



Hollywood FX for Studio

User's Guide

Release 4.5 For Windows

Revision A



Pinnacle Systems, Inc.

280 N. Bernardo Ave

Mountain View, CA 94043

www.pinnaclesys.com

www.hollywoodfx.com

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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.

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.

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.

Installation for Windows 98/ME/2000

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

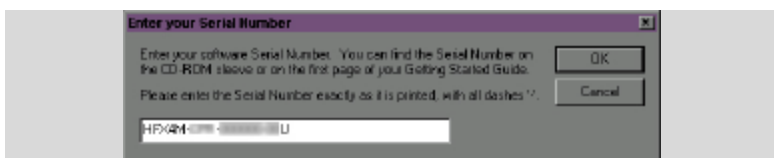
- PC compatible with at least a Pentium 166 MHz processor (or compatible equivalent).
- Windows 98/ME/2000
- 64 MB RAM (more may be required by your video editing software). For multi-window effects, 128 to 256 MB (or more) is recommended.
- At least 40 MB Hard Disk space.
- 16 or 24 bit display adapter. 3D Accelerator recommended.



To install Hollywood FX:

- ☞ Insert the Hollywood FX CD into your CD-ROM drive. The CD-ROM Welcome dialog will appear.
- ☞ Enter the **serial number** that came with your software (it 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**.
- ☞ The Main Installation menu for your software will appear.
- ☞ Select **Install Hollywood FX**. The installer will load, and the Setup Welcome dialog will appear.
- ☞ 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. The Select Host Plugins dialog will appear.
- ☞ Click on the checkboxes for any host applications that the installer should search for and install a Hollywood FX plugin. Click **Next** to continue. Hollywood FX will be installed on your system.
- ☞ At the end of the installation, you will be required to enter your **Serial Number**. You will find the serial number on the paper sleeve that the Hollywood FX CD-ROM was packaged in.

Adding a MultiWindow in Pinnacle Studio



- After clicking **OK**, the Licensing Tool will open. This is where you can join **Club Hollywood** and get your permanent **Keycode**.



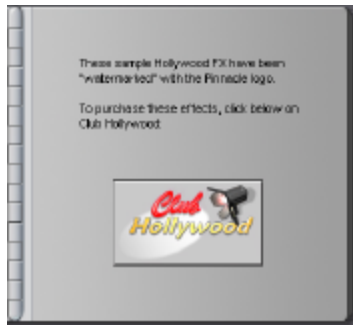
- After installation, you may be required to restart your system.

If you have an Internet connection on the system Hollywood FX is installed on, you will also have the option of registering your software and joining Club Hollywood quickly and easily from the Hollywood FX application.

Club Hollywood

When you register Hollywood FX online at **www.hollywoodfx.com** to get your permanent keycode, you will also receive a **userid**, **password**, and some **initial credit** that you can use in Club Hollywood, the Internet FX mall. Browse through and order new FX, plug-ins and more, either individually or in libraries that open a new world for Hollywood FX. Once you have used your initial credit, you can purchase additional credit at any time and continually expand your Hollywood FX.

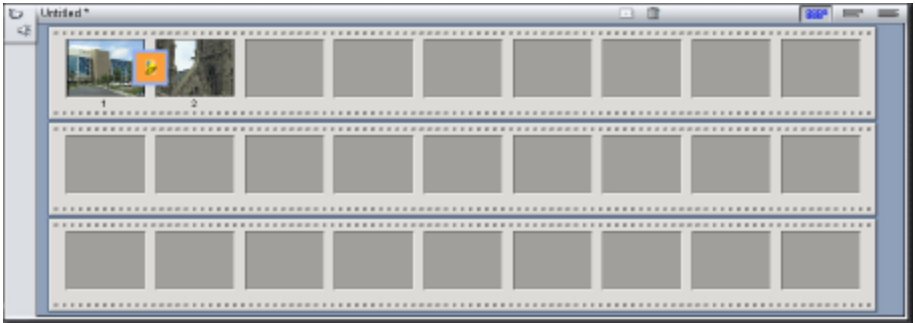
You can also purchase and instantly download upgrades to Hollywood FX through Club Hollywood. Simply click on the Club icon after selecting the HFX transitions.



Adding a MultiWindow in Pinnacle Studio




Adding Your first FX in Pinnacle Studio

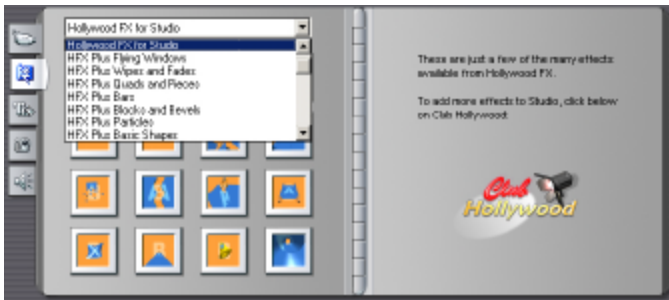
Prepare two video sources on the 1st and 2nd frames of the storyboard. Now drag any HFX Plus transition between them.



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



To add a transition to the timeline:

-  Make sure the Transitions tab in the Album is visible.
-  Switch to the **HFX Plus Flying Windows** group from the drop down menu.
-  Drag the desired transition to the timeline so that it is between the two video clips.



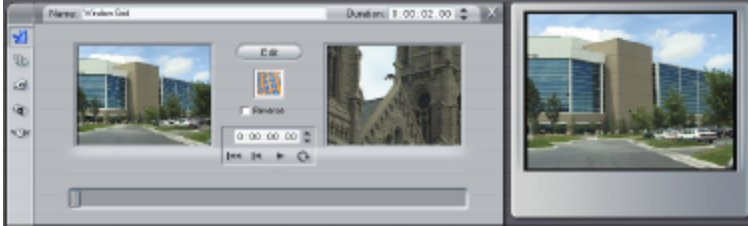
The Hollywood FX for Studio transition group

To reverse or edit a transition:

-  Go to the desired transition in the storyboard.
-  Double-click on the transition block. The **Studio Transition Options** should appear.

Hollywood FX for Studio

- ☞ You can quickly reverse the direction by checking the **Reverse** check box.



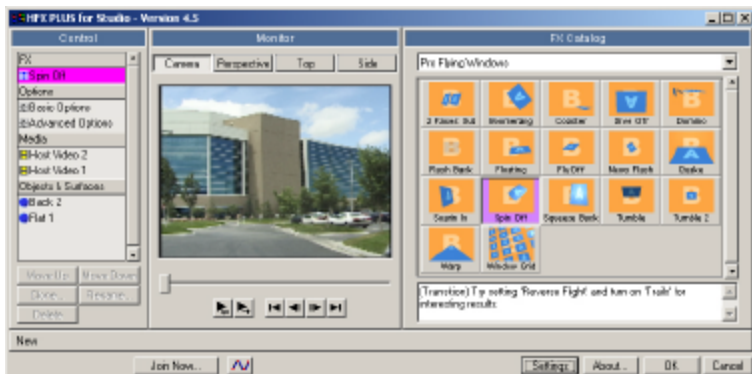
The Studio Transition Options where you can edit your selection.

Choosing and Editing a transition within Hollywood FX

When the Hollywood FX dialog is displayed, you will immediately see the **FX Catalog**. You can override any transition chosen within the Studio transition group, by simply selecting an FX from within Hollywood FX. Any changes will be updated upon returning to the Studio timeline.

☛ To Change an FX:

- ☞ Click on the **Edit** button and the powerful **HFX Plus** editor appears.
- ☞ Select **Plus Flying Windows** group from the FX Group popup list.
- ☞ Click on the **Spin Off** icon.

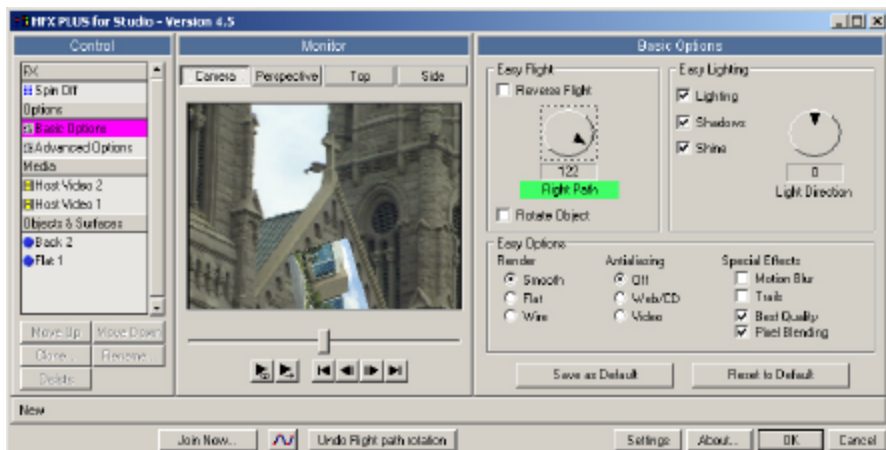


The Hollywood FX Catalog Selection

Adding a MultiWindow in Pinnacle Studio

To Edit the look of the FX:

- Click on the **Basic Option** button in the **Control** panel.
- Check the **Shadows** button.
- Now rotate the effect by selection the disk like button in the **Easy Flight** area. Rotate to **128**. The effect will spin off in a different direction. Its that easy! Now click OK.



