



Reference Guide

Release 4 For Macintosh and Windows

Revision B



Pinnacle Systems, Inc.
280 N. Bernardo Ave
Mountain View, CA 94043
www.pinnaclesys.com
www.hollywoodfx.com

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Introduction

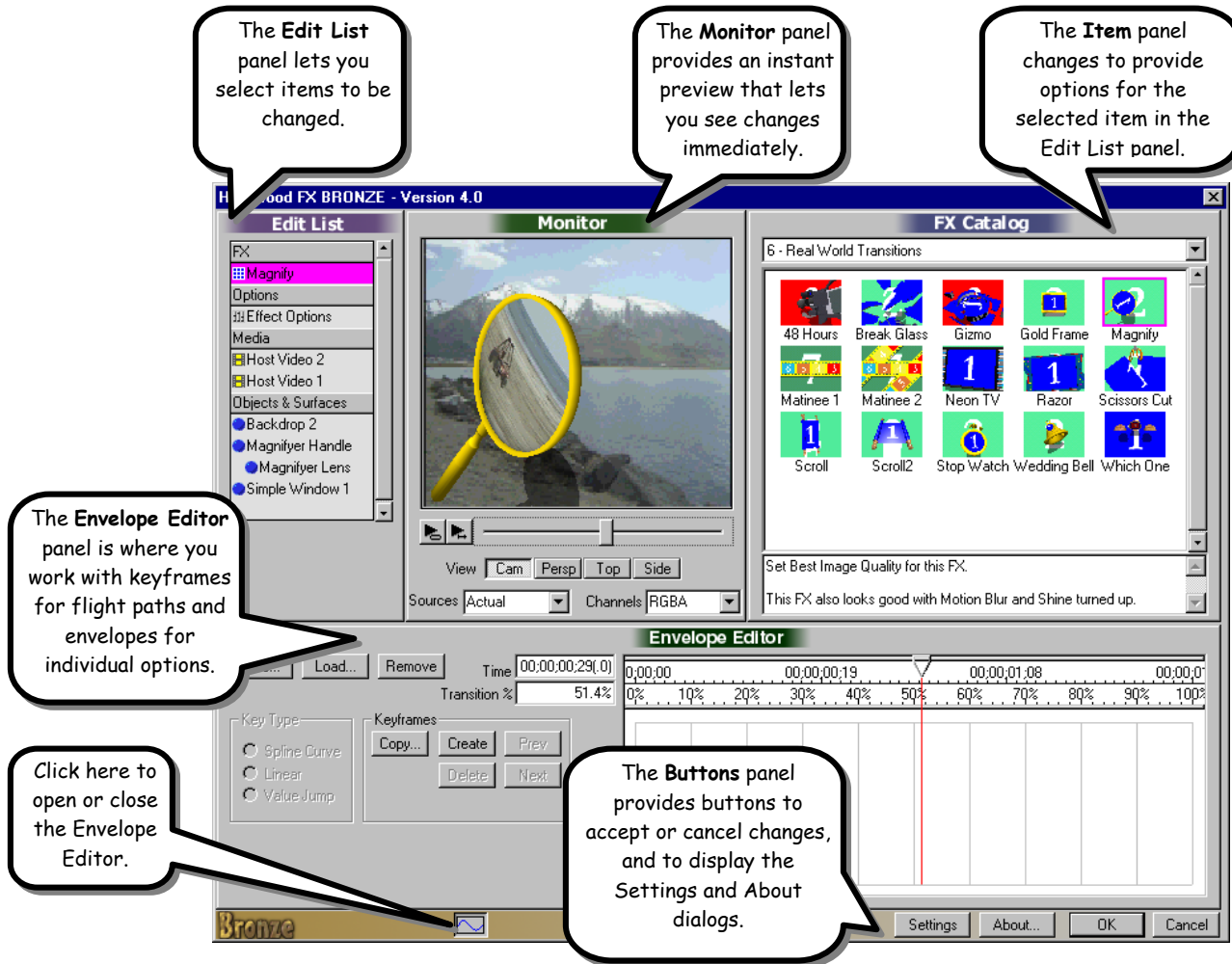
Thank you for purchasing Hollywood FX **Silver**. Silver gives you an incredible collection of over 200 3D transitions that you can quickly add to your video productions, and customize completely for your needs. This guide provides a complete reference to the features and options found in the Hollywood FX dialog.

