slider will be used as the last frame in the FX.

### Information

Below the preview area you will find information about the resolution and length in time of the video source selected.

### Playback Control

These controls are only available when a media file is selected (for host tracks, all playback is controlled by the host application).

#### Interpret

When you select a video file, you should also set the Interpretation for that video file so that fields and frames are correctly rendered.

- **Frames.** If the video sequence consists of video frames that are not interlaced fields, then you should select this option.
- **Separate Fields.** If the video sequence consists of individual fields (not interlaced together into a full frame), then select this option.
- **Interlaced – Upper First.** This option is used when the video source consists of interlaced frames (consisting of two fields), where the upper field is rendered first in time.

## Media Options

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- **Interlaced – Lower First.** This option is used when the video source consists of interlaced frames (consisting of two fields), where the lower field is rendered first in time.
- **Single Image.** Use this option when you are mapping an individual image, or you only want to use a single image from a sequence of images or video file.

For most video, one of the Interlaced interpretations will be used. Generally this should be the same field order as you set in your host application. Hollywood FX will remember the last Interpret setting for each type of media.

### Playback Rate **Plus PRO**

Use this slider to speed up or slow down playback of the selected video. At 100% the video plays back at its normal rate. Below 100% the video plays back slowly, and above 100% the video plays back more quickly than normal.

### Direction

You can create interesting results by switching the playback direction to backwards. When set to backwards, the video begins playing from the last frame and continues to play backwards until the first frame is reached.

### End Behavior **Plus PRO**

If the trimmed media is shorter in duration than the FX you can control what happens when the last frame of the media is reached by changing the End Behavior.

- **Stop.** This is the normal case. The playback simply stops and the last frame continues to be shown until the end of the FX.
- **Repeat.** In this case, when the last frame is reached, then playback starts over from the first frame.
- **Ping-Pong.** In this case, when the last frame is reached, playback switches direction (going backwards). Playback continues switching directions until the end of the FX.

### Cropping Controls **Plus PRO**

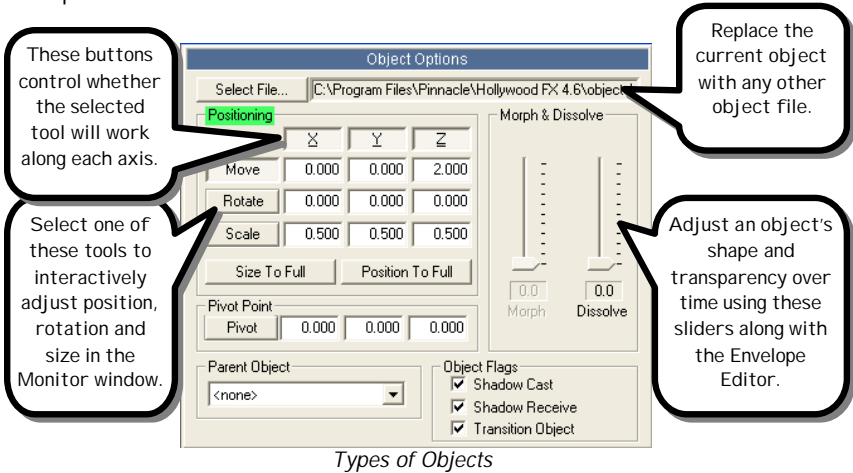
These controls adjust the number of pixels that are cropped on each side of the video source. This is most often used to remove blanking information from captured video, but may also be used to create some unique results where you only display a small portion of a video source.





# Object Options Plus PRO

When an object is selected in the **Control** panel, the Object Options panel is displayed in the Item panel area. The Object Options panel gives you controls to keyframe a new path for an object or to adjust its morphing or dissolve level during an FX. Using the Object Options and the Envelope Editor, you can completely customize any FX to create an entirely new and unique result.

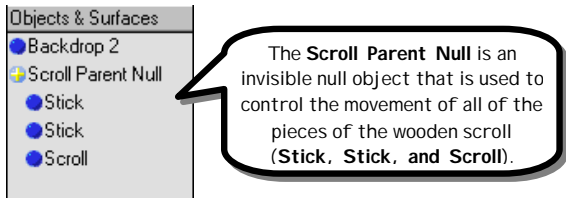


There are two types of objects in Hollywood FX. A **null** object is a special object that is invisible and is used only to position and control other objects (see Object Hierarchies below). A null object is represented in the preview window by a white cross, and in the **Control** panel by a blue ball with a cross in it.

A normal object is one that has rendered polygons and is usually visible in the FX. This is represented by a blue ball icon in the **Control** panel.

## Object Hierarchies

Hollywood FX is a true 3D animation system and uses object hierarchies to create complex multi-object movements. An object hierarchy is when one object is the child of another object. When the parent object moves, the child object moves with it. In the **Control** panel you will often see an object's icon indented directly below another object. This indicates that the indented object is the child of the object above it. You can change the hierarchy by changing the parent object for any object.



*An example of an object hierarchy in the Scroll2 FX*

## Select File...

Hollywood FX lets you replace an object in an FX with any other object on disk. Click on Select File..., then select one of the object files (.hfo) within the **Objects** folder in the Hollywood FX application folder. After replacing an object, you may need to re-keyframe the Morph value for that object to get proper morphing results from the object.

## Positioning Controls

The positioning controls are used to quickly keyframe new flight paths for an object in the FX. You can simply move the preview slider to a particular time in the FX, then use these controls to move an object, and you will have created a new path. For more advanced keyframing of paths, you will use these controls together with the Envelope Editor.

## Tool Buttons

These tool buttons let you select a tool to use in the Monitor panel. When one of these tools is selected, you can click-and-drag in the **Monitor** panel to interactively edit the position, rotation, size, and pivot point of the selected object. These tools are also affected by the Axis buttons described below.

- **Move.** When the move tool is selected, clicking-and-dragging with the left mouse button in the Monitor panel will let you move the object along the **X** axis by moving left and right, and along the **Y** axis by moving up and down. Using the right mouse button, you can move the mouse back and forth along the **Z** axis by moving the mouse up and down.
- **Rotate.** When the rotate tool is selected, clicking-and-dragging with the left mouse button in the Monitor panel will let you rotate the object around the **Y** axis by moving left and right and around the **X** axis by moving the mouse up and down. Clicking-and-dragging with the right mouse button will rotate the object around the **Z** axis.
- **Scale.** When the rotate tool is selected, clicking-and-dragging within the Monitor panel will resize the object along all axis simultaneously. If you want to scale the object along a single axis, hold the **Shift**

## Object Options

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key while clicking-and-dragging. The left button controls scaling along the **X** and **Y** axis, while the right mouse button scales the object along the **Z** axis.

- **Pivot.** The pivot tool lets you adjust the pivot point of an object. The pivot point indicates the point in space that an object rotates around. Moving the pivot point can create entirely new results when rotating an object. The pivot point is indicated by a light blue **X** shape for the selected object. Use the left mouse button to move the pivot point along the **X** and **Y** axis. Use the right mouse button to move the pivot point along the **Z** axis.

### The Axis Buttons

The buttons labeled **X**, **Y**, **Z** along the top of the Positioning controls are used to limit a tool to specific axis. For example, if you only want to move an object along the **Z** axis, then you can make sure that the **X** and **Y** buttons are not pressed. Simply click on a button to change between pressed or not pressed. The current tool will only affect an object along the axis whose buttons are pressed.

### The Edit Fields

For each tool, there are also text fields where you can enter a specific value for each axis rather than using the interactive tools in the Monitor panel. These fields will change to show the current values when you are using the interactive tools.

### Size To Full

This button will resize the selected object so that it will exactly match the original fullscreen video (without changing its position along the **Z** axis). You should also set an object's **Morph** percent to zero if you want the video to show full screen properly.

### Position To Full

This button will move the selected object along the **Z** axis so that the object will exactly match the original fullscreen video (without changing the size of the object). You should also set an object's **Morph** percent to zero if you want the video to show full screen properly.

## Morph & Dissolve

### Morph

Many of the 3D objects in Hollywood FX can change shape from the original flat screen video to a unique 3D shape. This slider is used to control that

shape change. At **0%** the object is not morphed at all (and usually will be flat). At **100%** the object is fully morphed into its final shape. Anywhere in between, the object will be partially morphed between the original flat shape and the final shape. Use this slider along with the Envelope Editor to create interesting new shape changes. For example, with the Small Cylinder FX, you could have the object morph back and forth between flat and cylinder to create a flapping FX.

### Dissolve

This slider lets you adjust the transparency of an object. At **0%** the object is completely opaque. At **100%** the object will be invisible. Use this slider with the Envelope Editor to create interesting results like dissolves or fade-ins.

### Parent Object

This dropdown lets you change the parent object of the current object. You can create advanced object hierarchies by attaching objects to other objects. This dropdown will list all other objects in the FX, as well as a **<None>** option if you don't wish to have this object attached to any other object.