Basic options – Shadows checked and Easy Flight modified

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.

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.

Hollywood FX for Studio

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.
- 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**.



Hollywood FX Setting Requester

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.

Advanced Tutorials

Adding a MultiWindow in Pinnacle Studio

Plus & PRO

Prepare two video sources on the 1st and 2nd frames of the storyboard. Now drag any HFX Plus transition between them.



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



To edit the transition:

- ☞ Go to the desired transition in the storyboard.
- ☞ Double-click on the transition block. The **Studio Transition Options** should appear.
- ☞ Now click the **Edit** button.

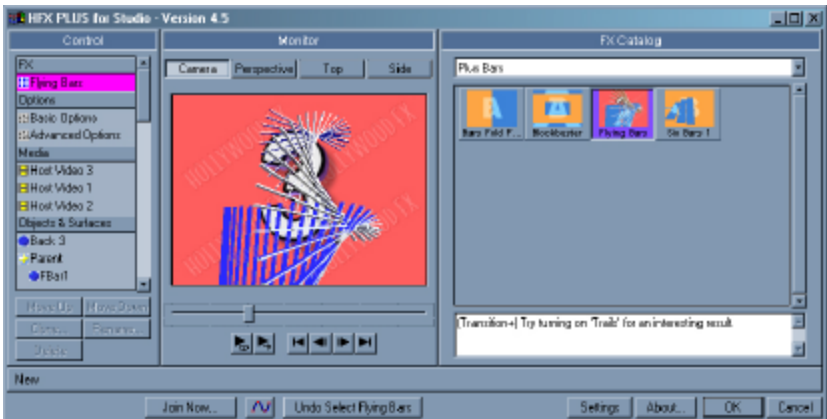
Hollywood FX for Studio



The Studio Transition Options where you can edit your selection.

To Change an FX:

- Click on the **Edit** button and the powerful **HFX Plus/PRO** editor appears.
- Select **Plus or PRO Bars** group from the FX Group popup list.
- Click on the **Flying Bars** icon.

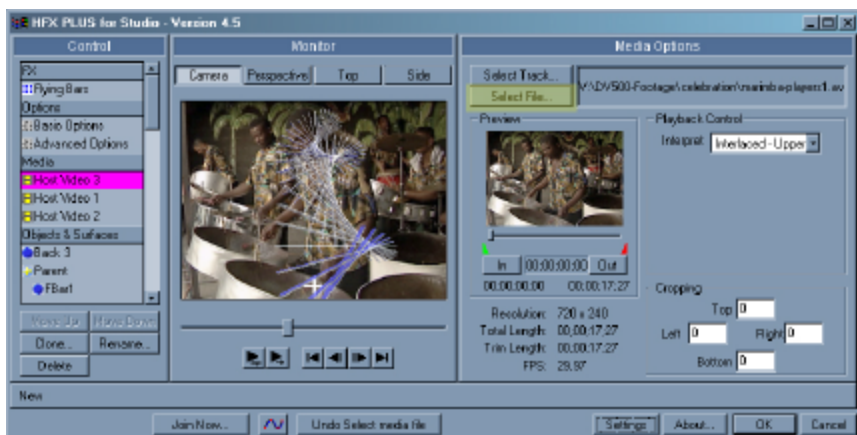


The Hollywood FX Plus Bars for Studio transition group

Adding a MultiWindow in Pinnacle Studio

Now add the 3rd Source:

- Click on the Host Video 3 button in the Control panel.
- Click the **Select File** button and choose a media clip from where it resides on your hard drive.
- Now you can trim the **In** and **Out** point by dragging the preview bar and click the **In** and **Out** buttons for the desired length.



Basic options – Shadows checked and Easy Flight modified

Tutorial: Envelopes

Plus & PRO (PRO envelope editor shown)

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 Window Transitions** 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.

Hollywood FX for Studio

Select the Object and Option:

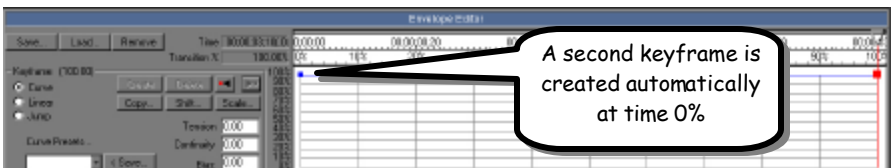
- ☞ Click on the **Flat Window** object in the **Edit List** panel.
- ☞ Click on the **Dissolve** slider in the **Object Options** panel so that it is highlighted.

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 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 0% 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%.

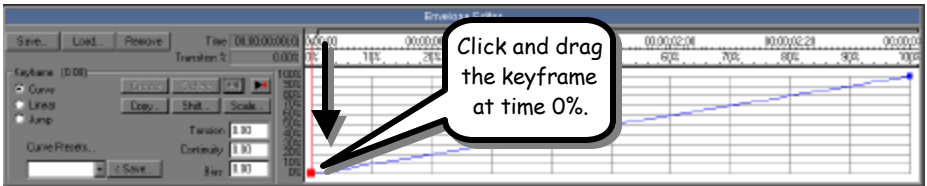
Also notice that the preview and the current time slider at the top of the envelope window both moved to 100%, and that the keyframe at 100% is highlighted in red to indicate that it is the current keyframe.

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.

Tutorial: Envelopes

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.



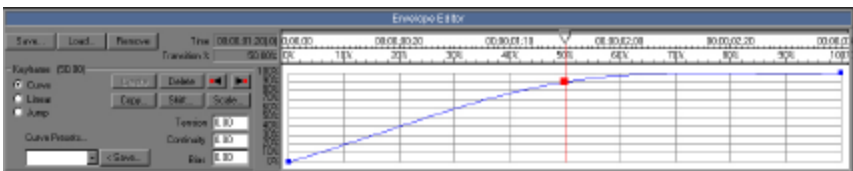
The first keyframe is adjusted

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.

Hollywood FX for Studio

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.
-  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.

Tutorial: Envelopes



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.

Tutorial: Path Editing

Plus & PRO. When you want to customize an FX, 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.

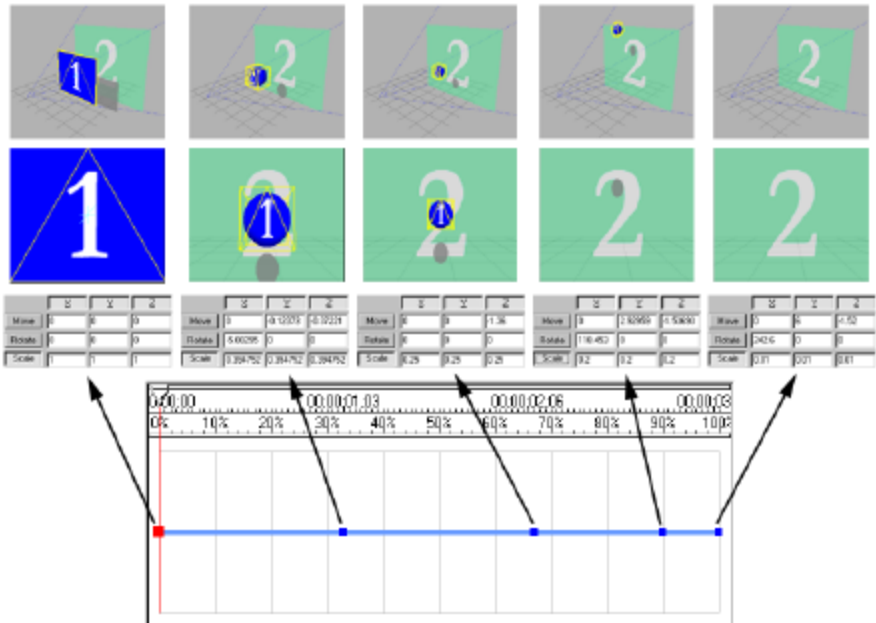


Prepare for the Tutorial and Select the FX:

- ☞ 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 Shape Transitions** group.
- ☞ Click on the **Sphere** object in the Edit List panel.

The **Positioning** group should be highlighted in green, indicating that object positioning is currently being edited in the Envelope Editor. This is exactly what we want, since the positioning tools are what we use to create a path for an object. 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.

Hollywood FX for Studio



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).

Tutorial: Path Editing

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.

By looking at the existing keyframes, you will better understand what is needed to create a new path. 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. Often, the easiest way to create a path is to create the first and last keyframes, then fill in the middle.



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 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.