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

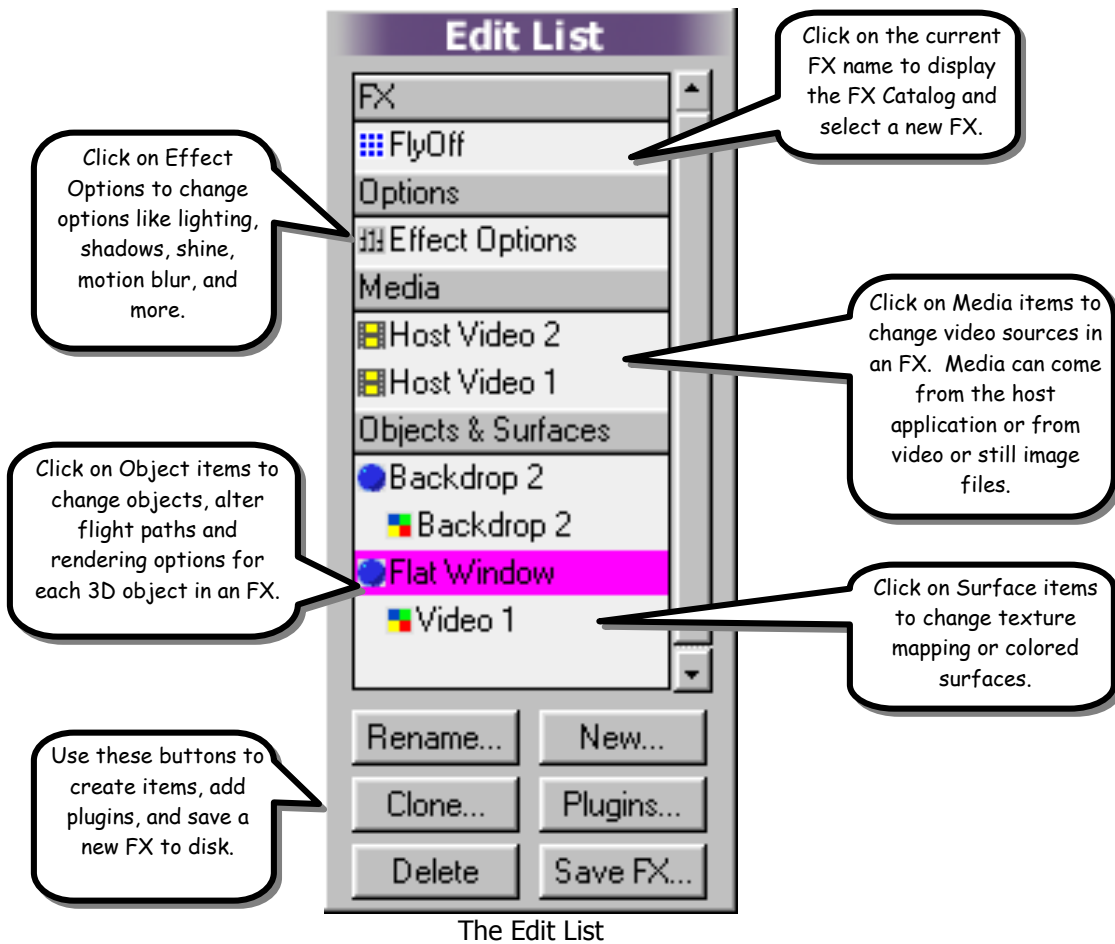
The Hollywood FX dialog is made up of a number of **panels**. These panels group together the different features of Hollywood FX so that you can quickly and easily select effects and make changes.



The Edit List Panel

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

The Hollywood FX Dialog

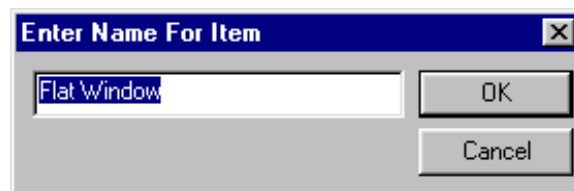


The Edit List

In addition, the Edit List provides controls for creating new items, adding plugins to items, and saving new FX to disk.

Rename...

Click this button to rename an item in the Edit List (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

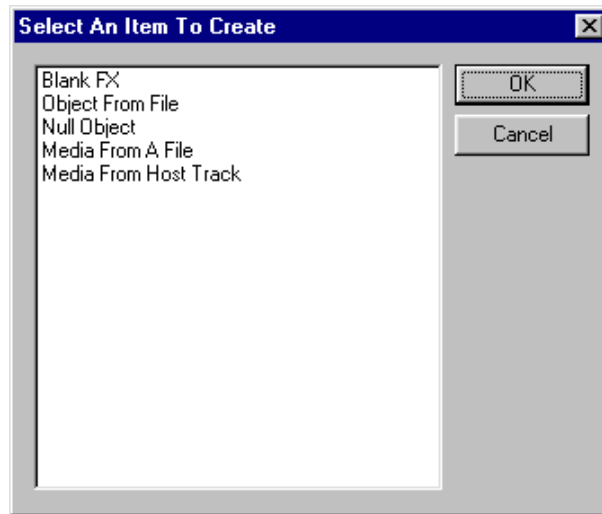
New...

This button allows you to add a new item. When you click this button, the New Item dialog will appear, giving you a choice of items to create. 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.
- **Object From File.** 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 **HollywoodFX4** 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.
- **Media From File.** 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.
- **Media From Host Track.** 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.



The New Item dialog

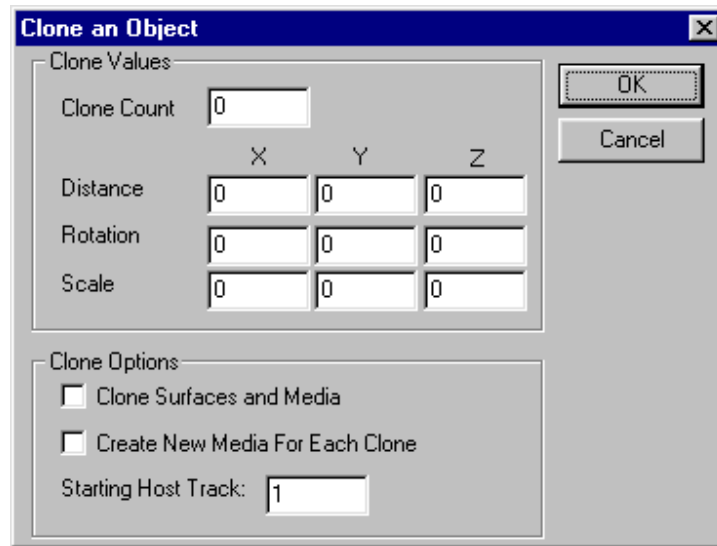
Clone...

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 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.

The Hollywood FX Dialog

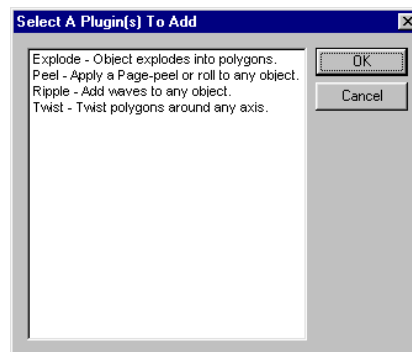
- **Scale.** Each clone can be scaled as it is created by entering a scale amount (between 0 and 1) for the X, Y, and Z axis.
- **Clone Surfaces and Media.** When this is not checked, the clones will use the same surfaces and media as the original object. With this option checked, clones for each surface 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.