When an object has a parent, then the object will always follow the parent's positioning. If the parent moves or rotates or resizes, then its children also move, rotate or resize. The child can also have additional movements, but they are always relative to the parent object. To better see how parenting works, check out the Advanced-Tutorials guide.

### Object Flags

These flags control special capabilities of each object.

#### Shadow Cast

If checked, this object will cast a shadow. If cleared, the object will not cast a shadow.

#### Shadow Receive

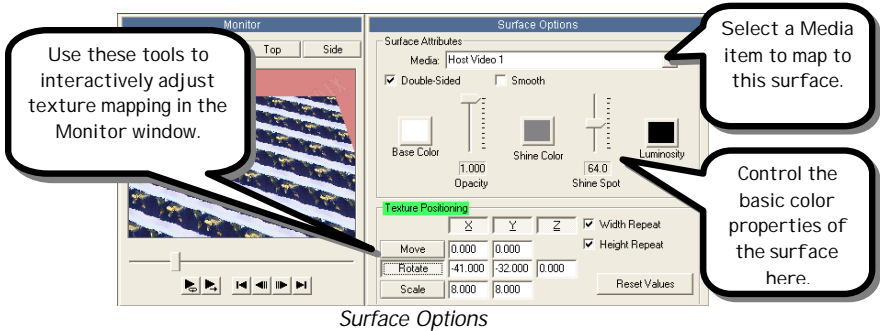
This flag is intended for full-scene shadowing which is not currently implemented.

#### Transition Object

If checked, the current object is considered to be a transition object. Only transition objects change their flight path when the **Flight Direction** or **Rotate Object** (Effect Options) is changed. When you create your own FX, you will normally make sure that any objects that fly on or off the screen are set to **Transition Object**, while the background object and any other objects that remain still have their Transition Object flag cleared.

# Surface Options Plus PRO

Surfaces describe the color and texture properties of polygons in an object. A surface can describe a simple color or can indicate that a Media item is to be mapped on the object. An object may have multiple surfaces (for example the stopwatch object in the Clockers FX has a surface for the gold colored watch and a separate surface for the area that is mapped with video).



## Texture Options

### Media

If a surface has video mapped onto it, then it is associated with a Media item. This dropdown lets you change the current Media item used for the surface, or select **<none>** so that no video is mapped on the surface and only the color options are used.

### X, Y, Z Axis Buttons PRO

These buttons determine which axes will be affected when one of the texture adjustment tools is selected. If the button is pressed, that axis will be affected, otherwise it will be locked and not changed by any interactive editing in the Monitor window.

### Move, Rotate, Scale PRO

These texture adjustment tools let you create interesting effects by changing how media is mapped onto the polygons of an object. Click on any of the tool buttons to activate that tool, then click-and-drag in the Monitor window to adjust the values for that tool. You can also manually enter values for position, rotation or scale by entering values into the text fields.

- **Move.** When selected you can move the mouse up-and-down to adjust the Y position of the texture and move the mouse right-and-

left to adjust the X position of the texture. You can create interesting results by moving a texture across an object (keyframe the position over time).

- **Rotate.** Use the left mouse button to rotate on the X and Y axes. Use the right mouse button to rotate around the Z axis. Rotating a texture can create some very unique results.
- **Scale.** When selected you can move the mouse up-and-down to adjust the Y scale of the texture and move the mouse right-and-left to adjust the X scale of the texture. Using Scale you can shrink or grow the texture on the object. Use this along with Width Repeat and Height Repeat to create interesting infinite zoom effects.

### Width Repeat, Height Repeat

These control whether a texture (media item) is repeated across an object when the texture itself does not cover the entire object. You generally use Width Repeat and Height Repeat together with Scale. Try turning on Width Repeat and Height Repeat, then scale the texture so it is very small. You will soon see multiple copies of the texture across the face of the object instead of one copy.

### Reset Values

Click this button to return the Position, Rotation and Scale values for the texture to their default values. This will quickly return the texture to its normal, original mapping on the object.

## Color Options

### Double-Sided

If checked, this surface is double-sided, and both the front and back of the polygons in the object are visible. If cleared, only the front side of each polygon is drawn. This option is used both for textured and color-only surfaces.

### Smooth

If checked, the polygons of this surface are drawn with a smooth appearance. When clear, the polygons are drawn flat and have a faceted appearance. This option is used both for textured and color-only surfaces.

### Base Color

This RGBA value determines the base color of the surface. It is only used if the Media item is set to **<none>** (a color-only surface). You can enter individual values for the Red, Green, Blue, and Alpha channels individually in the edit fields (the values must be between **0** and **1**), or you can click on the

## Surface Options

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Base Color button to display a color requester and select a specific color. Adjusting the Alpha channel below **1** will create a semi-transparent object.

### Opacity

This slider determines how transparent a surface is. The highest value of 1.000 is completely opaque, while the lowest value of 0.000 is completely transparent. This will only make the surface transparent and not the entire object, unless the entire object is a single surface. If your object has multiple surfaces and you want the entire object to fade out, then use Dissolve in the Object Options.

### Shine Color

A surface can have a specular shine on it (a bright spot that makes it look glossy). This value determines the color of that specular shine. It is used along with the **Shine Spot** value which determines the size of the specular shine spot. Normally, for a glossy appearance, this value should be set to **1, 1, 1, 1** (pure white), but you can use any color to create interesting results. You can enter individual values for the Red, Green, Blue, and Alpha channels individually in the edit fields (the values must be between **0** and **1**), or you can click on the Base Color button to display a color requester and select a specific color.

### Shine Spot

This slider along with the **Shine** color determines how glossy a surface looks. The higher the value, the tighter the specular spot (and the glossier the surface looks). With a smaller value the spot is spread out and the surface looks less glossy. At **0**, no Shine is drawn for the surface.

### Luminosity

This RGBA value determines the luminous color of the surface. It is only used if the Media item is set to **<none>** (a color-only surface). You can enter individual values for the Red, Green, Blue, and Alpha channels individually in the edit fields (the values must be between **0** and **1**), or you can click on the Base Color button to display a color requester and select a specific color. When a surface has a luminous color, it looks like it is emitting that color of light. It will no longer be shaded based on light direction. This can be useful to create effects like neon tubes.





# The Envelope Editor Plus PRO



The Envelope Editor is used for advanced keyframing of flight paths and individual options in Hollywood FX. When you first use Hollywood FX, the Envelope Editor is hidden to keep things simple. When you are ready to begin using the Envelope Editor, open it by clicking on the envelope button at the bottom of the Hollywood FX dialog.

The Envelope Editor is used to create keyframes for whatever control is currently active in the Hollywood FX dialog. The current control's name is highlighted in green to indicate that it is the current control, and that the Envelope Editor can be used to create keyframes for that control.

There are two basic types of envelopes.

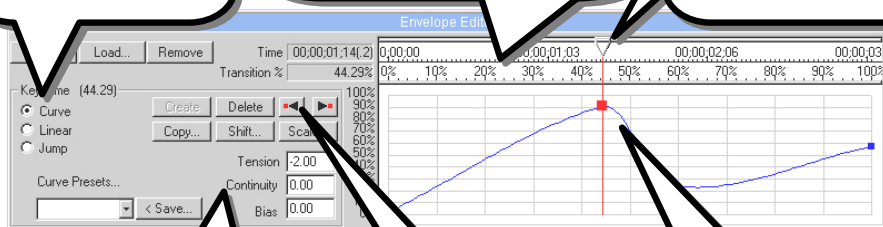
## The Single Value Envelope

When you are working with a single value in Hollywood FX (like **Morph** percent), then the envelope editor will show that value over time, and will let you edit the envelope by clicking and dragging in the envelope window.

Any key can have values curve through it, go straight, or jump immediately from the previous key's value.

The first ruler shows the total time of the FX, the second ruler shows the Transition percent, which is affected by the Reverse, Hold at Start, and Hold at End options in Effect Options.

Use the current time slider to move to a new frame in the FX. This works like the preview slider, but is more accurate.



Adjust the spline curve through a key using these controls.

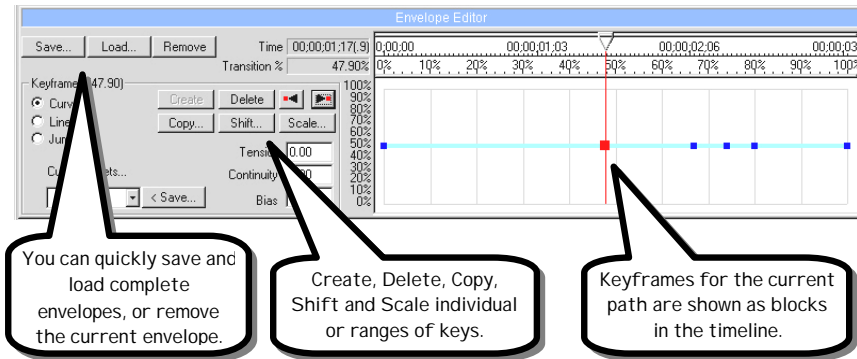
Next and Previous keyframe buttons.