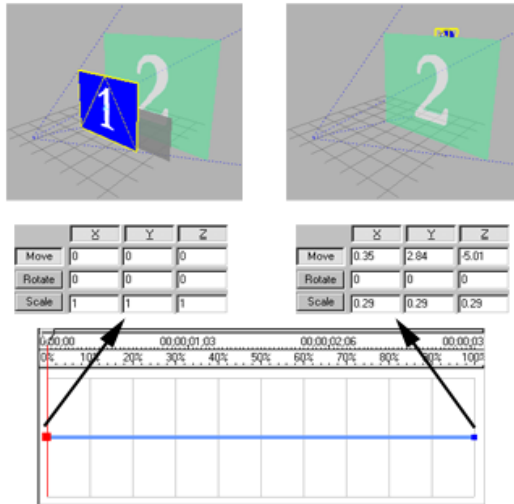
Hollywood FX for Studio

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 **Persp** 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 **Cam** 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.

Tutorial: Path Editing



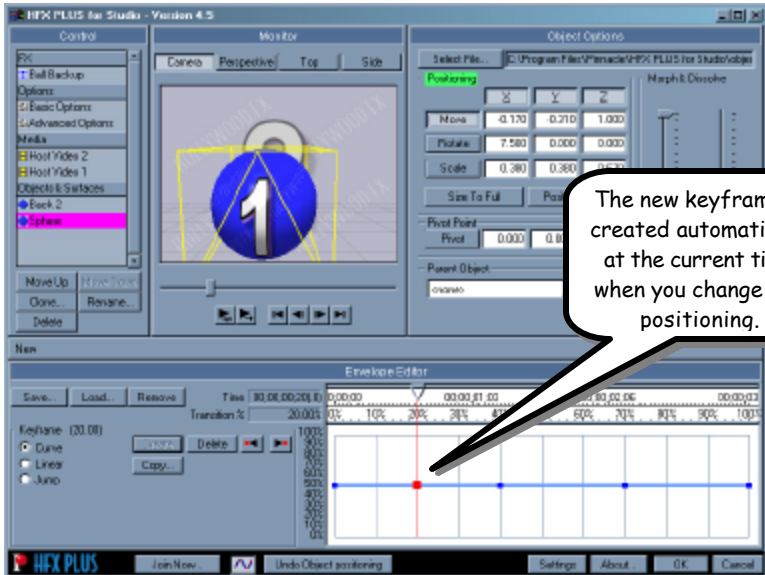
How your keyframes should look after modifying the last keyframe

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.

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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. ANow, let's create the bottom of the bounce.

To create the bottom of the bounce:

- ☞ Move the current time slider to **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.

Tutorial: Path Editing

- ☞ 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.

Tutorial: Creating New FX from Existing FX

Pro Only. 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 **Flat Window** object in the Edit List 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:



Click on the **Select File** button in the Object Options panel. A file requester will appear.

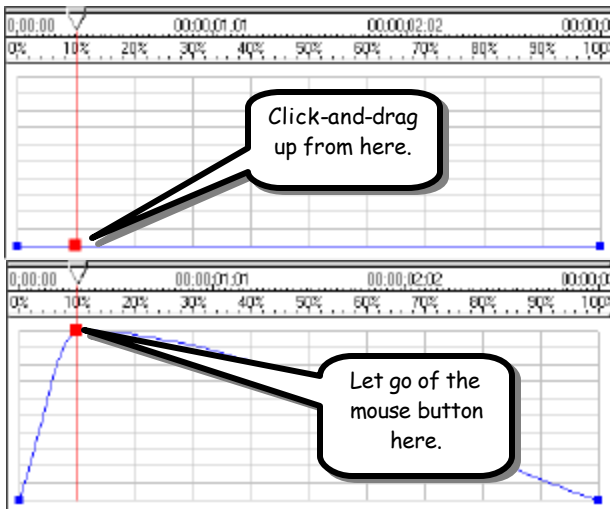
Hollywood FX for Studio

- ☞ In the file requester the **Objects** folder within **HFX PRO for Studio** should be the current folder (if it is not, make it so).
- ☞ Open on the **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-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.



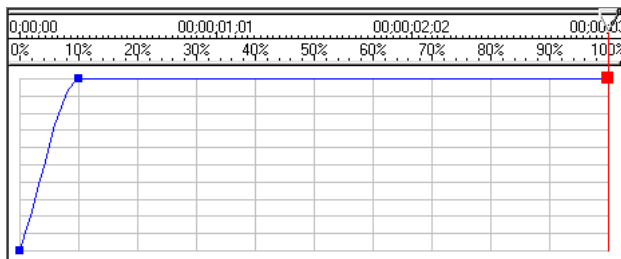
Creating the first keyframes.

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.

Tutorial: Creating New FX from Existing FX

- 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.

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 Edit List panel. A save file requester will appear.
- The current folder in the file requester should be **1 - Flying Window Transitions**.
- 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.

Hollywood FX for Studio

- ☞ 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.

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 (for more information see **Plugins** in the **Reference Guide**) and new plugins can be added from Club Hollywood to further extend the limitless capabilities of Hollywood FX.

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. This plugin is a simplified example of the product **Alpha Magic** also available from Hollywood FX. Before attaching the plugin we will make two small changes so that everything looks great while we are working.

To prepare for the plugin:

- ☞ Click on the **Effect Options** item in the Edit List.
- ☞ Clear the **Shadows** checkbox to turn off shadows.
- ☞ In the **Monitor** panel, change the **Sources** dropdown to **Live**.

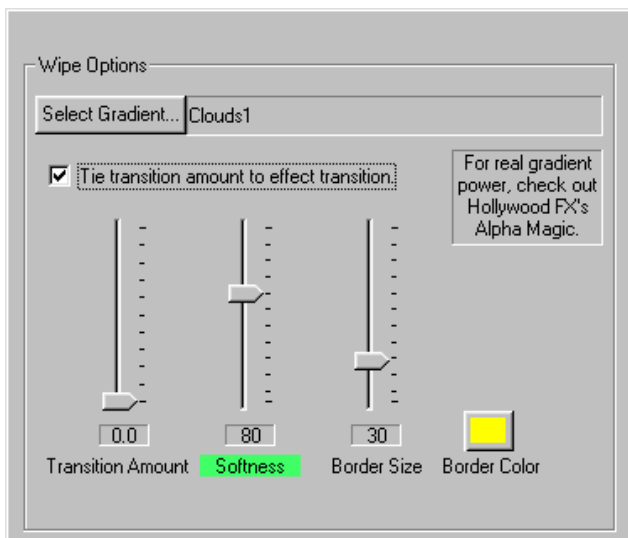
Now you are ready to add the Gradient Wipe plugin and set its options. We will use a sample gradient included with Hollywood FX.

To add the Gradient Wipe Plugin:

- ☞ Select the **Host Video 1** Media item in the Edit List.
- ☞ Click on the **Plugins...** button at the bottom of the Edit List.
- ☞ 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.

Tutorial: Creating New FX from Existing FX



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 **HollywoodFX4\Images\gradients** folder (in a normal installation you will find the **HollywoodFX4** folder within the Program Files folder of your hard drive).



Double-click on the **Clouds1.tga** file.



Check the **Tie transition amount to effect transition** checkbox.



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 object partially dissolve then reappear, and you could envelope

Hollywood FX for Studio

softness, border size, and color to create a more dynamic and interesting dissolve.

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 Edit List 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.

Tutorial: Warp Plugins

Pro Only. Hollywood FX Pro provides 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.
- ☞ The **FlyOff** transition should already be selected.
- ☞ Select the **Flat Window** object in the Edit List panel.

The flat window in FlyOff has a very small number of polygons, so it would not peel very well. We will it with an higher polygon object.

To replace the Flat Window:

- ☞ Click on the **Select File** button in the Object Options panel. A file requester will appear.
- ☞ In the file requester the **Objects** folder within **HollywoodFX4** should be the current folder (if it is not, make it so).
- ☞ Open on the **Basic Shapes** folder.
- ☞ Double-click on the **High Mesh1.hfo** file.

Lets attach the Peel plugin and experiment with its options.

Hollywood FX for Studio

To attach the Peel Plugin:

- ☞ Verify that the **Flat Window** object is selected.
- ☞ Click on the **Plugins** button at the bottom of the Edit List panel.
- ☞ 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 simply 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.

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**.

Tutorial: Warp Plugins



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.



Roll and Peel

Hollywood FX for Studio

Now lets 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

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 lets you select items to be changed.

The **Monitor** panel provides an instant preview that lets you see changes

The **Options** panel changes to provide options for the selected item in the Control panel.

The **Tool Bar (Pro Only)** panel provides buttons to accept or cancel changes, and to display the Settings and About dialogs.

Click here to open or close the Envelope Editor.