The Clone dialog

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 Plugins dialog

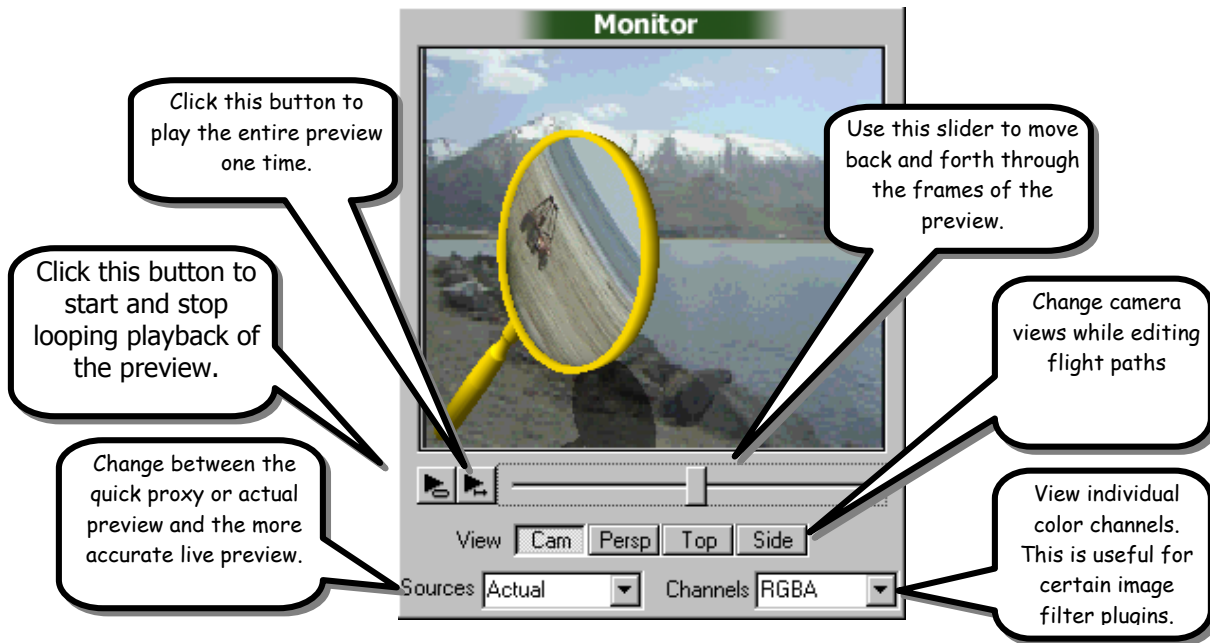
Delete

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.

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.

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.

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:

- **Proxy.** Instead of video from the host timeline, simple proxy images with a source number are used. This generally provides the fastest preview.
- **Actual.** 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.** 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 **Actual**. If you need to check the exact video playing within the FX, then switch to **Live** temporarily.

Channels Dropdown

This dropdown lets you view individual color channels in the preview. This can be useful when you need to select a specific range of colors for image filter plugins.

- **RGBA.** This is the normal settings. The preview is rendered normally with all colors.
- **Red.** This renders the preview with the red color channel only.
- **Green.** This renders the preview with the green color channel only.
- **Blue.** This renders the preview with the blue color channel only.
- **Alpha.** This renders the preview with only the alpha (transparency) channel visible.

The Item Panel

The Item Panel changes to display options for the current selection in the Edit List. 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.

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.

Ok

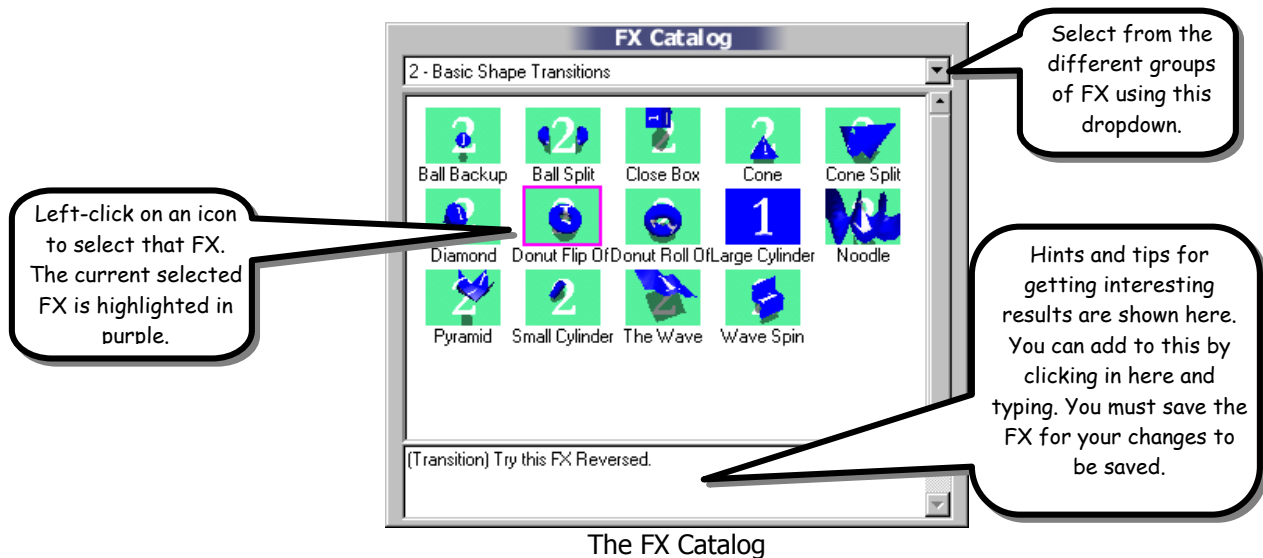
Click Ok to save your changes and exit the Hollywood FX dialog. When you click Ok you are returned to your host application. Clicking the close button at the top right of the dialog has the same effect as clicking Ok.