Click and drag in the envelope window to create and adjust keys.

When you click and drag in the envelope window, it will at the same time automatically adjust the current control. When you adjust the current control, that will affect the envelope window.

### Multiple Value Envelope

When you are editing the flight path of the object using the object tools, you are actually adjusting keyframes for the position, rotation and scale simultaneously for a keyframe. In this case, the envelope looks a little different. Instead of showing the actual value, it simply indicates where keyframes are in time. You edit the values for those keyframes using the tools in the current Item panel.



### The Envelope Window

The Envelope Window displays the current envelope and lets you quickly click and drag to create new keyframes for an envelope.

#### The Current Time Slider

At the top of the envelope window you will find the current time slider. Like the preview slider, it lets you move back and forth to different times in the FX. Left-click and drag the slider back and forth to move it. As you move it, the preview slider in the Monitor window will move also. If you move the time over a keyframe, that keyframe will be highlighted in red to indicate that it is the current keyframe.

#### The Time Ruler

At the top of the window is the Time Ruler. The Time Ruler shows the total time of the FX. This is controlled entirely by changing the duration of the FX in your host application. The timecode used in this ruler can be adjusted in the Settings dialog.

#### The Transition % Ruler

All keyframe information in Hollywood FX is stored as percent values of the total transition. This allows Hollywood FX to handle true intraframe editing,

## The Envelope Editor

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easily scale to any duration, be reversed and to control Hold at Start and Hold at End quickly and easily.

Normally the values in this ruler run from **0%** to **100%** coinciding with the Time Ruler above it. However, this can be affected by certain Effect Options settings.

When the **Reverse Effect** checkbox is checked in Effect Options, the transition % ruler is reversed also, running from **100%** to **0%**.

Adjusting the **Hold** values (Start and End), will adjust the starting and ending point of the transition in relation to the total duration of the FX.

### The Envelope

The envelope is displayed in the envelope window. For single value envelopes, the range of values is displayed to the left of the envelope window. By clicking and dragging in the envelope window, you can create and modify keyframes.

If you click on an existing keyframe, the current time slider will move to that time and the keyframe will be selected. If you are editing a single value, then you can drag up and down to immediately change the value at that keyframe.

If you click in the window where there is no keyframe, then a keyframe will be created at that time. If you are editing a single value, you can drag the keyframe's value up and down. If you are editing a multiple value envelope, then the key will be created using the current values.

## The Envelope Buttons

### Save...

This button lets you save the current envelope to disk. When you press this button, a file requester will appear and you can type in the name to save this envelope as. Normally you should save all envelopes in the **Envelopes** folder (the default) so that you can find them again easily. This is useful when you might want to reuse a complex envelope in a different FX or for a different value. For example, you might create a complex bouncing ball path that you could save to disk and load later in an FX with a different shaped object.

### Load...

Click this button to replace the current envelope with a previously saved envelope. A file requester will appear letting you select a previously saved envelope. Only envelopes that have the same range of values can replace an existing envelope. So you could use an envelope you saved for an object's **Morph** as an envelope for an object's **Dissolve** value since they both have a range from **0** to **100**. But you couldn't use that **Morph** envelope for **Flight**

**Direction**, since Flight Direction requires an envelope that uses values from 0 to 360 degrees.

### Remove

This button will remove the current envelope. Once removed, changing the current control will change it for the entire FX, rather than for the current time's keyframe.

## Key Type Controls

When the current time is on a keyframe (the keyframe block will be highlighted red), you can use these radio buttons to control the type of keyframe at that time.

### Spline Curve

When Spline Curve is selected, the envelope will be a smooth curve through the keyframe. You can adjust the curve through the keyframe using the Spline Curve controls (described below).

### Linear

The envelope will be a straight line to the current keyframe.

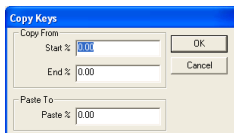
### Value Jump

When this is selected, the value will remain at the previous keyframe's value until the exact moment of the current keyframe, then it will jump to the new value. This is great when you want an object to disappear at a specific point in time. You can set up an envelope for the object's **Dissolve** value where the first keyframe is **0%**, and the second keyframe is a Value Jump keyframe to **100%**. This will guarantee that the object will disappear instantaneously rather than fading out over time.

## Keyframe Controls

### Copy...

This button lets you copy a range of keyframes from one time to another. When you click this button, the Copy Keys dialog appears.

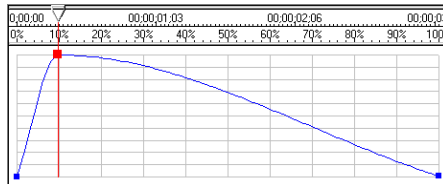


*The Copy Keys dialog*

## The Envelope Editor

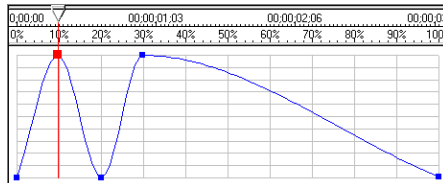
You enter a start and end time (in Transition %) to copy, and a starting time to paste the keys into.

For example, to create a **Morph** envelope where the object morphs back and forth between its original flat shape and its fully morphed shape, you could start by creating the following simply envelope (remove the original envelope, then simply click in the envelope window at 10% time and 100% value).



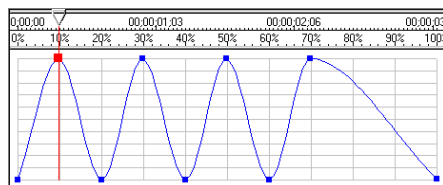
*The original envelope, created by clicking and dragging.*

After creating the initial envelope, click on **Copy...** and enter **0** and **10** for the Start and End values, and enter **20** for the Paste value. Click **OK**. This will copy the keys from 0 to 10% and paste them at 20%, to create the following.



*The envelope after copying the keys at 0% and 10%*

Now, perform one more copy with Start an End of **0** and **30** and a Paste value of **40**. So now we are copying the four keyframes from 0% to 30%, and pasting them starting at 40%.

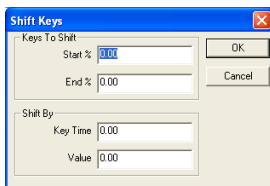


*The final envelope after the second Copy.*

You have created an interesting morph envelope where the object morphs back and forth using the Copy function.

### Shift

The shift button is used to shift a range of keys either in time or in value. For example, if you created some keys, but you want to shift them so that they start later in time you can do so, or if the values you selected at each keyframe were slightly lower than what you wanted, you could shift them so that they have higher values. When you click on this button, the Shift Keys dialog is displayed.



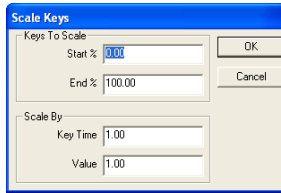
*The Shift Keys dialog*

- **Start %.** Enter the starting time of the range of keys you wish to shift.
- **End %.** Enter the ending time of the range of keys you wish to shift.
- **Key Time.** If you want to shift the time of each key, enter a positive or negative value here. Each key will be shifted by the percent value shown. For example, if a key was at 50%, and you shift it by **-7**, then the key will be shifted to 43%.
- **Value.** If you want to shift the value of each key, enter a positive or negative value here. The value is in the same units as the option currently being enveloped. For example, if you had a key for Flight Direction that had a value of **90** degrees, and you shift by **8**, then the new value for that key would be **98** degrees.

### Scale

The scale button is used to scale the time or values of a range of keys. It works like Shift except that instead of adding or subtracting a shift value, the time and values of each key are multiplied by the scale values. You could use this for example to double the value of each key in an envelope, or half the time it takes to complete a morph. When you click on this button, the Scale Keys dialog will appear.

# The Envelope Editor



*The Scale Keys dialog*

- **Start %.** Enter the starting time of the range of keys you wish to scale.
- **End %.** Enter the ending time of the range of keys you wish to scale.
- **Key Time.** If you want to scale the time of each key, change the value from 1. A value greater than one will increase the time between keys, while a value less than one will decrease the time. For example, if you have a key at 50% and you scale it by **0.5** then the new time for that key would be 25%.
- **Value.** If you want to scale the value of each key, change the value from 1. A value greater than one will increase the value, whilewhile a value less than one will decrease the value. For example, if you had a key for Flight Direction that had a value of **90** degrees, and you scale by **2** then the new value of the key would be **180** degrees.

## Create

Clicking this button creates a keyframe at the current time in the envelope window, using the current value. Usually you will create new keyframes by simply clicking in the envelope window, however, this button lets you manually create a keyframe when you already have the current time slider at the proper position, and your current control is set to the value you want for the keyframe you are creating.