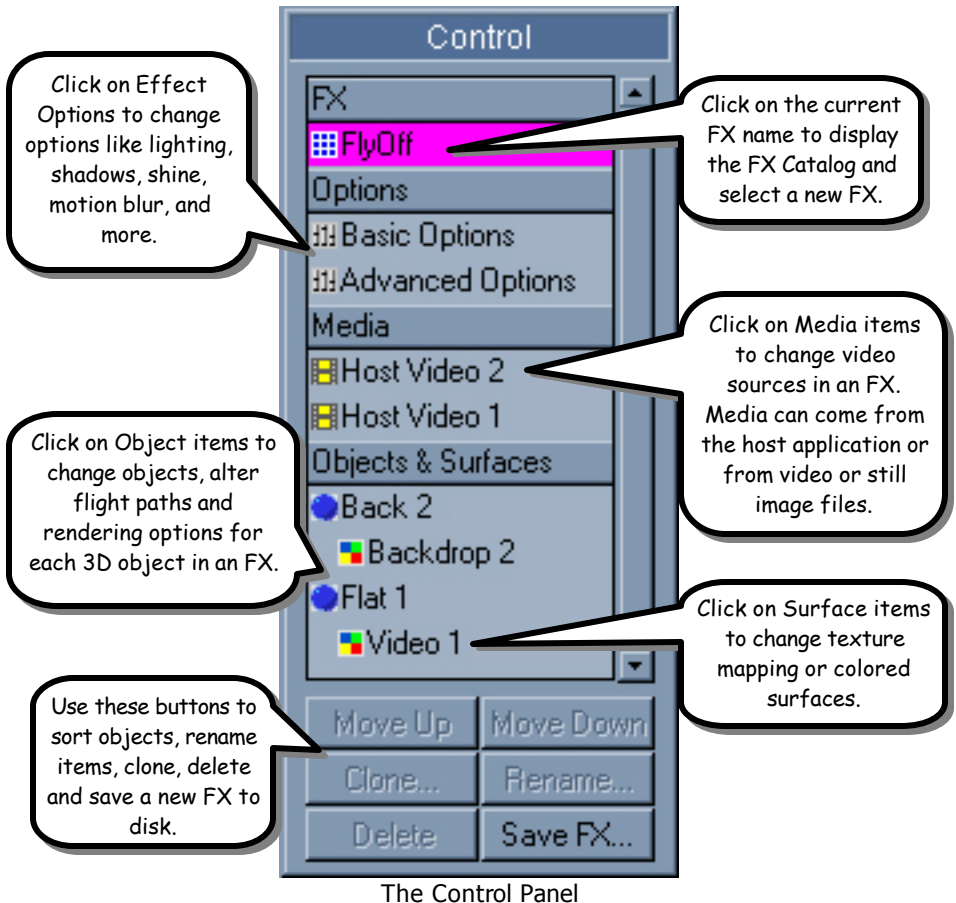
The **Envelope Editor** panel is where you work with keyframes for flight paths and envelopes for individual options.

The Edit List Panel

The Edit List 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 (**Plus & PRO**). When you click on one of these items, the Item Panel on the

The Hollywood FX Dialog

right side of the Hollywood FX dialog changes to show the options for the selected item.



The Control Panel

In addition, the Control Panel provides controls for sorting objects, rename items, clone, delete and save a new FX to disk. **(Saving is Pro Only).**

Move Up/Move Down...

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.

HFX For Studio User's Guide

In order to create the illusion of a disk keying through source one, we need to have it rendering before source one.

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.

Rename...

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...

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

The Hollywood FX Dialog

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 **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.

Clone an Object

Clone Values

Clone Count: 0

	X	Y	Z
Distance	0	0	0
Rotation	0	0	0
Scale	0	0	0

Clone Options

☐ Clone Surfaces and Media

☐ Create New Media For Each Clone

Starting Host Track: 1

OK Cancel

Delete

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...

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.

Tool Bar...

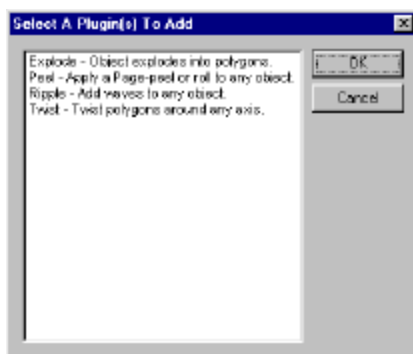


The Tool Bar is an area of buttons allowing for incredible functionality. You can create any of the following.

- **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.
- **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 **HFX PRO for Studio** folder. All objects have a .hfo extension. Hollywood FX will also read 3D object files from certain 3D modeling programs. Please view the Readme file from the Start menu for more information on the formats supported.
- **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.
- **3D Text.** This allows you to generate a 3D text object. You control extrusion, beveling and surface attributes. You can generate each letter in a word to be a separate moveable object.

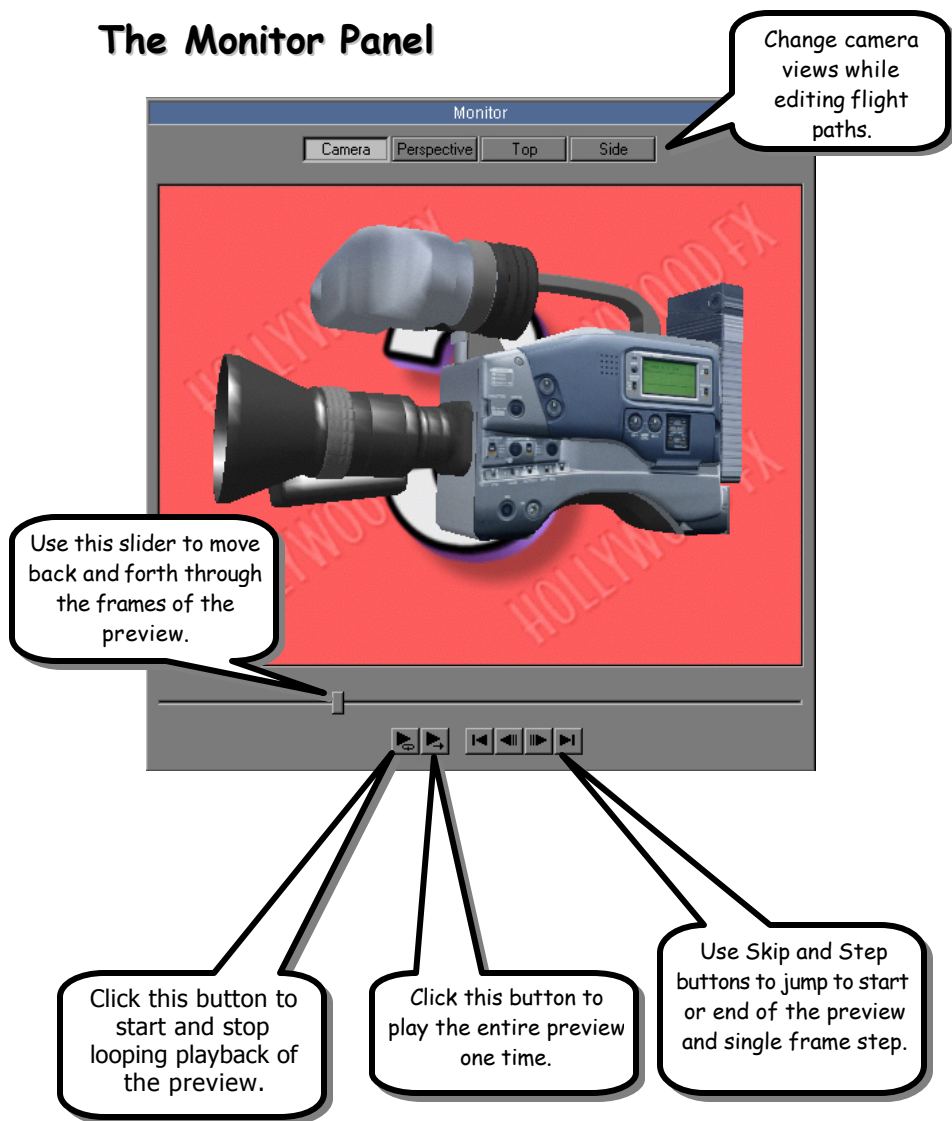
Plugins...

Hollywood FX supports extended functionality through plugins. You can attach a plugin to the current item by clicking on this button, then selecting a plugin from the Plugins dialog. Different sets of plugins will be available for different items. For more detail about plugins, see the **Plugins** chapter.



The 3D Plugins dialog

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

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 Now/Upgrade Now

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 Club Hollywood through the Internet from the About dialog.