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 Edit List, the FX Catalog is displayed on the right side of the Hollywood FX dialog.



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.

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 or the Macintosh Finder.

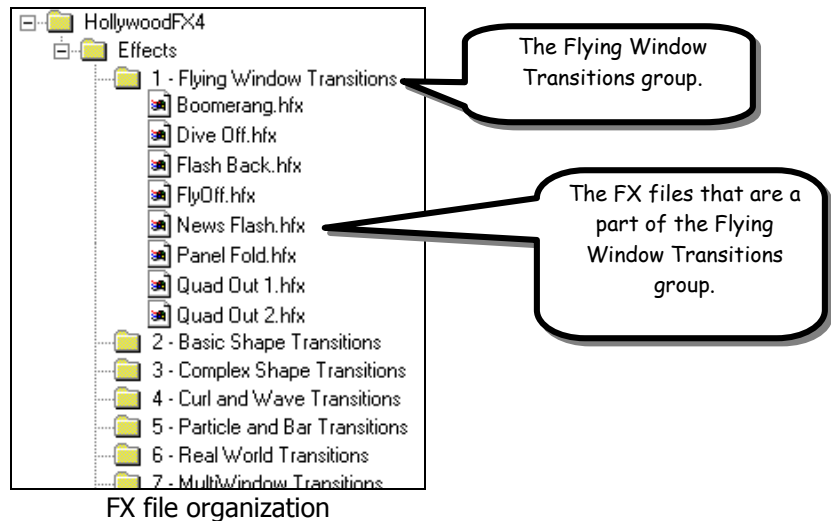
A list of the current groups and FX within those groups is maintained in the file **effects.org** within the **HollywoodFX4\Orgs** folder. This list is updated automatically

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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 **HollywoodFX4** 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 **HollywoodFX4\Orgs\effects.org** file so that the FX catalog will be rebuilt the next time you use Hollywood FX.

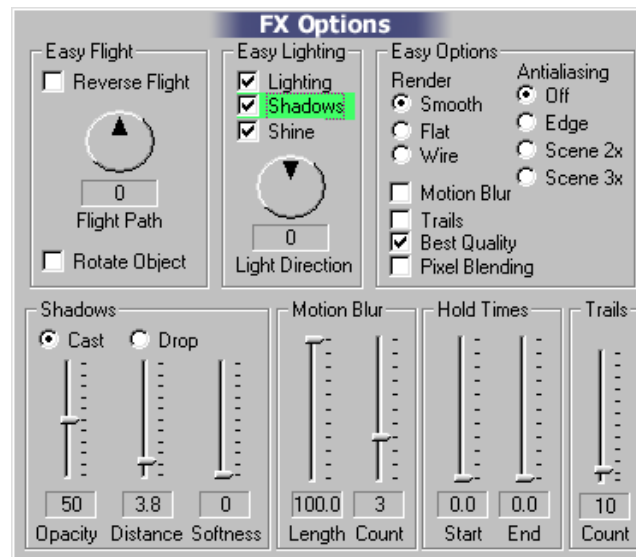


Effect Options

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

To Display the Effect Options Panel

Click on the **Effect Options** item in the Edit List



The Effect Options Panel

Hollywood FX Silver 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 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.

- **Edge** antialiasing is generally fast, but may not render correctly with all FX.
- **Scene** antialiasing is slower, but provides good results for all FX.

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.

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.

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 Silver 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.