## Delete

This button will delete the current keyframe from the envelope. You cannot delete the keyframes at **0%** and **100%** in time.



## Previous Key

This button will move the current time slider to the previous keyframe in the envelope.



## Next Key

This button will move the current time slider to the next keyframe in the envelope.

### Spline Controls

When the key type for a key is a Spline Curve, these controls let you adjust how the envelope moves through the key. There are three spline control values for each key: tension, continuity and bias (described below). These controls adjust the way the curve is calculated through the keyframe.

#### Presets Dropdown

The Presets dropdown list provides a list of preset values for the spline at the current key. Use this dropdown to quickly make the envelope move smoothly through the key or to create a bounce at the key. Generally you will simply pick a preset rather than manually adjusting the tension, continuity and bias values.

#### Save...

This button lets you save the current tension, continuity and bias values as a preset. When you click this button a requester will appear letting you type in a name for the new preset. The new preset will be added to the Presets Dropdown.

#### Tension

Tension controls the “speed” of a value as it passes through the key. A tension value of 1 will cause the change in value to slow as it enters the key and speed up as it leaves the key. A value of 0 will cause the value to change smoothly through the key. A value of -1 will cause the value to accelerate through the key.

#### Continuity

Continuity is used to create either a smooth curve through a key or a break (a quick change) in direction through the key. A value of 0 keeps a smooth curve through the key. A value of -1 creates a sharp change in direction, while a value of 1 creates a “hiccup” at the key, a sort of pause at that frame before continuing.

#### Bias

Bias affects where the value change bunches up, either before or after the key. It can be used to accentuate a change. A value of -1 will cause the value to overshoot the key. A bias of 0 will cause the value to move smoothly through the key. A value of 1 will cause the value to undershoot the key, moving a little farther before reaching back to the key.



# Plugins


Hollywood FX is an incredibly expandable program. You can add new FX, new objects to create FX, and new plugins that expand Hollywood FX capabilities in many ways.


A plugin is basically a special program that can be “attached” to an item in an FX, and it modifies that item in some way. There are two basic types of plugins currently available for Hollywood FX.


- **Image Filters.** These are the traditional plugins you will find in non-linear editors and older effects programs. These plugins are used to modify Media items. They can be used to adjust colors, blur an image, create keying effects for compositing and much more. In Hollywood FX, Image Filters can be attached to any Media item, or to the Effect Options item. When you attach an Image Filter to the Effect Options item, it will filter the output video rather than one of the media items.
- **Warps.** Warps are true 3D object plugins that are unique to Hollywood FX. These Warp plugins modify 3D objects in some way, such as twisting the object, exploding the object, or doing a page-peel on the object.


## Managing Plugins

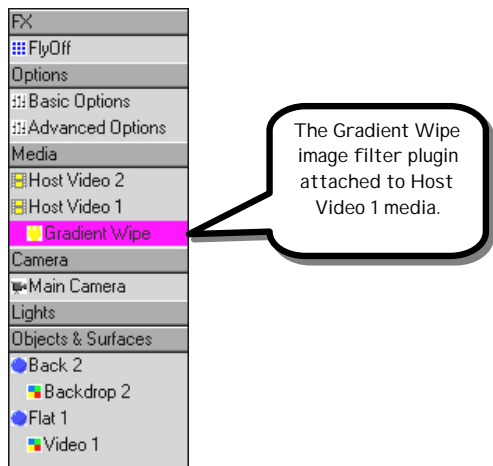
Plugins are added to items, modified and deleted from the **Control** panel.

 **To Attach A Plugin To An Item**




 Select the item in the **Control** panel that you want to attach a plugin to.

 Click on the **Plugins...** button in the **Toolbar**. A list of available plugins for that item appears.




 Double-click on the plugin that you wish to add to the item. The plugin will be added, and the Item Options panel will change to show the options for that plugin.



*Gradient Plugin applied to Media*

-  **To change the options for a plugin:**
-  Click on the plugin in the **Control** panel. The Options panel will appear for that plugin.
  -  Change options and see the results in the Monitor panel.

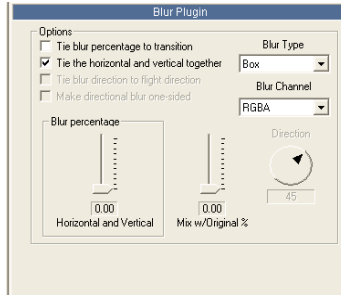
Plugins can be removed at any time.

-  **To remove a plugin from an item:**
-  Click on the plugin in the **Control** panel.
  -  Click on the **Delete** button at the bottom of the **Control** panel.

The following sections provide individual documentation for each plugin included in Hollywood FX.

### Filter - Blur

The Blur filter lets you blur incoming video using a number of different options.



*Blur Options*



*Box, Guassian and Directional Blur*

#### Tie Blur Percentage to transition

When checked, this option automatically keyframes the blur so that the object blurs more over time as the transition progresses.

#### Tie the horizontal and vertical together

When checked (the default), there will be one slider which controls both the horizontal and vertical blurring. When cleared, you will see separate Blur percentage sliders for horizontal and vertical.

#### Direction

This spinner is only available if the **Blur Type** is set to **Directional**. This spinner controls the direction of a Directional blur. The image will blur in the same direction as the spinner.

#### Blur Percentage

If **Tie the horizontal and vertical together** is selected, you will see one slider to control the total blur in both directions. If cleared, then you will see

two sliders, one to control the amount of blur horizontally, and one to control the amount of blur vertically. Generally, the higher the blur percentage, the longer the blur will take to calculate.

### Mix with original percentage

This slider allows you to overlay the blur on top of the original image to produce more interesting results. The higher the number, the more of the original image you will see.

### Blur Type

Use this dropdown to select different types of blur.

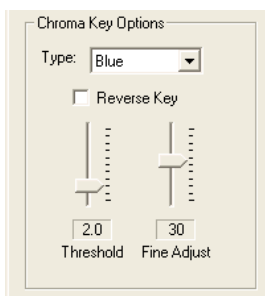
- **Box** – This is a quick blur that provides good results.
- **Gaussian** – A slower blur, produces finer results.
- **Directional** – Allows blurring in a specific direction using the **Direction** spinner.

### Blur Channel

You can select an individual color channel to blur. This can create interesting color effects on the incoming video.

## Filter - Chroma Key

The Chroma key filter is a simple keyer that allows you to quickly key out Green or Blue backdrops from video to allow keying of video that is mapped onto 3D objects in Hollywood FX.



*Chroma Key Options*

### Type

Select **Blue** or **Green** to key out blue or green backdrops.

### Reverse Key

This checkbox will reverse the key, so that everything **except** the blue or green areas are removed.

### Threshold

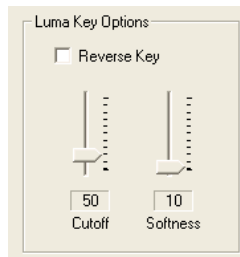
This slider controls how much of the picture is keyed out. The higher the number the greater the range of color that is keyed out.

### Fine Adjust

This slider controls the fine adjustment of the key around edges of differing colors.

## Filter - Luma Key

The Luma key filter is a simple keyer that allows you to quickly key out dark or light areas of a video source.



*Luma Key Options*

### Reverse Key

This checkbox will reverse the key, so that everything light areas are keyed out rather than dark areas.

### Cutoff

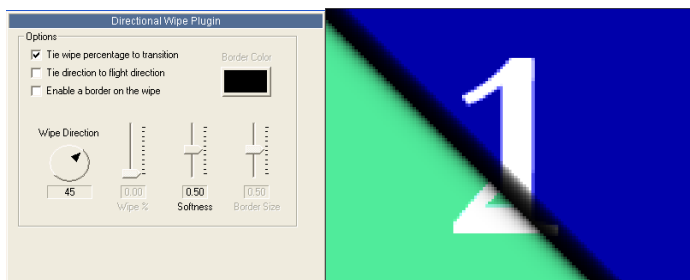
This slider controls how much of the picture is keyed out. The higher the number the greater the range of brightness that is keyed out.

### Softness

This slider controls the fine adjustment at the edge of the cutoff brightness, giving a softer edge to the key.

### Filter - Directional Wipe

This filter allows you to quickly “wipe away” a source image in any direction you choose. This filter can be especially interesting on video that is mapped onto complex objects.



*Directional Wipe Options and example*

#### Wipe Direction

This spinner controls the direction that the image is “wiped away”.

#### Tie wipe percentage to transition

When checked (the default) the Wipe Percentage is automatically tied to the total transition time, so that the wipe will finish at the same time as the transition. When cleared, you will be able to use the Wipe Percentage control to manually control the wipe.

#### Tie direction to light direction

When checked, the Wipe Direction is controlled by the **Light Direction** spinner in Effect Options. This makes it easy to tie lighting and wipe together.