Ok

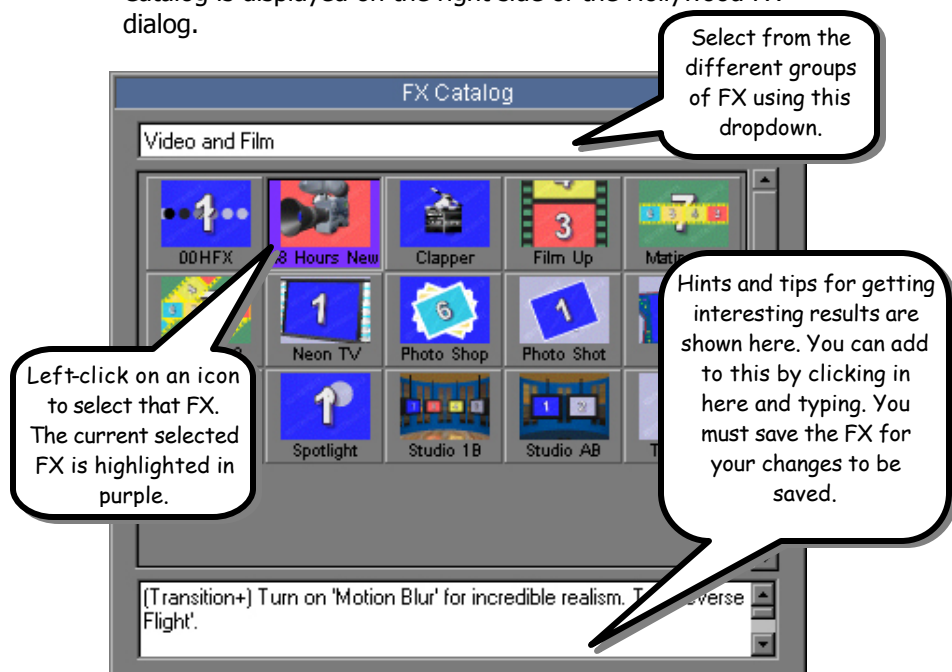
Click Ok to save your changes and exit the Hollywood FX dialog. When you click Ok you are returned to your host application. Clicking the close button at the top right of the dialog has the same effect as clicking Ok.

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.





The FX Catalog

The selected FX is shown with a purple border, and hints and tips for the current effect are shown below the FX icons.

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


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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. A blue border will appear around the icon, the hints and tips will be shown for the selected FX, and the preview will be updated.

Organizing FX

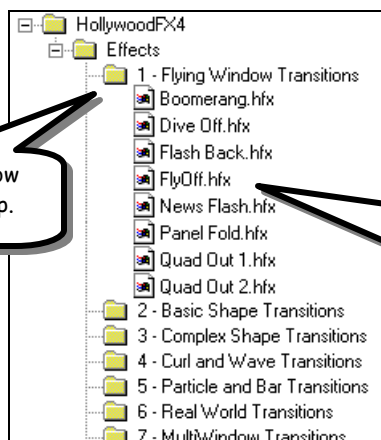
You can create new FX (by using the Save FX button described in the previous chapter), and you can reorganize existing FX into different groups by simply reorganize the effect files (.hfx) themselves), using standard operating system tools like Windows Explorer.

A list of the current groups and FX within those groups is maintained in the file **effects.org** within the **HFX PRO for Studio\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 **HFX PRO for Studio** 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 **HFX PRO for Studio \Orgs\effects.org** file so that the FX catalog will be rebuilt the next time you use Hollywood FX.

The FX Catalog



The Flying Window Transitions group.

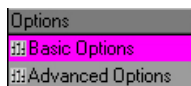
The FX files that are a part of the Flying Window Transitions group.

FX file organization

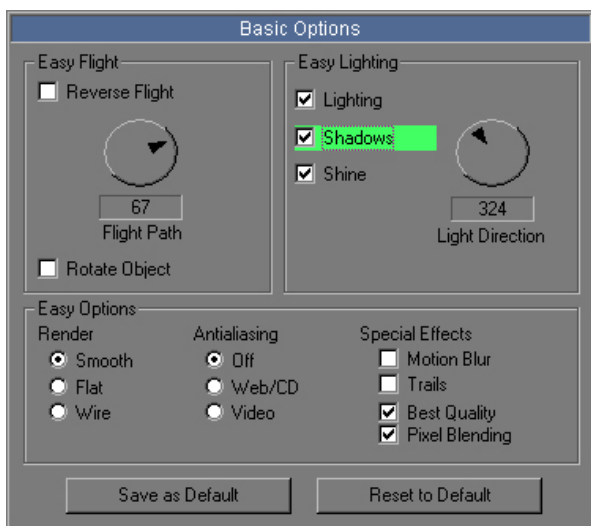
Basic Options

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 PRO 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

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

Basic Options

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.
- **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.

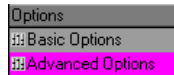
Pixel Blending

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.

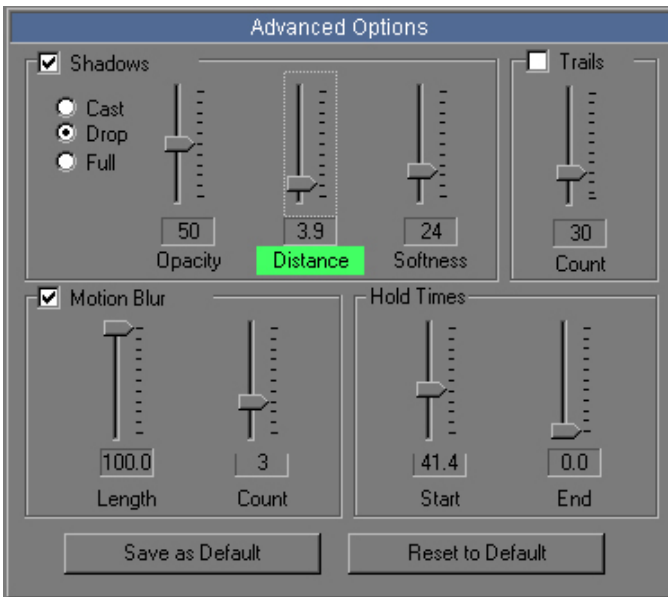
Advanced Options

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

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

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.** 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.

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”

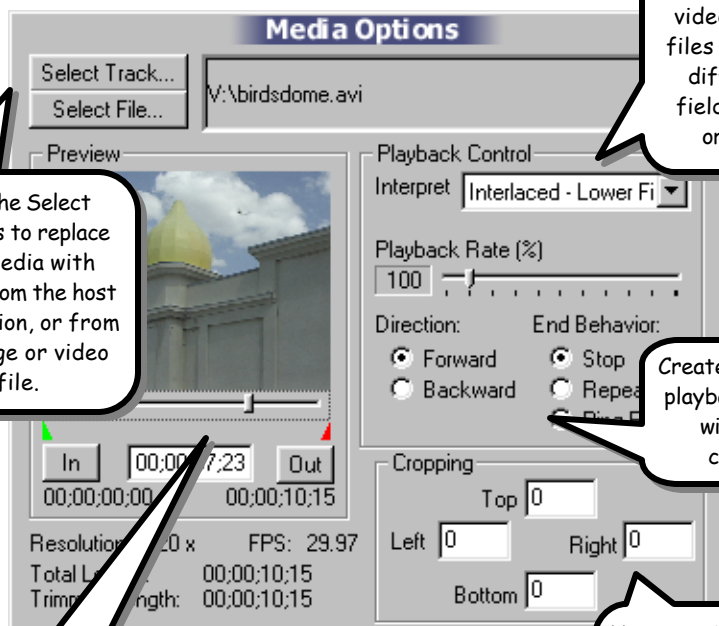
HFX For Studio User's Guide

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

(Plus & PRO) When you select a Media item in the Edit List, 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 you will not remap those (though you can). The Media items are most often used to map additional video sources for MultiWindow FX, when the host application does not provide that video.



The Media Options panel

Use the Select buttons to replace any Media with video from the host application, or from an image or video file.

Different video/image files can have different field/frame orders.

Create interesting playback effects with these controls.

Use the slider and In and Out buttons to trim a video source.

Use cropping to remove video blanking or create interesting results.

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 images, Bitmap images, and Video for Windows video files.

Preview and Trimming

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. The video will hold at the last frame if there is not enough video for the length of the FX.

Information

Below the preview area you will find information about the resolution and length in time of the video source selected. This information is only shown for selected files, not for host video tracks.

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.
- **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

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Interpret setting for each type of media, and default to that setting the next time you select that type of media.

Playback Rate (PRO only)

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 (PRO only)

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 (PRO only)

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.