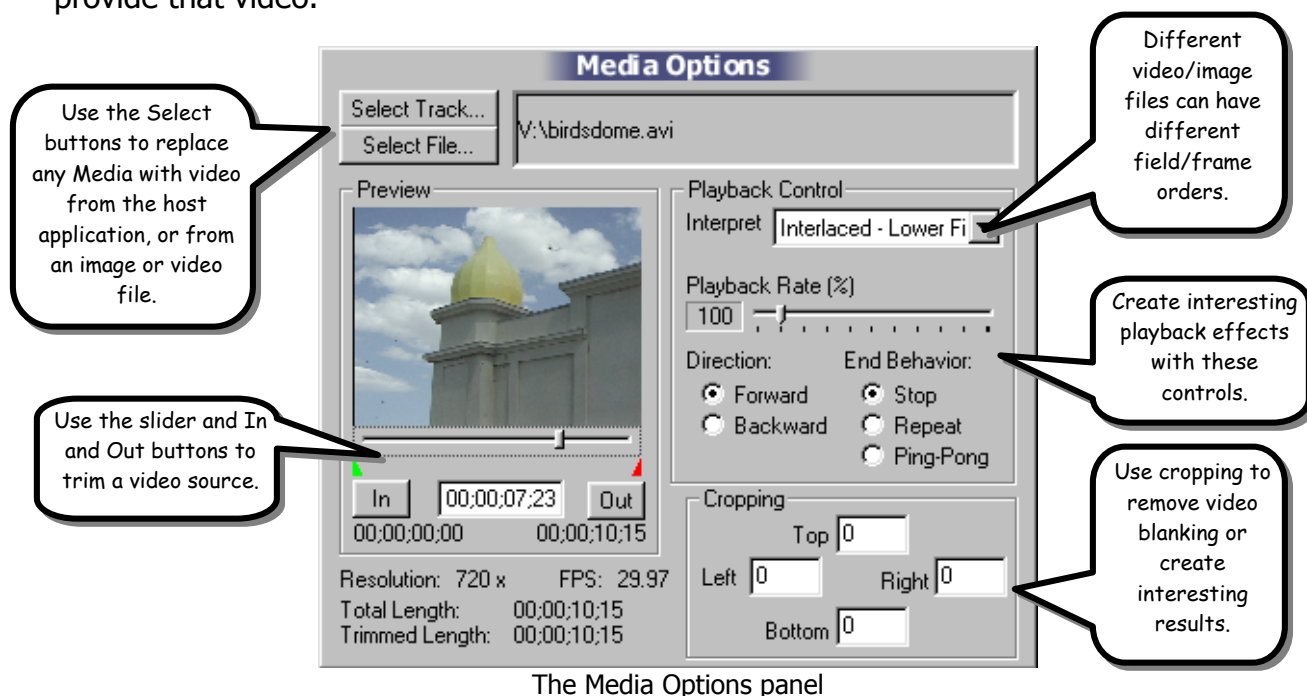
End

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" video source flies on and set this value to 15%, then the "B" video source will fly on during the first 85% of the total transition time, and hold onscreen for the last 15% of the total time. If you have the Envelope Editor open, you will be able to see the change in the transition percent values when you adjust this slider.

Media Options

When you select a Media item in the 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 sources (though you can do so as needed). The Media items are most often used to map additional video sources for MultiWindow FX, when the host application does not provide that video.



Media Selection

Select Track

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

Select File

This button displays a file requester, letting you select a single image, a sequence of images, or a video file. To select a sequence of images, simply select the first image in the sequence (each file of the sequence must be numbered sequentially). Hollywood FX currently supports Targa (tga) images, Bitmap (bmp) images, and Video for Windows (avi) 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 now 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 now 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. You can set the **Default**

Interpretation in the **Settings** dialog, so that you don't have to set the Interpret control for every video file that you select.

Playback Rate

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

Direction

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

End Behavior

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.

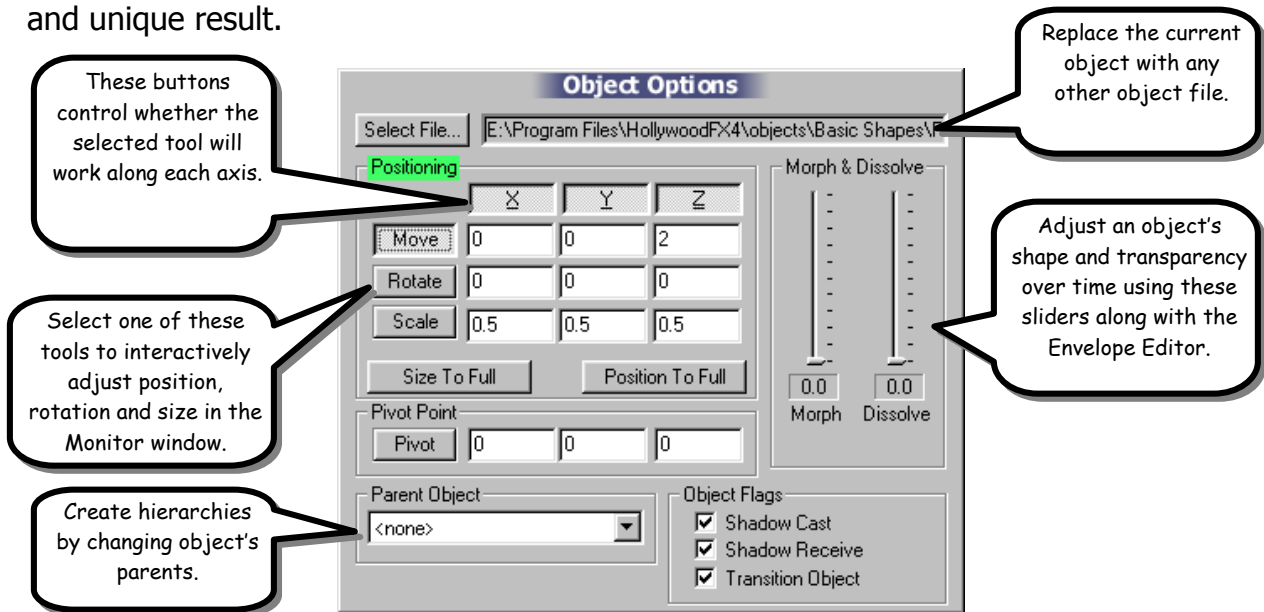
- **Stop.** This is the normal case. The playback simply stops and the last frame continues to be shown until the end of the FX.
- **Repeat.** In this case, when the last frame is reached, then playback starts over from the first frame.
- **Ping-Pong.** In this case, when the last frame is reached, playback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

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.



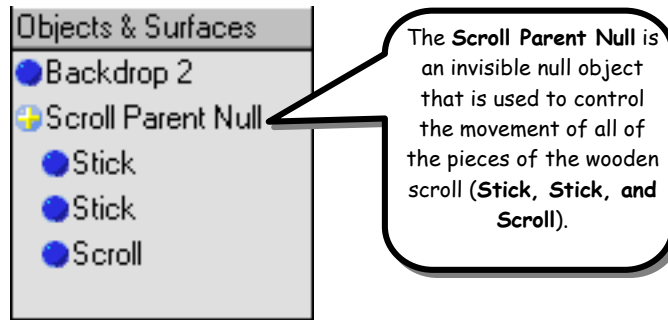
Types of Objects

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...

Hollywood FX Silver 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 **HollywoodFX4**. 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 an object's **Morph** percent to zero if you want the video to show full screen properly.

Morph & Dissolve

Morph

Many of the 3D objects in Hollywood FX can change shape from the original flat screen video to a unique 3D shape. This slider is used to control that shape change. At **0%** the object is not morphed at all (and usually will be flat). At **100%** the object is fully morphed into its final shape. Anywhere in between, the object will be partially morphed between the original flat shape and the final shape. Use this slider along with the Envelope Editor to create interesting new shape changes. For example, with the Small Cylinder FX, you could have the object morph back and forth between flat and cylinder to create a flapping FX.