#### Enable a border on the wipe

When checked, a border will be drawn along the edge of the wipe. You will be able to select the color, size, and softness of the border.

#### Border Color

When a border is enabled, you can click this button to select a border color from the Color Selection dialog.

#### Wipe Percentage

When **Tie wipe percentage to transition** is cleared you can use this slider to manually control the completion of the wipe. Use the envelope editor to keyframe interesting new results.

### Softness

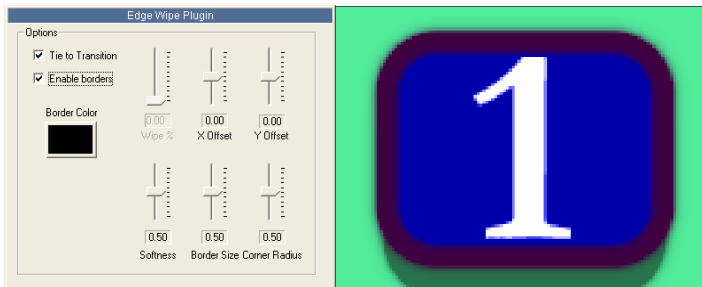
This slider controls the softness at the edge of the wipe. The higher the value the softer the edge of the wipe.

### Border Size

When border is enabled, this slider controls the thickness of the colored border. The higher the value, the larger the border.

## Filter – Edge Wipe

This filter allows you to quickly “wipe away” a source image using a framed border with optional soft and curved edges.



*Edge Wipe Options and an Example*

### Border Color

If borders are enabled, click this button to change the color of the wipe's border.

### Tie to transition

When checked (the default) the Wipe Percentage is automatically tied to the total transition time, so that the wipe will finish at the same time as the transition. When cleared, you will be able to use the Wipe Percentage control to manually control the wipe.

### Enable Borders

When checked, a colored border is drawn around the edge of the wipe. You can control the color and thickness of the border.

### Wipe Percentage

When **Tie To Transition** is cleared, this slider gives you manual control over the completion of the wipe. You can keyframe this value to create interesting results.

### X and Y Offset

Normally the wipe is centered on the source image. Use these sliders to center the wipe anywhere on the image.

### Softness

This slider controls the softness of the edge of the wipe. The higher the value the softer the edge.

### Border Size

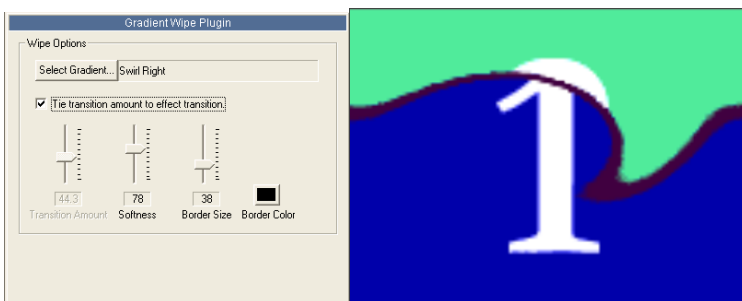
If borders are enabled, this slider controls the thickness of the border. The higher the value the thicker the border.

### Corner Radius

With this slider you can control whether the corners of the wipe are square or rounded. The higher the value the more rounded the corners.

## Filter - Gradient Wipe

The Gradient Wipe plugin is like a very simple version of Alpha Magic, only that you can apply the gradient wipe to the surface of any 3D object. It lets you select a grayscale gradient image and use it to **dissolve** the selected media.



*Gradient Wipe Options and Example*

### Select Gradient

Click this button to select a gradient to use. Use the file requester to find a gradient image. Gradient Wipe supports Targa (tga) and Bitmap (bmp)



## Plugins

images. You can find some sample gradients in **Hollywood FX\Images\gradients**.

### Tie transition amount to effect transition

If this button is checked, then Gradient Wipe will automatically dissolve the media during the entire duration of the FX. If cleared, then the Transition Amount value (and any envelope for that value) are used to dissolve the media.

### Transition Amount

This determines how far the media is dissolved. Normally you will create an envelope for this value to change the dissolve over time.

### Softness

This determines how soft the edges of the dissolve are. The higher the value, the softer the edges of the dissolve. If Border Size is not 0, then this affects the softness of the colored border.

### Border Size

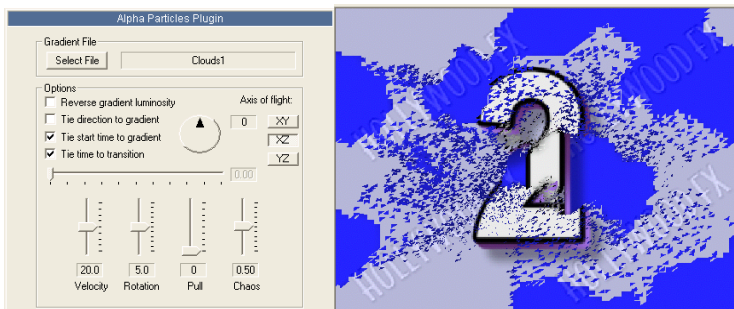
This slider can be used to create a colored border at the edges of the dissolve. The larger the value, the larger the border. At 0, no border is present.

### Border Color

Click on this button to select a color for the dissolve border. When Border Size is not 0, then this color will be used as a border for the dissolve.

## Warp – AlphaParticles

The AlphaParticles plugin lets you breakup an object into particles and have those particles fly around using a gradient image as a 'shape template' for how the particles move.



*Alpha Particles Options and example*

### Select File

Click on this button to display a file requester to select a gradient. You can use any .bmp, .png or .tga image file as the gradient.

### Reverse gradient luminosity

Normally the time particles start to move, and the direction they move is towards the lighter areas of the gradient. Checking this option causes the particles to move towards the darker areas of the gradient.

### Tie direction to gradient

When checked, the particles will move towards the lighter areas of the gradient. When cleared, the objects will simply move in the direction indicated by the direction spinner.

### Direction spinner

If **Tie direction to gradient** is cleared, this spinner will control the direction that the particles move.

### Axis of flight

These buttons determine what 3D axis (or plane) the particles will move along. Click on one of the buttons, **XY**, **XZ**, **YZ** to change the axis on which the particles move.

### Tie start time to gradient

When this is checked, the particles will start to move based on the corresponding brightness of the gradient. So particles that are positioned over dark parts of the gradient begin to move first, and particles that are positioned over light parts of the gradient move last. This makes the object break up in the 'shape' of the gradient you are using.

### Tie time to transition

When checked, the breakup and movement of the particles is tied to the overall time of the transition. If you wish to keyframe this movement separately, then clear this checkbox and use the time slider to control and keyframe the particle movement.

### Time slider

When the **Tie time to transition** checkbox is cleared, you can use this slider to control and keyframe the timing of particle movement separately from the overall effect time.

### Velocity

This slider determines how fast the particles move. The higher the value, the faster the particles will move.

### Rotation

This slider controls how much each particles rotates (spins) as it moves. The higher the value, the more each particle will spin.

### Pull

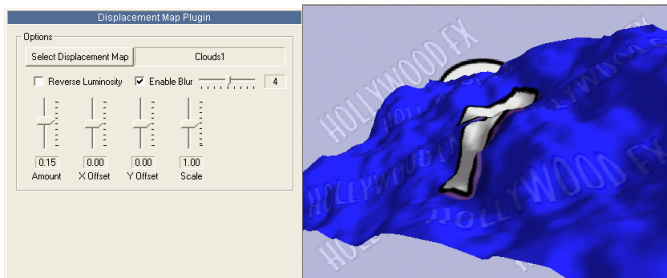
If **Tie direction to gradient** is checked, this determines how much the gradient brightness changes will affect the direction of each particle. The higher the value, the more each particle will be *pulled* towards the brighter areas of the gradient. Increasing this slider also increases the time required to calculate each frame.

### Chaos

Increasing this value adds more chaos or randomness to the movements of each particle.

## Warp – Displacement Map

The Displace plugin uses a gradient or other image to move (displace) polygons away from their normal positions. This plugin can be useful to create 3D terrain or other interesting results. For those with advanced understanding of 3D modeling, the vertexes of the polygons are moved along their normals (perpendicular to the polygon face).



*Displacement Map Options and example*

### Select Displacement Map

When clicked, a file requester will appear. Select a bitmap image (.bmp, .png, .tga) to use as the displacement map for the selected object. Gradient images are especially useful as displacement maps. The brightness of the image is used to displace the polygons in the object. The brighter the pixel, the more it moves the polygon.

### Reverse Luminosity

Checking this reverses the brightness of the image, so that areas that were dark in the image are now bright. This changes the displacement, since polygons are displaced more for brighter parts of the image.

### Enable Blur

Enabling blur makes the displacement of the polygons smoother. When checked, a slider will appear where you can adjust the amount of smoothness. The higher the blur the more time it takes to calculate the displacement.