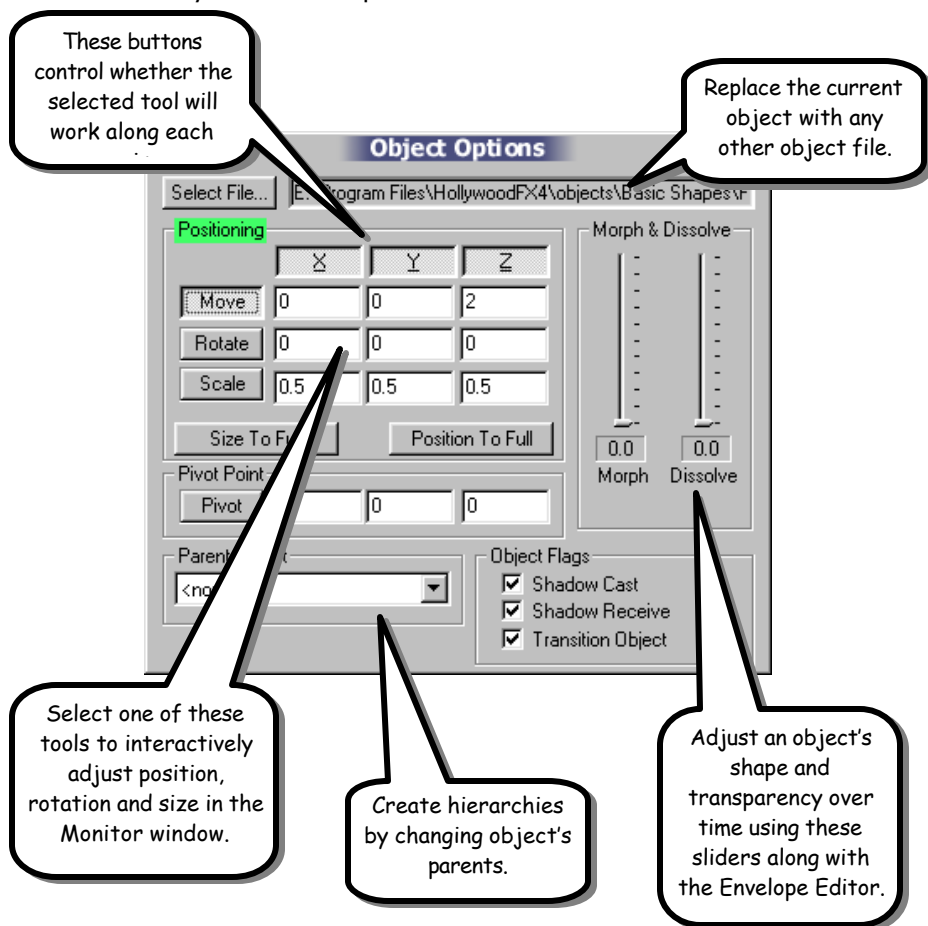
- **Stop.** This is the normal case. The playback simply stops and the last frame continues to be shown until the end of the FX.
- **Repeat.** In this case, when the last frame is reached, then playback starts over from the first frame.
- **Ping-Pong.** In this case, when the last frame is reached, playback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

Cropping Controls

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 Edit List, 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.



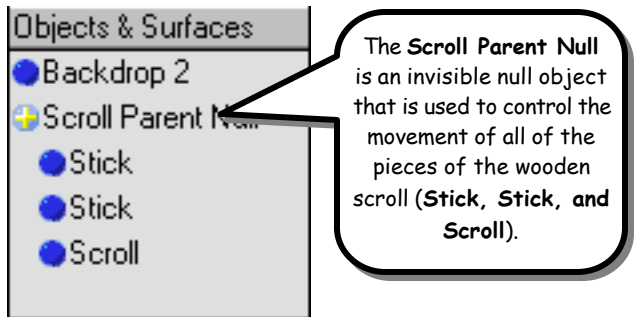
Types of Objects

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 Edit List 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 Edit List.

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 Edit List 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... (PRO Only)

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

Object Options

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** 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

Object Options

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 (PRO Only)

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 (PRO Only)

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

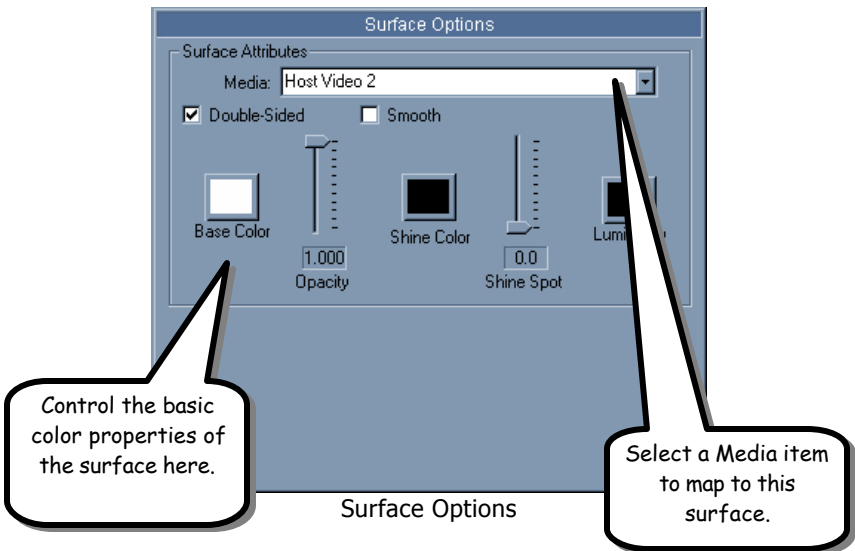
This flag is intended for full-scene shadowing which is not currently implemented.

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

(PRO Only) 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.

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 vales 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. Adjusting the Alpha channel below **1** will create a semi-transparent object.

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 vales 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.

Surface 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 **Specular** 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.

The Envelope Editor



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

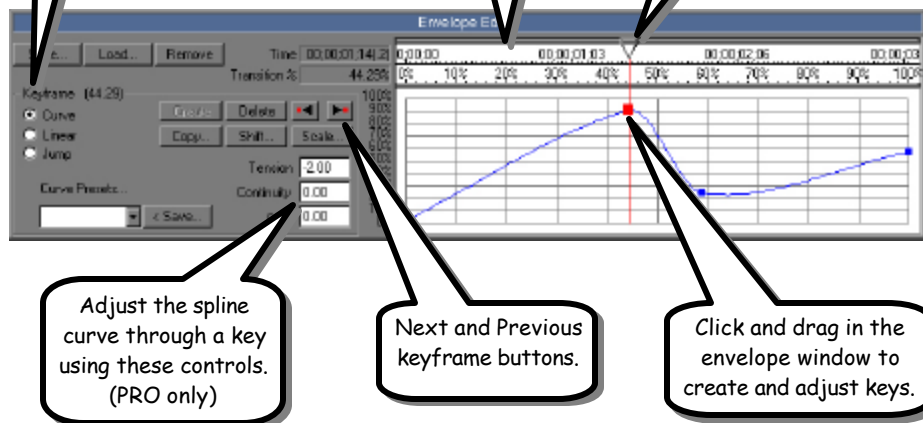
When you are working with a single value in Hollywood FX (like **Morph** percent), then the envelope editor will show that value over time, and will let you edit the envelope by clicking and dragging in the envelope window.

The Envelope Editor

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.

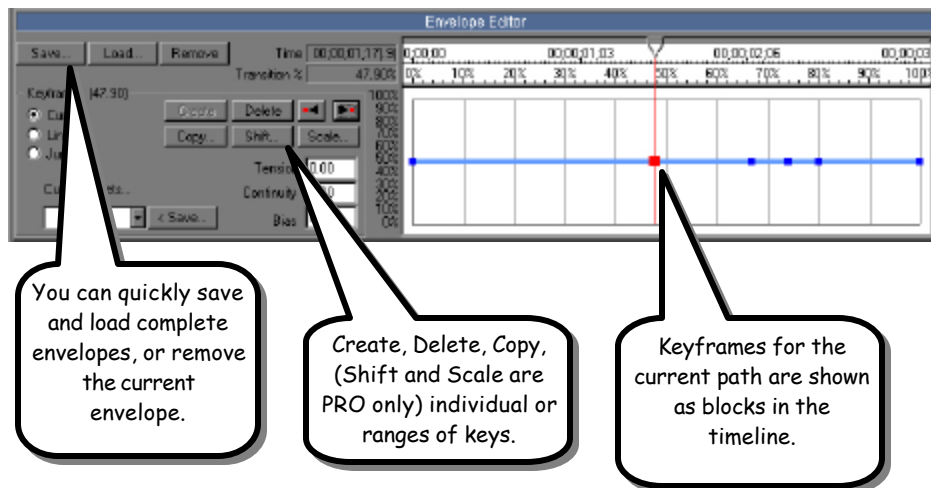
Use the current time slider to move to a new frame in the FX. This works like the preview slider, but is more accurate.



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.



You can quickly save and load complete envelopes, or remove the current envelope.

Create, Delete, Copy, (Shift and Scale are PRO only) individual or ranges of keys.

Keyframes for the current path are shown as blocks in the timeline.

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, 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 Envelope Editor

the keyframe using the Spline Curve controls (described below).

Linear

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

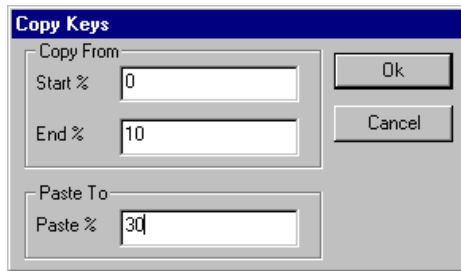
Value Jump

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.