Dissolve

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

Parent Object

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

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

Object Flags

These flags control special capabilities of each object.

Shadow Cast

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

Shadow Receive

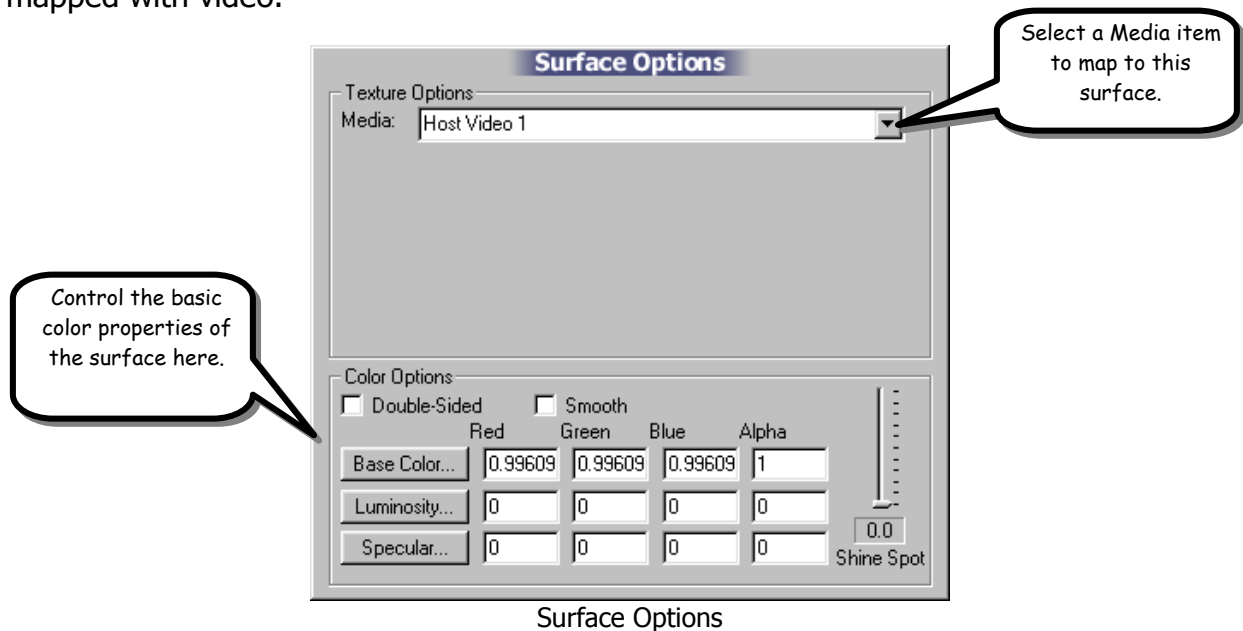
This flag is intended for full-scene shadowing which is not implemented in the Silver version at this time.

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

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 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. 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 values for the Red, Green, Blue, and Alpha channels individually in the edit fields (the values must be between **0** and **1**), or you can click on the Base Color button to display a color requester and select a specific color. When a surface has a luminous color, it looks like it is emitting that color of light. It will no longer be shaded based on light direction. This can be useful to create effects like neon tubes.

Specular

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 that can be edited using the Envelope Editor.

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 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.

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

Adjust the spline curve through a key using these controls.

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

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

Multiple Value Envelope

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

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

These buttons are used to move between keyframes, create, copy, shift, scale and delete keyframes.

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 keyframe using the Spline Curve controls (described below).

Linear

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

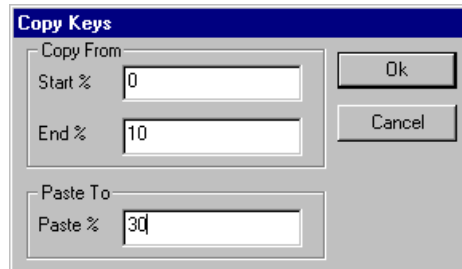
Value Jump

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...

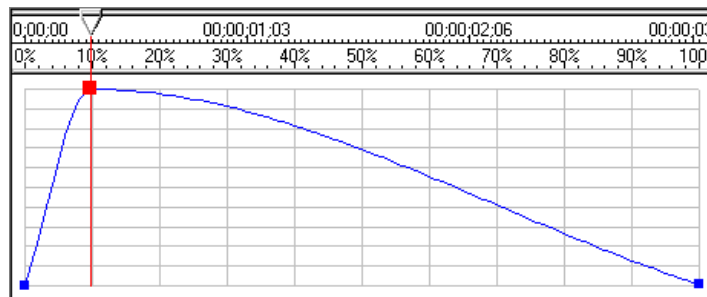
This button lets you copy a range of keyframes from one time to another. When you click this button, the Copy Keys dialog appears.



The Copy Keys dialog

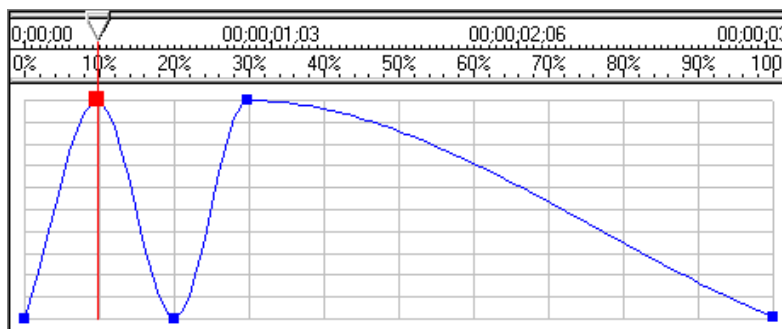
You enter a start and end time (in Transition %) to copy, and a starting time to paste the keys into.