### Amount

This slider controls the amount of displacement. The higher the value, the more polygons are displaced from their original position. It is very useful to keyframe this value over time to create animation of the displacement.

### X Offset and Y Offset

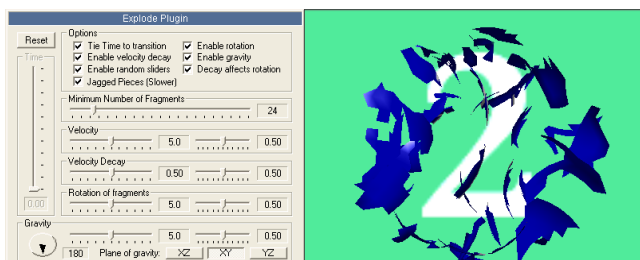
These sliders change the 'position' of the displacement image in relation to the polygons of the object. Adjusting these sliders will *move* the displacement over the face of the object and can be animated for interesting results.

### Scale

This slider changes the 'size' of the displacement image in relation to the polygons of the object. Making this a higher value is like zooming in on the displacement image. You can create some interesting animated effects by keyframing this value.

## Warp – Explode

This 3D plugin lets you explode any object into pieces and provides incredible control and advanced options over every aspect of the explosion.



*Explode Options and Example*

### Reset

This button quickly resets all options to their defaults.

### Time

When the **Tie Time To Transition** checkbox is cleared, you can manually control and keyframe the explosion time using this slider.

### Tie Time To Transition

When checked (the default), the explosion time will automatically be tied to the total Transition time, so that the object will explode during the entire time of the transition. Clear this checkbox to manually keyframe the explosion time.

### Enable Velocity Decay

When checked, the pieces will slow down as the explosion progresses. You can control the amount of decay using the **Velocity Decay** slider. When cleared, the pieces will move at a constant velocity over time.

### Enable Random Sliders

When checked, a second set of sliders will appear next to the sliders for Velocity, Velocity Decay, Rotation of Fragments, and Gravity. This second set of sliders controls the randomness of each option. The higher the value each slider, the more random the option.

### Jagged Pieces

When checked, the pieces of the object will have jagged edges and might look more realistic. This option does take longer to calculate.

### Enable Rotation

When checked, the pieces of the object will rotate as they move. The actual amount of rotation is controlled by the Rotation slider.

### Enable Gravity

When checked, the pieces of the object will begin to fall a specific direction over time. The direction and amount of gravity is controlled by the **Gravity** controls.

### Decay Affects Rotation

When checked, the rotation of pieces will also slow over time along with the velocity of the objects.

### Maximum Number of Pieces

This slider controls how many pieces the object will be broken into for the explosion. When set to **0**, the object is broken into individual polygons. This generally produces the most number of pieces with the quickest calculation. Above 0, the plugin will attempt to generate the number of pieces indicated by the slider. If the **Jagged Pieces** option is checked, this can take a good deal of time to calculate.

### Velocity

This slider controls how quickly the pieces explode away from the center of the object. The higher the number, the faster the pieces move.

### Velocity Decay

This slider controls how much each piece slows down over time. The higher the value the more each piece will slow down after the initial explosion.

### Rotation of Fragments

This slider determines how much each individual piece rotations around its own axis. The higher the value the more each piece spins around as it explodes.

### Gravity Spinner

This spinner controls the direction that gravity pulls along the selected Plane of Gravity. This spinner along with the Plane of Gravity selection controls the final direction of the pull of gravity.

### Gravity Slider

This slider controls the amount of gravitational pull. The higher the value the more each piece is pulled by gravity.

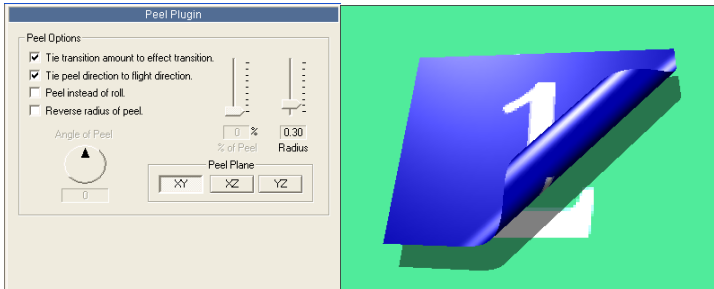
### Plane of Gravity

These buttons control which 3-dimensional plane that gravity pulls along. By default this is set to **XY** which means that gravity will pull along the X and Y axis, based on the direction selected by the Gravity Spinner.

## Warp – Peel

The Peel plugin lets you roll or peel any object. For doing a traditional peel on a flat object, we recommend you use the **High Mesh 1** object in the **Basic Shapes** folder.

## Plugins



*Peel Options and Example*

### Peel Plane

This determine which 3-dimensional plane the peel 'rolls' across. Normally for a flat object like High Mesh 1, you will leave this set to the XY plane. For other objects you may want to switch to different Peel Planes to see the result.

### Tie Transition Amount to effect transition

When checked (the default), the peel amount will automatically be tied to the total Transition time, so that the object will peel over the entire time of the transition. Clear this checkbox to manually keyframe the peel over time.

### Tie peel direction to flight direction

When checked (the default), the direction of the peel is controlled by the **Flight Direction** spinner on the **Effect Options** panel. When cleared, you can control the direction of the peel with the **Angle of Peel** spinner, and can manually keyframe the direction over time.

### Peel Instead of Roll

When checked, the plugin will peel back the object rather than perform a roll.

### Reverse Radius of Peel

When checked, the peel will be behind the object rather than in front.

### Percentage of Peel Completed

When **Tie Transition Amount to effect transition** is cleared, you can use this slider to manually control and keyframe the amount of peel over time.

### Radius Of Peel

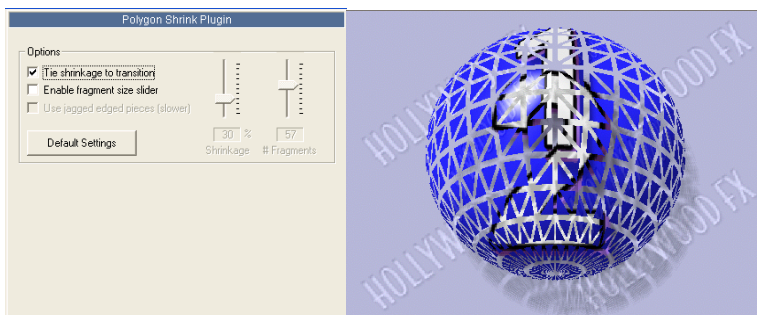
This slider controls the 'size' of the roll. The larger the number the bigger the roll.

### Angle of Peel

This spinner controls the direction of the peel (if **Tie Peel Direction to flight direction** is cleared).

### Warp – PolyShrink

The Polyshrink plugin shrinks each polygon in an object, creating something like a dissolve in the 3D world.



*Polyshrink Options and example*

### Tie shrinkage to transition

If checked, then the polygons will shrink uniformly over the entire time of the transition (by the end of the transition, the polygons will disappear). If cleared, you can control the Shrinkage and keyframe it over time.

### Enable fragment size slider

Normally each polygon in an object is affected individually by the Polyshrink plugin. When you check this option, you can adjust the number of fragments in that are shrunk in the object instead of individual polygons.

### Use jagged pieces

When **Enable fragment size slider** is checked, you will also have this option to use jagged pieces (fragments). While this takes longer to calculate when checked, it can produce more realistic or interesting looking results.

### Shrinkage

When **Tie shrinkage to transition** is cleared, this slider controls the amount that the polygons (or fragments) are shrunk. At 100%, the polygons disappear completely.

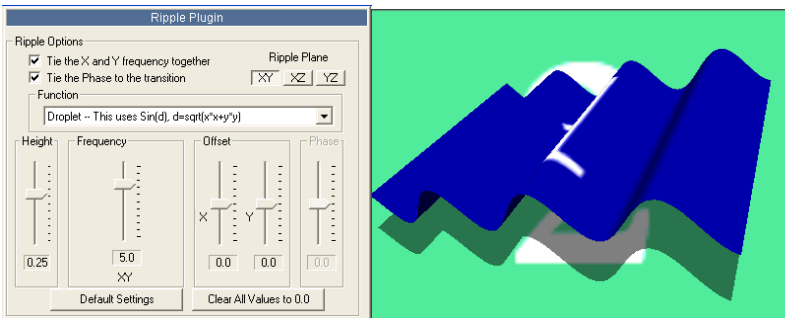


### # of Fragments

When the **Enable fragment size slider** is checked, then you can use this slider to control the number of fragments used to shrink. At 0, individual polygons are used, at other values, this slider determines the number of fragments created. So when this slider is **4**, then 4 large fragments are created over the entire object surface, then those fragments can be shrunk over time.