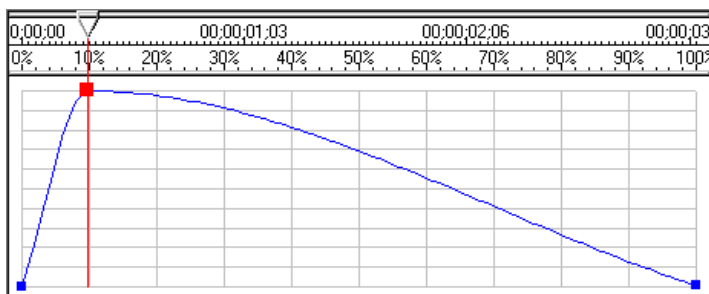
The Copy Keys dialog

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

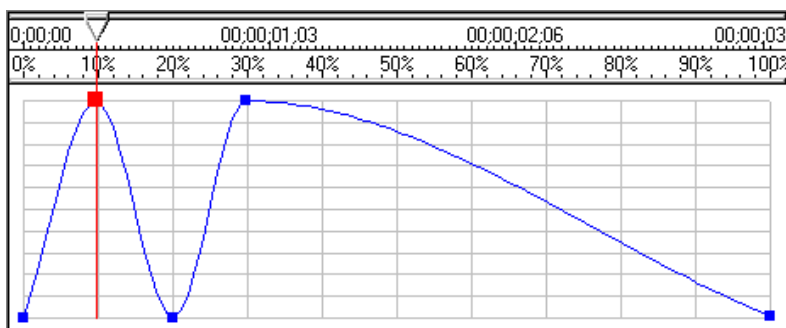
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simply envelope (remove the original envelope, then simply click in the envelope window at 10% time and 100% value).



The original envelope, created by clicking and dragging.

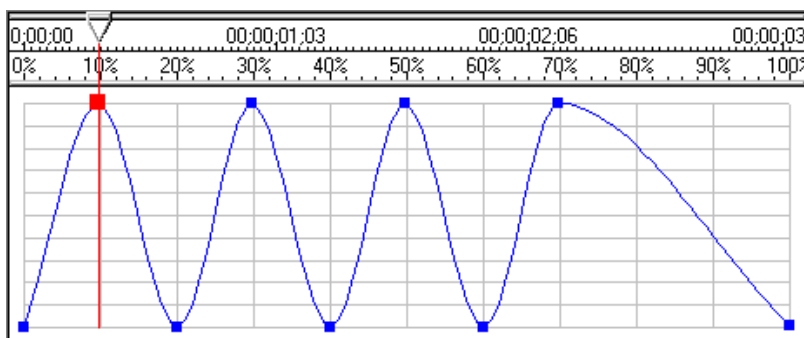
After creating the initial envelope, click on **Copy...** and enter **0** and **10** for the Start and End values, and enter **20** for the Paste value. Click **Ok**. This will copy the keys from 0 to 10% and paste them at 20%, to create the following.



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 Envelope Editor

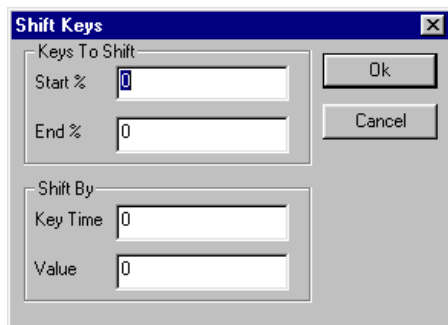


The final envelope after the second Copy.

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

Shift (PRO only)

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.



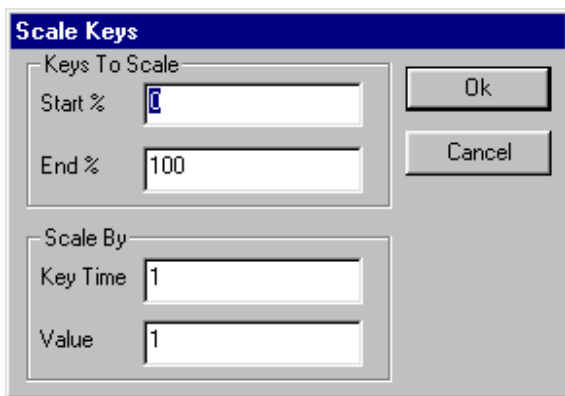
The Shift Keys dialog

- **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 (PRO only)

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 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.

The Envelope Editor

- **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, while 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 (PRO only)

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

THIS SECTION IS PRO ONLY

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 basic set of plugins is included in Hollywood FX, and new plugins can be purchased in Club Hollywood.

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.

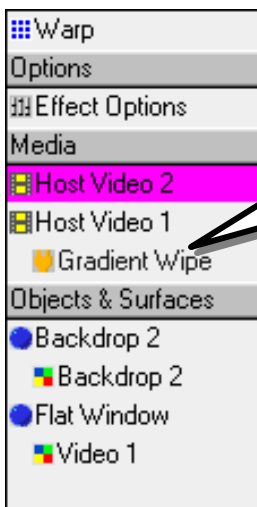
Managing Plugins

Plugins are added to items, modified and deleted from the Edit List.

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To Attach A Plugin To An Item

- ☞ Select the item in the Edit List that you want to attach a plugin to.
- ☞ Click on the **Plugins...** button at the bottom of the Edit List. 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.



The Gradient Wipe image filter plugin attached to Host Video 1 media.

To change the options for a plugin:

- ☞ Click on the plugin in the Edit List. The options for that plugin will appear in the Item Options panel.
 - ☞ Change options and see the results in the Monitor panel.
- Plugins can be removed at any time.

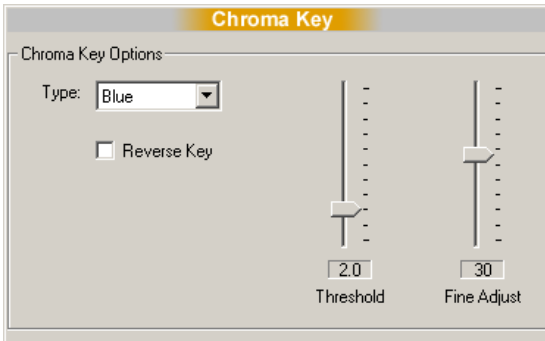
To remove a plugin from an item:

- ☞ Click on the plugin in the Edit List.
- ☞ Click on the **Delete** button at the bottom of the Edit List panel.

The following sections provide individual documentation for the plugins provided in Hollywood FX PRO. Documentation for plugins purchased through Club Hollywood can be found online in Club Hollywood.

Filter - Chroma Key (PRO only)

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 - Directional Wipe (Pro only)

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

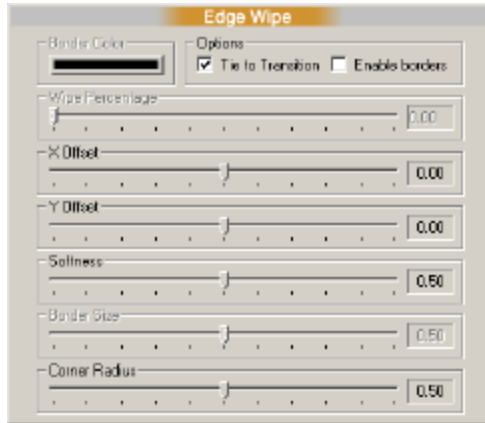
This slider controls the softness at the edge of the wipe. The higher the value the softer the edge of the wipe.

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 (PRO only)

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

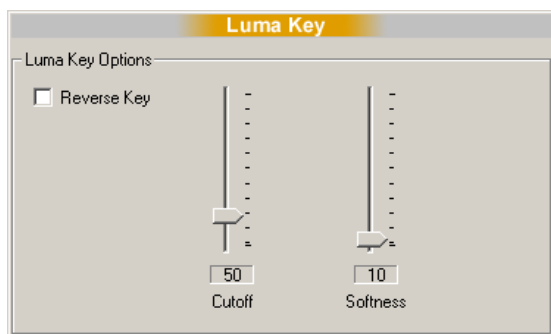
If borders are enabled, this slider controls the thickness of the border. The higher the value the thicker the border.

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 - Luma Key (PRO only)

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

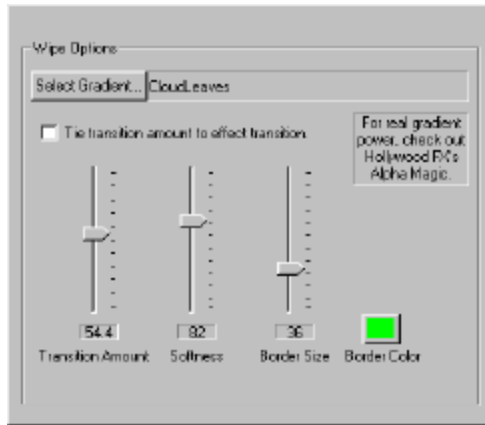
This slider controls how much of the picture is keyed out. The higher the number the greater the range of brightness that is keyed out.