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



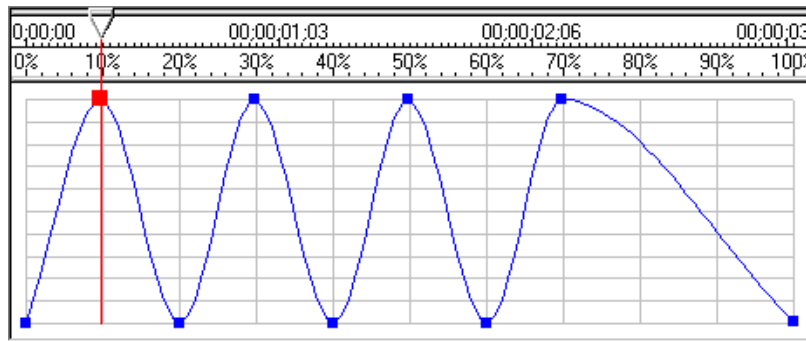
The original envelope, created by clicking and dragging.

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



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

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

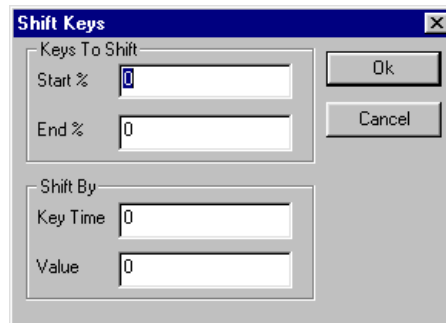


The final envelope after the second Copy.

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

Shift

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



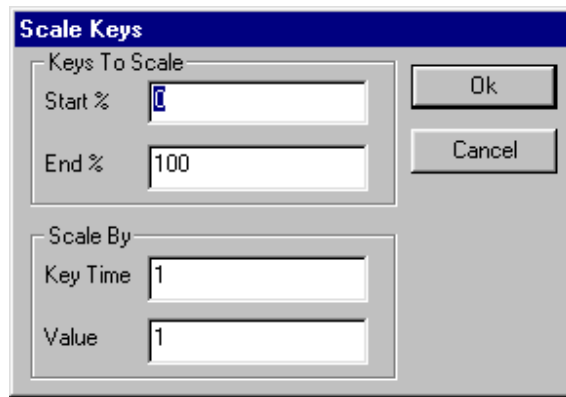
The Shift Keys dialog

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

Scale

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

The Envelope Editor



The Scale Keys dialog

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

Prev

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

Next

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

Spline Controls

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

Presets Dropdown

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

< Save...

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

Tension

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

Continuity

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

Bias

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

Plugins

Hollywood FX is an incredibly expandable program. You can add new FX, new objects to create FX, and new plugins that expand Hollywood FX capabilities in many ways. A basic set of plugins is included in Hollywood FX Silver, and new plugins can be purchased in Club Hollywood. In fact, 3rd party developers are working on a variety of plugins to provide incredible new capabilities for Hollywood FX.

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.

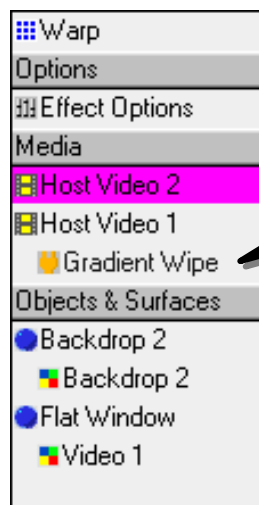
- **Image Filters.** These are the traditional plugins you will find in non-linear editors and older effects programs. These plugins are used to modify Media items. They can be used to adjust colors, blur an image, create keying effects for compositing and much more. In Hollywood FX, Image Filters can 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.

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.

Hollywood FX Silver: Reference Guide

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.

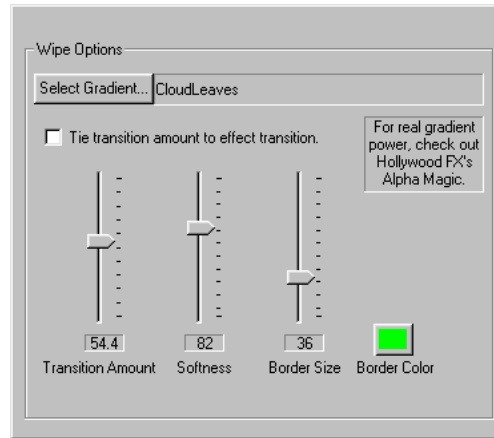
To remove a plugin from an item:

- ☞ 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 Silver. Documentation for plugins purchased through Club Hollywood can be found online in Club Hollywood.

Gradient Wipe (Image Filter)

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

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

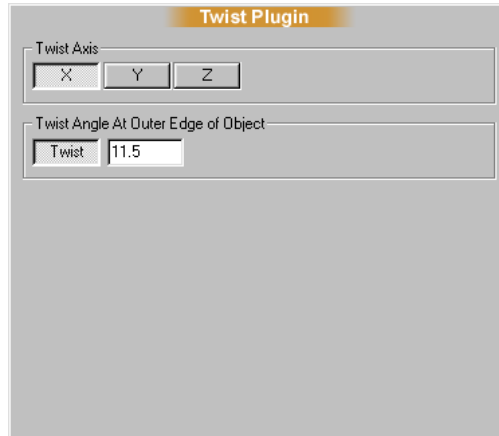
This slider can be used to create a colored border at the edges of the dissolve. The larger the value, the larger the border. At **0**, no border is present.

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.

Twist (3D Warp)

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.