### Warp – Ripple

The advanced ripple plugin lets you add a wide variety of different ripples to any object. Unlike ripple filters found in other programs, this is a true 3D ripple that can be seen in 3 dimensions when the object is rotated. For doing a traditional ripple on a flat plane, we recommend you use the **High Mesh 1** object in the **Basic Shapes** folder.



*Ripple Options and an Example*

### Height

This controls the overall height of the ripple in comparison to the object. The larger the number the higher and more pronounced the ripple.

### Tie X and Y frequency together

When checked (the default), you will have a single slider for Frequency that maintains both the X and Y frequency. When cleared, you will see two sliders, and can individually control the wave frequency in the X and Y directions.

### Frequency

These sliders control the number of waves in the ripple. The higher the number, the more waves. If **Tie X and Y frequency together** is checked, you will see a single slider to control the total frequency, otherwise you will have two sliders and can control the frequency for X and Y individually.

You can get very interesting results by setting the frequency in one direction to **0**, while maintaining a higher value in the other direction.

### Offset (X and Y)

These two sliders control the “center” of the ripple. Use these sliders to adjust the center of the ripple.

### Tie Phase to transition

When checked, the phase is automatically tied to the total transition time so that the plugin ripples over the total time of the transition. If you clear this checkbox, you can manually control the phase using the Phase slider.

### Phase

This slider controls the timing of the ripple, and makes the ripple seem to move. When **Tie the Phase to the transition** is cleared, you can use this slider to manually control and keyframe the ripple.

### Function

This controls the type of ripple that is generated.

- **Droplet** – This generates circular waves from the center of the ripple.
- **Aligned Ripples** – This generates uniform smooth bumps along the surface of the object.
- **Crazy Ripples** – Creates irregular bumps that increase in height towards the outer corners of the object.
- **Offset Ripples** – Creates wild bumps-on-bumps across the face of the object.
- **Corner Waves** – Creates curved waves around the outside corners of the object
- **Waves** – Creates long straight waves, like ocean waves coming to shore.
- **Bumps** – Creates distinct regular bumps that rise up from the flat surface of the object.
- **Ying Yang** – Creates a single sharp mountain that rises from the surface of the object.
- **Bounce** – Creates a single ripple out from the center like a balling bouncing onto an elastic surface.

## Plugins

- **Black Hole** – Pulls the polygons of the object in and creates a hole that spreads.

### Default Settings

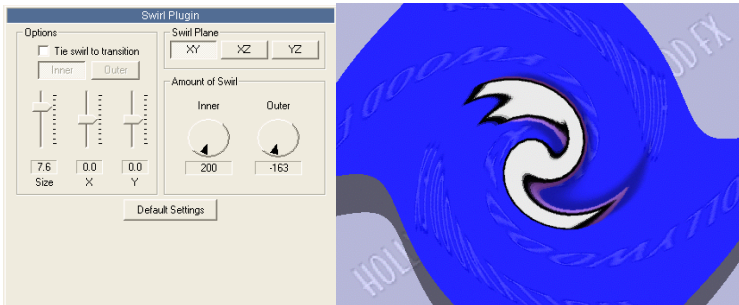
This button reverts all settings to their defaults for the selected functions.

### Clear all values to 0.0

This button sets all values to 0. This is useful for the beginning of an effect when you don't want the ripple to show immediately.

## Warp – Swirl

This plugin will swirl the faces of an object. It can create a whirlpool-like effect with video mapped on an object. You have separate control over the outer portion of the swirl (near the outside edges of an object) and the inner portion of the swirl (near the center of the object).



*Swirl Options and example*

### Tie swirl to transition

When checked, the swirl will automatically increase over the entire time of the effect. When cleared you can manually control and keyframe the inner and outer swirl amounts.

### Inner and Outer buttons

When **Tie swirl to transition** is checked, these buttons determine whether the outer swirl or inner swirl is adjusted over the time of the effect.

### Size

Use this slider to control the distance from the center of the swirl to the outer edge of the swirl.

### X and Y sliders

Use these sliders to move the center of the swirl. You can animate these over time to make it look like the swirl is moving (like the eye of a storm moving).

### Swirl Plane

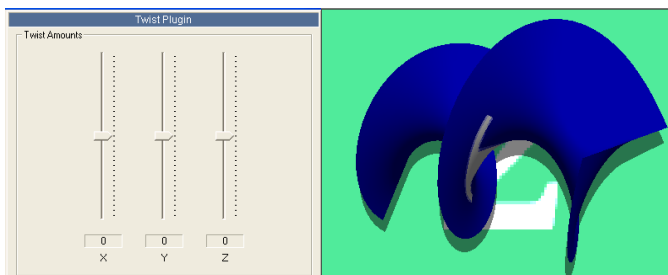
A swirl is calculated along a 3D plane. Use these buttons to change which plane the swirl is calculated over.

### Amount of Swirl

These two spinners control the amount of swirl at the inner and outer edges of the swirl. Moving this in opposite directions will create more of an overall swirl. Keyframing these values over time can create interesting results.

## Warp - Twist

This plugin lets you twist a 3D object along any axis. It uses the **pivot point** of the object to determine the **center** of the twist. The farther a point is from the center, the more it is twisted. You can quickly twist the object along any or all axis.



*Twist Options and Example*

### Twist Amounts

Move the sliders to twist the object around that Axis. Normally you will only twist around a single axis, but you can get interesting results by twisting around more than one axis at a time.

# Export HFZ PRO

The Export HFZ tool is designed to let you easily share your custom creations with other Hollywood FX users. When you export an effect as a **.hfx** file, Hollywood FX compresses the effect itself, along with any of your own objects and images that are used in the effect. There are a few of important rules when using Export HFZ:

- You cannot Export any of the original effects that come with Hollywood FX. Export HFZ is for exporting your modifications and custom-created FX only.  
If you modify an existing effect, you must first use **Save FX...** to save the effect with a new name before using Export HFZ.
- Export HFZ will not include any original objects that come with Hollywood FX (or with any Pinnacle effect packs) in the **.hfx** file. If you use objects from additional effect packs, the user who installs your **.hfx** file must have the same additional effect packs installed to be able to use your effect.

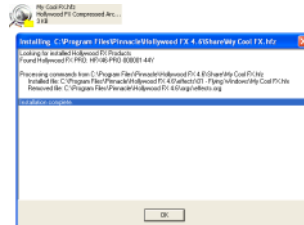
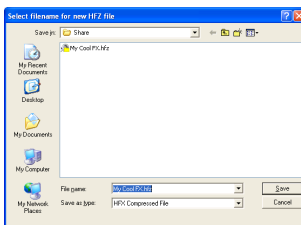
## **To Export a modified or custom-created effect:**

- Click on the **Export HFZ...** button in the Toolbar.
- A file requester will appear asking you to name the **.hfx** file. Change the default name and location if desired, then click **Ok** to create the **.hfx** file.

The **.hfx** file name will default to the name of the effect.  
Export HFZ will create **.hfx** files in the **Hollywood FX\Share** folder by default.

## **To install a .hfx file on any system with Hollywood FX 4.6 or higher:**

- Double-click on the icon of the **.hfx** file. The HFZ Installer will load and install all of the files in the **.hfx** file. Click **Ok** to close the dialog when finished.



*The Export HFZ file requester and the HFZ Installer*



# Import 3D

The Import 3D tool lets you import Lightwave 5.x 3D objects (other object formats may be supported in future updates, see the readme file for more information).

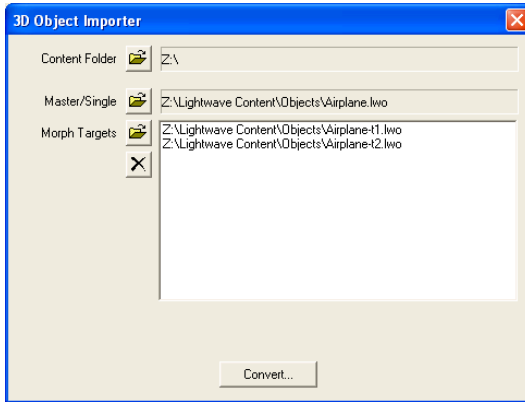
Import 3D supports importing simple objects, as well as importing multiple objects to become morph targets.

Within the **Hollywood FX** installation folder, you will find the **Lightwave Content** folder that contains sample objects and images to use.

Within the **Images** folder, you will find the **MAPxxx** targa images. These are important because they can be used as *proxy* images when created your own 3D objects. Wherever you use these images, the Importer will replace them with **Host Track 1** video references. So, if you want an object to display **Host Track 1** (the first video source in a transition), simply map **MAP001.tga** onto the surface, and when you import the object, it will be replaced with Host Track 1.