Softness

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

Filter - Gradient Wipe (PRO only)

The Gradient Wipe plugin is like a very simple version of Alpha Magic (another fine product from Hollywood FX). 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) images. You can find some sample gradients in **HollywoodFX4\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

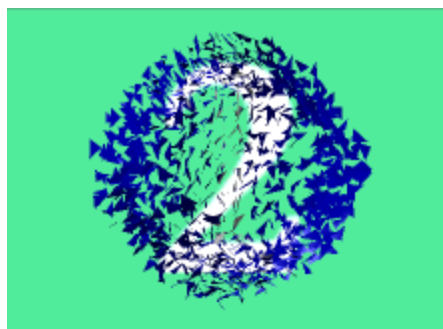
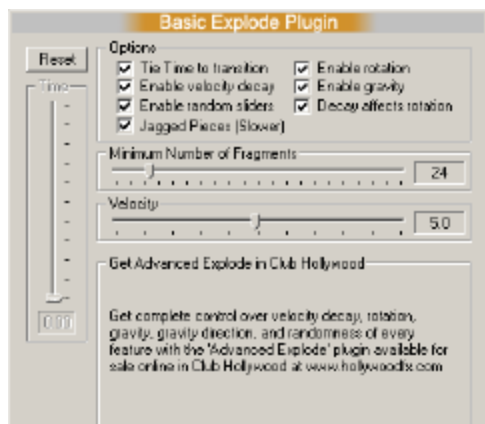
This slider can be used to create a colored border at the edges of the dissolve. The larger the value, the larger the border. At **0**, no border is present.

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 - Basic Explode (PRO only)

This 3D plugin lets you explode any object into pieces.



Basic 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. When cleared, the pieces will move at a constant velocity over time.

Enable Random Sliders

When checked, a certain amount of randomness will be introduced to all other options of the explosion. When cleared, all pieces will move uniformly.

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.

Enable Gravity

When checked, the pieces of the object will begin to fall (down along the Y axis) over time.

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

Plugins

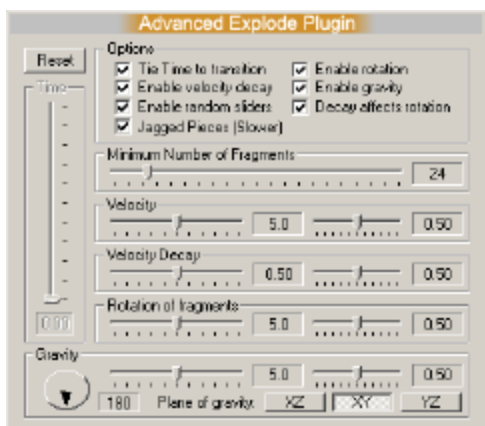
slider. If the **Jagged Pieces** option is checked, this can take a good deal of time to calculate.

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.

Warp - (PRO only)

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



Advanced 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 rotates 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 (PRO only)

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.



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

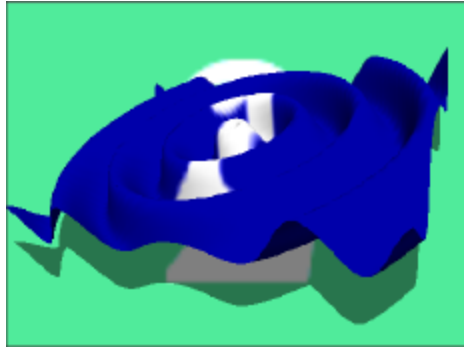
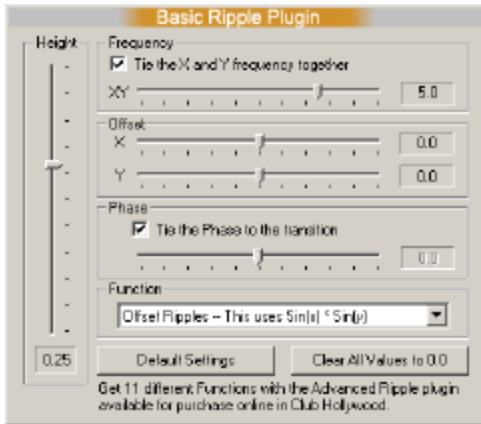
This slider controls the 'size' of the roll. The larger the number the bigger the roll.

Angle of Peel

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

Warp - Basic Ripple (PRO only)

The basic ripple plugin lets you add a water or flag style ripple 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.



The Basic 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.

Default Settings

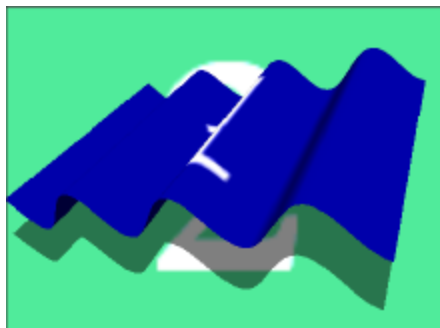
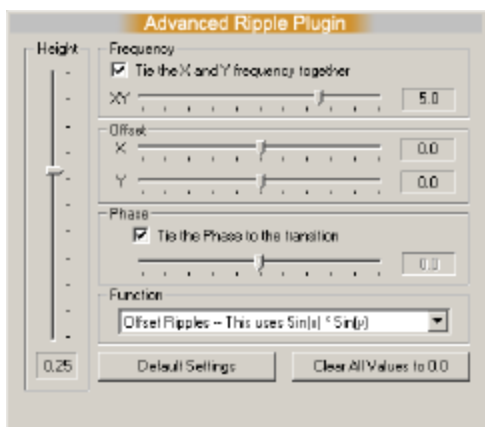
This button reverts all settings to their defaults for the selected functions.

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 - Ripple (PRO only)

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.



The Advanced 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.

HFX For Studio User's Guide

- **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.
- **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.

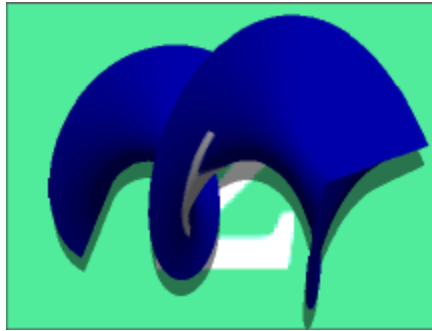
Clear all values to 0.0

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 - Twist (PRO only)

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 attach more than one copy of Twist to an object to twist it along two different axes at the same time.

Plugins



Twist Options and Example

Twist Axis

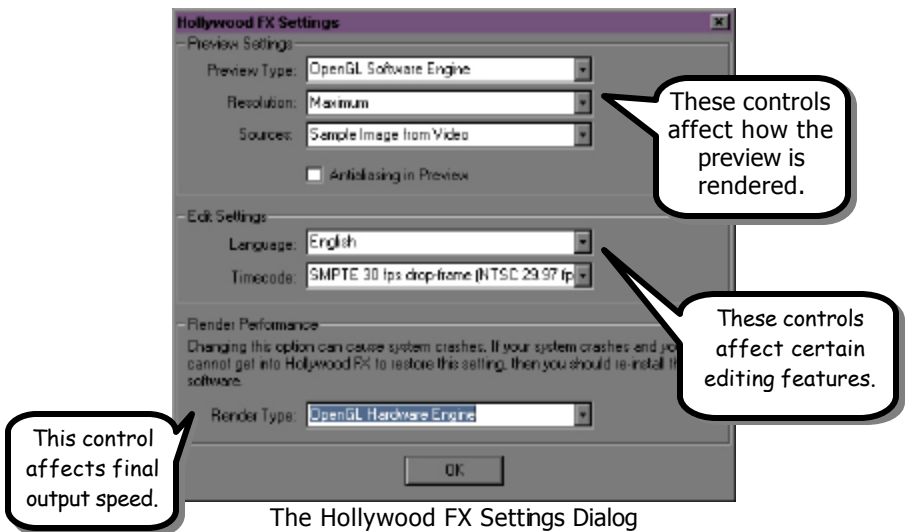
Select one of the axes to twist the object around: X, Y, or Z.

Twist

This value determines how much the object is twisted. The greater the value, the more the twist. When the **Twist** tool button is selected, you can click-and-drag in the preview window to change the twist interactively.

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.



The Hollywood FX Settings Dialog

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. All Settings are originally defaulted to the safest possible rendering modes, however you might find that adjustments may provide better results for your particular needs.

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.

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**
- **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.

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 display cards with the latest drivers. Rendering speed will vary for different hardware. Check our website at www.hollywoodfx.com for the latest information.

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.

Generally, you should leave Sources set to **Sample**. If you need to check the exact video playing within the FX, then switch to **Live** temporarily.