Twist

Twist Axis

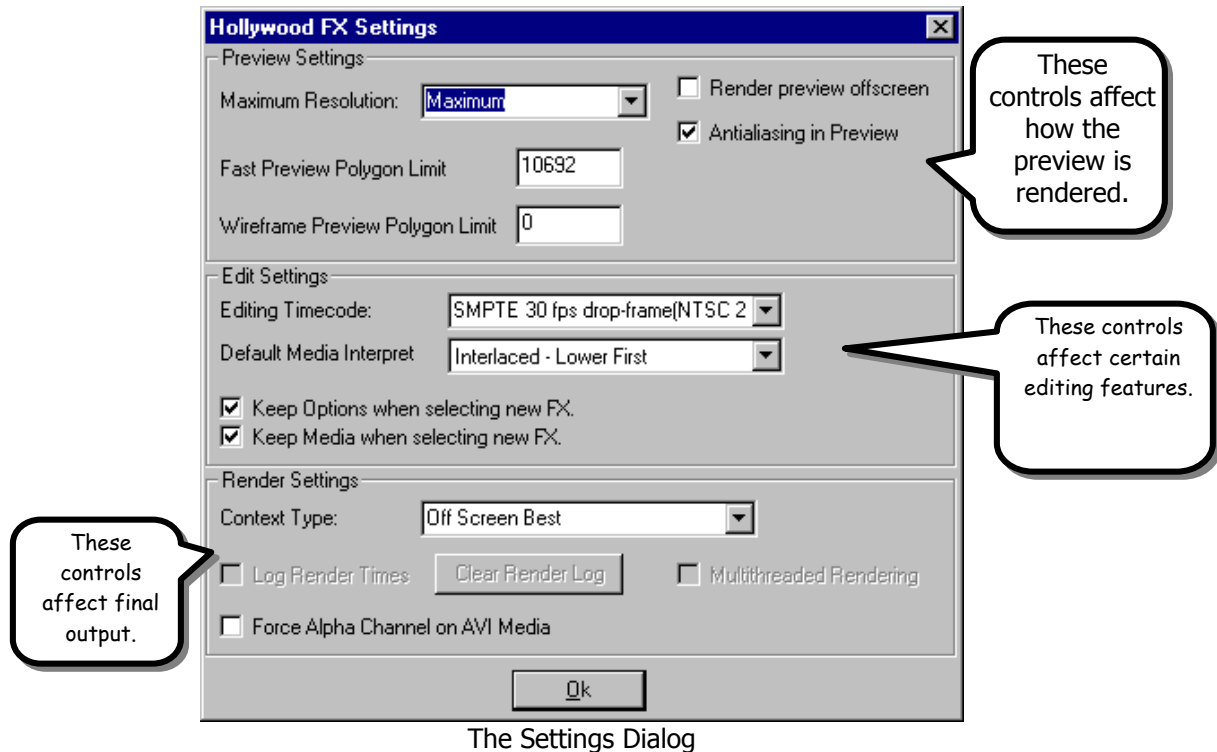
Select one of the axes to twist the object around: X, Y, or Z.

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 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 adjusted by the FXmark utility, 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.

Render Preview OffScreen

Normally, the preview is rendered directly to the Preview window (and the Preview window is sized to the resolution selected in Maximum Resolution). If you check this option, then the preview is rendered offscreen and copied to the preview window. This option is often

nice when you have a low resolution selected in Maximum Resolution, since the Preview window will be full size, even though the rendering is at a low resolution.

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.

Fast Preview Polygon Limit

When dragging the preview slider, Hollywood FX can render in a low-quality Fast mode so that you don't have to wait around. This value indicates how complex an FX can be before the Preview switches to Fast mode. Generally you should leave this set to the value that FXmark originally selects. Setting the value higher means that the Preview will only render in Fast mode for very complex effects. Setting the value to zero indicates that the Preview should never switch to Fast mode.

Wireframe Preview Polygon Limit

For extremely complex scenes, the Preview will switch to wireframe rendering when dragging through the preview. This value works in the same manner as the Fast Preview value. It is generally set higher than the Fast Preview, so that the Preview only switches to wireframe when an FX is even more complex. For some OpenGL hardware, this value will be set to zero by FXmark, indicating that the hardware's wireframe rendering is actually slower than its filled polygon rendering.

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 **#####**.

The Settings Dialog

- **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.

Default Media Interpret

Set the field order/frame format for the video media that you will use most often in the Media Options panel. For example, if your video capture card stores media in Interlaced – Lower First, then you should select that option as your default. When you select video files from the Media Options panel, you will not have to set the Interpret value every time, only when you use media that is not from your capture card.

- **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.

Keep Options When Selecting New FX

When checked (the default), Hollywood FX will maintain your current values in the **Effect Options** panel as you select different FX. If you clear this option, then Hollywood FX will revert to the default options for each new FX that is selected.

Keep Media When Selecting New FX

When checked, this option will make sure that media used in the current FX will be maintained if you select a different FX. For example, if you set up extra media sources in the Spin 4 FX, then decide you want Flip 4, you can change to the new FX without losing your media selections.

Render Settings

These settings affect the final output rendering in Hollywood FX.

Context Type

Hollywood FX uses different context types to achieve faster and better quality rendering results with different OpenGL hardware. Normally, FXmark will select the best rendering context for your system. You can change this manually if you are experiencing rendering problems. The different context types are:

- **Offscreen Best.** This context attempts to use OpenGL hardware for rendering without rendering directly to the display.
- **Offscreen Software.** This context type bypasses any OpenGL hardware and uses only the OpenGL software rendering. If you experience crashes with Offscreen Best, trying switching to this option for better compatibility.
- **Onscreen.** Some OpenGL hardware may require that rendering be performed onscreen for acceleration. This context type opens a visible window on the display as each frame is rendered.

Force Alpha Channel on AVI Media

Certain video capture cards (ie: FAST AV Master) provide 32 bits of data per pixel, but the 8 bits that would normally be alpha channel does not contain alpha channel information. For Hollywood FX to handle this properly, you should check this option. You can tell that you need this option if you map video using the Media Options panel, but the object you mapped it to becomes invisible as soon as you select the video.