When creating objects that you will import into Hollywood FX, you should follow these rules:

- Objects should consist of 3-point and 4-point polygons only. It is recommended that you only use 3-point (triangles) polygons to make sure that all polygons are convex.
- If you want to use the object in Pro-ONE for realtime, you should use as few polygons as possible. As a general rule, the entire effect should have less than 1,500 polygons to ensure that it will playback in realtime.
- Hollywood FX uses only a subset of the features of Lightwave surfaces. Generally you can adjust base color, transparency and luminosity.
- For textures you can use any of the normal projection mapping modes (Flat, Sphere, Cylinder) from Lightwave 5.x.
- To create morphing objects, first create the **master** object, then create morph targets from the master. The morph targets must have the same number of points as the master.



*The 3D Object Importer dialog*

### Content Folder

You should select the root folder where your Lightwave 3D content files are stored. By default this is the **Lightwave Content** folder that is installed with Hollywood FX. This folder is needed so that the importer can find the images associated with an object.

### Master/Single

Click on the folder to select a Lightwave object file. If you are importing an individual object (with no morph targets), this is the only file you need to select before converting the object. If you are importing an object with morph targets, then this is the **master** object (or the first object in the set of morphing shapes).

### Morph Targets

Click on the folder icon to add another Lightwave object to the list of morph targets. Each morph target object must have the same number of points as the Master.

To remove a morph target, select the target name in the list of Morph Targets, then click on the **X** icon.

### Convert

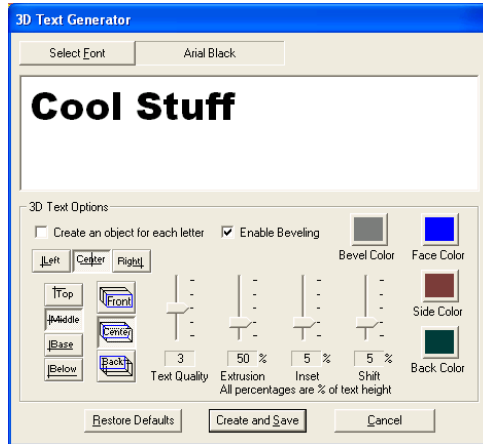
Click the Convert button when you are ready to import the Lightwave object. A file requester will appear asking you for the name to save the converted object to.

When the conversion is completed, the object will be saved in the filename you selected, and will appear in the effect you are editing.



# 3D Text **PRO**

The 3D Text plugin generates 3D text objects that can be used like any other objects in Hollywood FX.



*The 3D Text Generator dialog*

## Select Font

Click this button to display the Font selection dialog. Select any font, adjust the size, and change options (bold, italic, etc). The size of the font is not particularly important since you can resize the 3D object after it is generated.

## Text Box

Here you can type in the text you want to be made into a 3D object.

## Create an object for each letter

When cleared, the entire text you enter in the text box is created as a single 3D object. When checked, each letter is created as a separate 3D object and a null object is created that each letter is attached to. You can then move, rotate and scale all the letters using the null, or move and modify each letter individually.

## Enable Beveling

When this is checked, the text is generated with beveled edges. When cleared, the 3D text is simply extruded without beveled edges.

### Colors

The color buttons let you set the initial surface color of each portion of the text, including the Bevel, Face, Sides and Back of the text. Click on a color button to display the color requester and select a color.

You can later change the generated 3D object surface colors and other attributes. You can also map video or images onto any of the surfaces.

### Justification Buttons

The justification buttons let you adjust how the text is positioned in relation to its pivot point. This affects how the created object scales and rotates in the 3D effect.

### Text Quality

The higher the value, the more accurately the 3D text is generated relative to the original font. Creating higher quality 3D text also means a larger number of polygons.

### Extrusion

This value determines how deep the 3D text is extruded. The higher the value, the deeper the 3D text.

### Inset

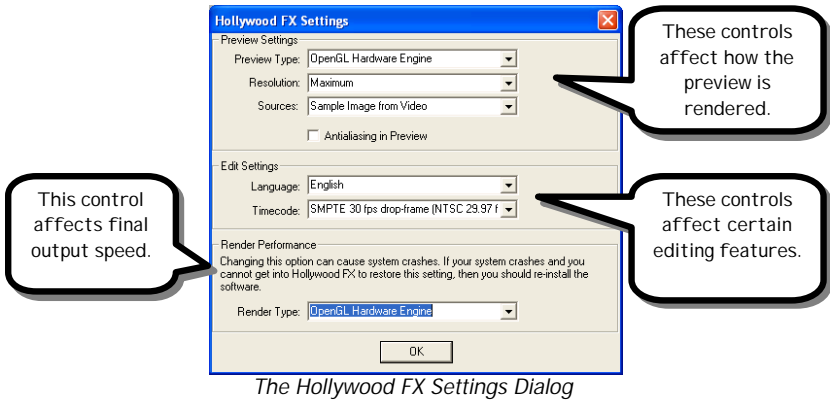
This determines the depth of the bevel. The higher the value, the deeper the bevel along the extruded depth of the object.

### Shift

This determines the thickness of the bevel relative to the face of the 3D text that is created. The higher the value, the thicker the bevel.

# The Settings Dialog

The Settings Dialog contains global settings that affect how Hollywood FX functions. The dialog is grouped into sections that control different aspects of Hollywood FX.



## Preview Settings

The Preview Settings let you control how the preview is rendered. If your preview is rendering too slowly, or the preview quality is too low, changing these options can make a difference.

### Maximum Resolution

Use this dropdown to adjust the maximum resolution used for rendering the preview. If you select **Maximum**, the preview will be rendered at the full resolution of the Preview window. The other values represent different fixed resolutions that the preview will be rendered at. Generally **160 x 120** provides a good balance of speed and quality on systems that do not have OpenGL hardware.

### Preview Type

- **Portable Software Engine.** Normally, the preview is defaulted to this engine. This is a proprietary engine that is the safest for computers using non-standard display cards and drivers. It is also useful for when Hollywood FX is used as a filter because it supports Alpha Channels.
- **OpenGL Software Engine** is the next safest and is slightly faster than Portable.

- **OpenGL Hardware Engine** is for systems using NVIDIA display cards with the latest drivers. This will make your Hollywood FX preview environment blazing fast and more pleasant when designing effects, composites and animations.

### Sources Dropdown

The Sources dropdown list lets you select what type of video is mapped onto the objects in the preview. These options do not affect the final rendering of an FX. There are three options:

- **Placeholder.** Instead of video from the host timeline, simple proxy images with a source number are used. This generally provides the fastest preview.
- **Sample Image from Video.** This is the default selection. A single frame for each video source is used during the entire preview. This will generally give you a good idea of how the final FX will look while rendering very quickly.
- **Live Video (slowest).** The correct video is used for each frame of the transition. This is the most accurate and also the slowest preview option, since for each frame of the preview; Hollywood FX must get the correct video frame from the host application.

### Antialiasing In Preview

Normally when antialiasing is turned on, the Preview is rendered with antialiasing so that you can see the difference. However, antialiasing slows down rendering, and you may find that it is easier to work without having antialiasing rendered in the preview.

## Edit Settings

These options affect how Hollywood FX works while selecting an FX and changing options.

### Editing TimeCode

Set this to match the timecode used by your host application. This timecode is used in the Time Ruler of the Envelope Editor and the Media Options panel for showing media timecode.

- **Percent.** When selected, the timecode is simply a percent of the total time.
- **SMPTE 24 fps.** This option is used primarily for film editing at 24 frames per second. Time is shown in format **HH:MM:SS:ff**

## The Settings Dialog

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- **SMPTE 25 fps.** This option is used primarily on PAL editing systems for editing video at 25 frames per second. Time is shown in format **HH:MM:SS:ff**.
- **SMPTE 30 fps drop-frame (NTSC 29.97).** This is used for standard NTSC editing, where specific frame numbers are dropped to maintain the NTSC 29.97 frame frame. Time is shown in format **HH;MM;SS;ff**.
- **SMPTE 30 fps non drop-frame.** This option is used when you want to edit at 30 frames per second without worrying about the NTSC 29.97 fps timing. Time is shown in format **HH:MM:SS:ff**
- **Number of Samples.** This timecode simply displays sequential frame numbers. The format is **####**.
- **Feet+Frames 16 mm.** This timecode is used for editing 16mm film. The format is **FF + ff** where FF is feet and ff is frames.
- **Feet+Frames 35mm.** This timecode is used for editing 35mm film. The format is **FF + ff** where FF is feet and ff is frames.

### Language

Hollywood FX is localized in multiple languages. You can change the language used in the Hollywood FX dialog by selecting it from this dropdown list. The change will take place as soon as you close the Settings dialog.

## Render Performance

These settings affect the final output rendering performance in Hollywood FX.

### Render Type

- Hollywood FX uses different context types to achieve faster and better quality rendering results with different OpenGL hardware. You can change this manually if you are experiencing rendering problems.
- **Portable Software Engine.** Normally, like Preview Type this is the default engine.
- **OpenGL Software Engine** is the next safest and is slightly faster than Portable.
- **OpenGL Hardware Engine** is for systems using NVIDIA and ATI display cards with the latest drivers. Rendering speed will vary for different hardware.